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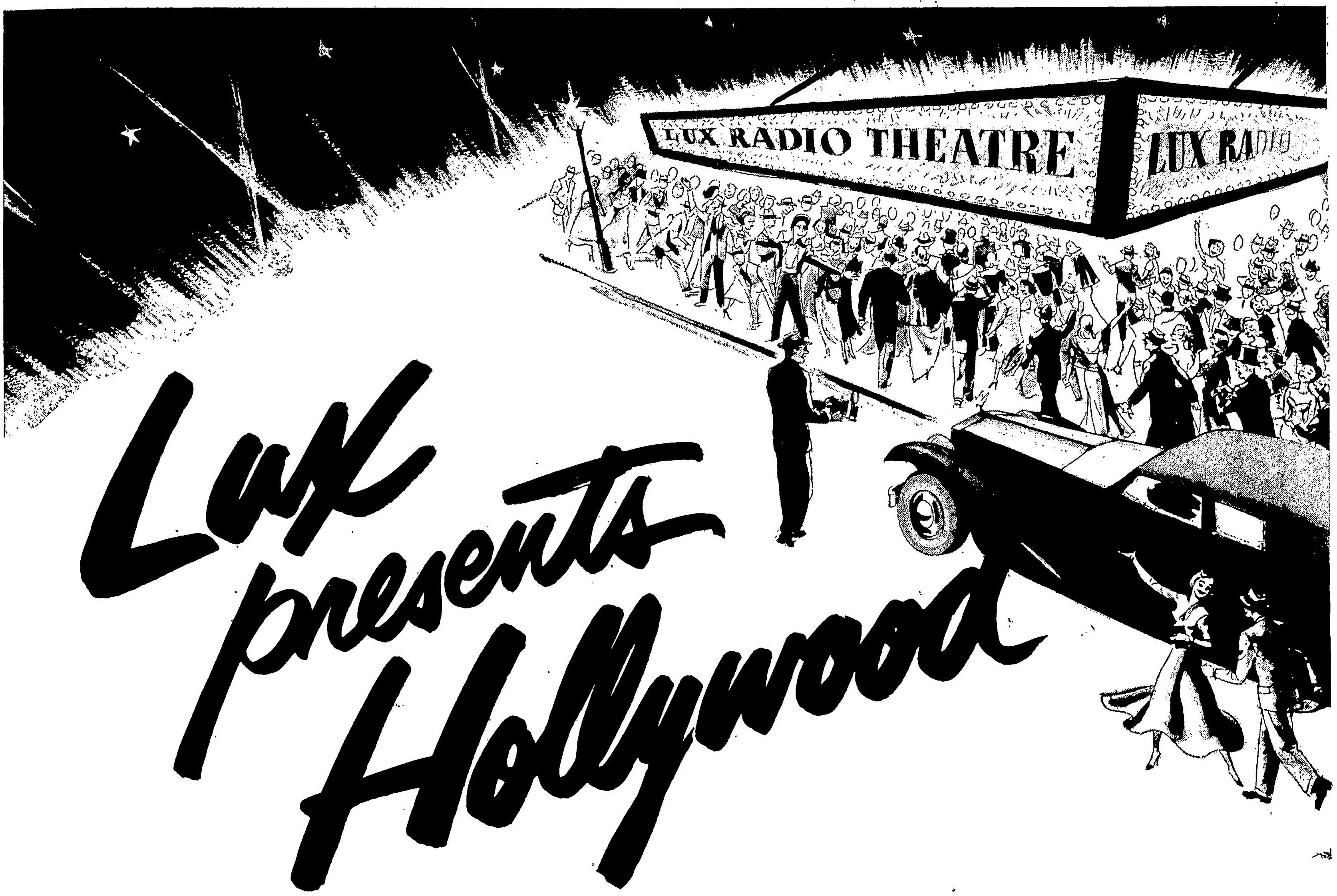

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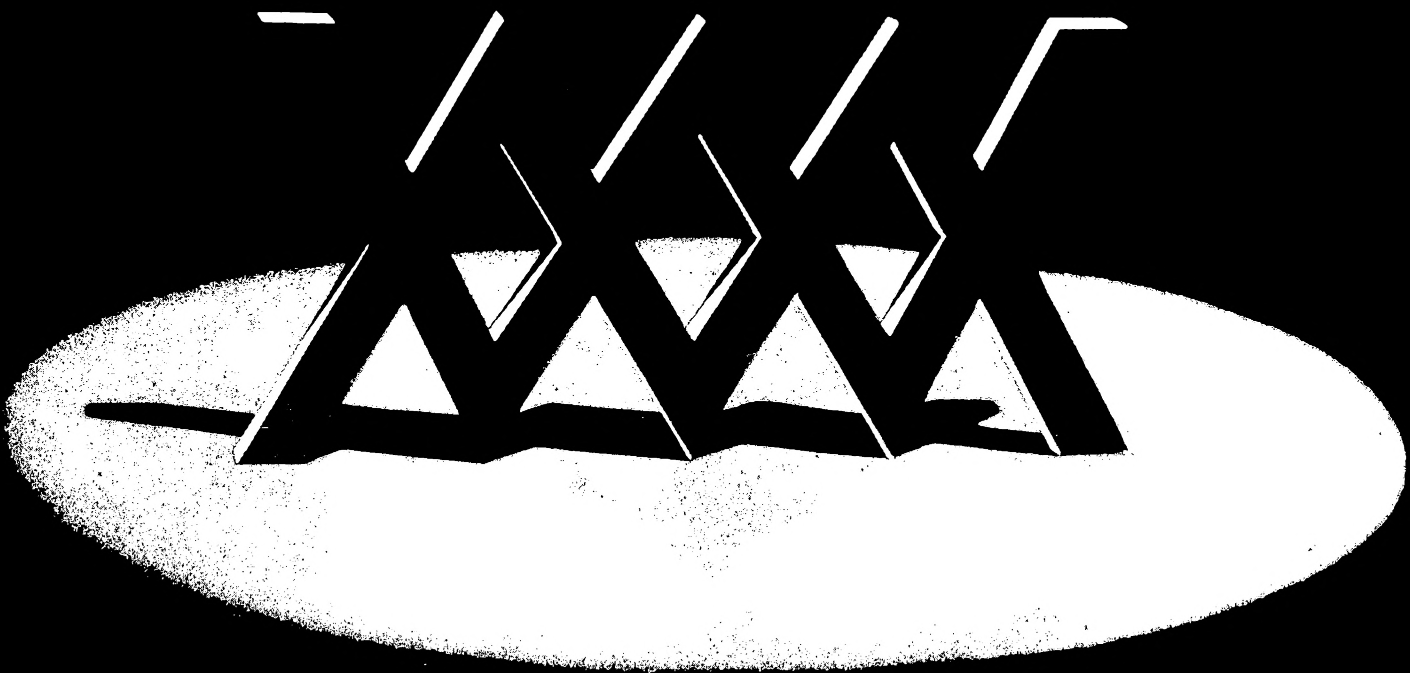

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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

VOL. 181 No. 4 NEW YORK, WEDNESDAY, JANUARY 3, 1951 PRICE 25 CENTS

TOP MONEY PIX AND STARS OF '50

How Ethel Barrymore, 26, Interviewed Ashton Stevens, 33

Chicago.

VARIETY i- 45 years old today. So what could be timelier for this Anniversary Number than the following interview with the lad who is now called the Dean of American dramatic critics—just as it was written for the San Francisco Examiner 45 years ago by the unassisted lovely girl who is now the first of American actresses. Not a line has been altered for this revival.

ASHTON STEVENS.

By ETHEL BARRYMORE

Ethel Barrymore

Having been interviewed several times since I first entered the "powder puff life" (See Ashton Stevens' Collected Works), I have suddenly come to the conclusion that the time of revenge is at hand. To avoid informing the gasping public for the 4,000th time that I simply love my Art; was practically born on the stage; that all my relatives really are my relatives; that my favorite role is the part I am at present playing (hoping that the said public will flock at once, and not live on the favorite role I spoke of last year, nor await the favorite role I shall portray next year), I, wishing to avoid all this, think that I shall turn the tables and interview an interviewer

(Continued on page 59)

Les Craps Very Popular At Monte Carlo Casino With the Management

By JOSEF ISRAELS II

Monte Carlo.

The Society of the Strangers and of the Baths of the Sea—that's the formal moniker (no kidding) of the Monte Carlo Casino—is well satisfied with results of "Les Craps," the genuine Las Vegas type of galloping dominoes installed more than a year ago in the ancient, dingy halls of what's still the world's most ambitious gambling enterprise. Dice tables under direction of multi-lingual croupiers Pierre Bissi and Emile Jaufret, who journeyed to Yankeeland to learn the patter, do a modest but steady biz and most of all, serve to make U.S. chumps who are uneducated to the nuances of roulette and baccarat feel at home and maybe eventually wander to other tables, where they can be taken for more than the current 20,000 franc ($58) limit of the craps table.

Management admits many Yanks squawk they can't really get warmed to action under such wraps. But directors describe their view of the dice as "still very conservative," and want some long term experience with play-and-

(Continued on page 67)

'Outlaw's' Big Payoff

Not to be lost sight of among the high-grossers of 1950 is the strange case of "The Outlaw." The Howard Hughes film, made before the war and originally released by United Artists in 1946, moved up under RKO distribution during the past year into the class of the first 20 all-time b.o. leaders.

It grossed $3,050,000 via UA and then took another $1,960,000 in rentals out of U. S. and Canada in 6,500 engagements during 1950. That gives it a total domestic gross expectation of about $5,075,000.

Final Severance Of U.S.-Red China Picture Relations

Edict of China's Red government calling for seizure of American-owned property and freezing of bank deposits served as the final and complete severance of contact between U. S. film firms and their native representatives and physical assets in China. Actually the China market has been regarded as a loss for some time, for the most part. However, the distressing aspect of the situation is that the American producers have hundreds of prints in that country, prints which the Americans probably would prefer to destroy rather than have them in the hands of the Communists.

Although there is no contact with homeoffices in N. Y., it's understood local Chinese staffs, which had been in the employ of the U. S. film companies, are continuing to operate on their own. They're in possession of the prints and free to license them to any

(Continued on page 265)

Lester Santly Sells Out To Geo. Joy for 250G

Lester Santly, co-founder of the firm bearing his name, last week sold his 50% ownership in Santly-Joy Music to his partner, George Joy, for $250,000. Leaving the pubbery on friendly terms, Santly is retiring from the music business for an indefinite period. Joy also takes over 100% in the subsidiary Oxford Music Corp.

Santly organized the firm of Santly Bros. with his brothers Joe and the late Henry Santly 21 years ago. Joy joined the company in 1934 as an equal partner. Santly, currently president of the Music Publishers Protective Assn. and a board member of the American Society of Composers, Authors and Publishers, is also resigning both of these posts.

'SAMSON', HUTTON STEWART LEADERS

By HERB GOLDEN

"Samson and Delilah" proved an easy winner as top-grosser of the year in the 1950 film boxoffice sweepstakes. Far behind the Paramount spec, but nevertheless turning in very respectable figures, were "Battleground" and "King Solomon's Mines," both from Metro, and "Cheaper By the Dozen" (20th), in that order.

Cecil B. DeMille's Technicolored giant, with at least $11,000,000 eventually likely in U. S. and Canadian rentals, not only was top-grosser of all films released during the past year, but took its place behind only "Birth Of a Nation" and "Gone With the Wind" as the greatest revenue-producer in the entire history of the industry. It shouldered 1947's "Best Years Of Our Lives" and "Duel In the Sun" from the runner-up positions.

"Battleground" will have rung up $4,550,000 in rentals by the time the final tally is in, to take the second spot among 1950 releases. Other of the year's pix that gained entry into the over-$4,000,000 category—that select Golden Circle—were "King Solomon's Mines" with $4,400,000; "Cheaper By the Dozen," $4,325,000; Metro's "Annie Get Your Gun," $4,200,000; Walt Disney's "Cinderella" (RKO), $4,150,000, and Metro's "Father Of the Bride," $4,150,000.

All the figures are expert projections, based on engagements played by the films to the end of the year and what may be expected in "domestic gross." In trade parlance that means film rentals received by the distribs from the U. S. and Canada.

James Stewart with four pictures that grabbed a total of $9,225,000 and Spencer Tracy with three garnering $8,800,000 made the greatest definable contributions of the male stars to the b.o. during the year. Betty Hutton leads the femme contingent with two pix that took a total of $6,600,000. Victor Mature, George Sanders and Hedy Lamarr all rolled up bigger figures than those above, but their bulk was from "Samson."

As in the past, the contribution of stars to any film's success was almost impossible to figure. Despite the varied popularity polls of trade and public, many formerly well-rated marquee luminaries failed to show b.o. strength, VARIETY's annual roundup of top-grossing pix of the year reveals. It takes a good script and a complex of other factors aside from a star to get results. (See separate story.)

Top-money directors of the year among those who were rateable on the basis of more than a single pic

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Early Deadline

This edition of VARIETY went to press ahead of the normal Tuesday deadline.

Production detail, binding, etc., and the size of this 45th Anniversary Number made it necessary to omit certain standard departments.

'50 End of Era for Stars and System; Swanson Cues Comeback Potentials

Minimum Contractees

Hollywood.

Year-end survey shows term contracts in the studios at their lowest point in 25 years. Actors, writers, directors, producers and backlot department heads are the hardest hit.

Last actor survey, as of March 1, showed 315 under contract as against 750 in 1947. Contract writers as of November are down to 50 out of an active Screen Writers Guild membership of 644. Eighty of 280 Screen Directors Guild members are termers, 20 of whom have one picture deals. About 10 of the 80 combo producer-directors or writer-directors and virtually all assistant directors are on a weekly basis.

The year 1950 was clearly one of decision for many a Hollywood name—and, as a matter of fact, for the star system as a whole. Tolling of the bell for many middle-aged players whose names have been synonymous with the best b.o. of all times is clearly echoed in an analysis of the films in VARIETY's current list of top-grossers of the year—and, even more importantly, the films that failed to make the list.

A handful of old-line stalwarts are still well-represented on the list (printed herewith), but a good many are off of it altogether or perilously close to the bottom. On the other hand, there are a few new names, but none of them that rings with the erstwhile power of the Cary Grants and Gary Coopers and Joan Crawfords.

For the star system as a whole, 1950 marked the end of an era. Dependence on stellar names as b.o. insurance, on the downgrade since the end of war, reached its lowest ebb. The discouragement of producers, distribs and exhibs over failure of many of the stars to sell tickets, was clearly giving way, as was indicated in VARIETY's lead story last week, to recognition that new star development is vital to the business. At year's end most studios were hammering with a new determination at the problem of creating fresh faces with real name value.

This time the determination was coupled with recognition that a

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Bagnall Would Be UA Prez Via Grinieff Setup

George Bagnall, former United Artists vicepresident and production liaison, would return to the company as management head under the proposals outlined by Jacques Grinieff for bringing UA through its present crisis. Plan was reported in N. Y. this week following Grinieff's departure for the Coast, presumably for huddles with Bagnall and attorneys for UA co-owners Mary Pickford and Charles Chaplin. Grinieff was due in Hollywood yesterday (Tues.) following a Chicago stopover.

Grinieff's aim is to get 12 new films into virtually immediate release by UA and in this way ease the economic pressure currently being caused by lack of product. Additionally, he would arrange for some operating coin. Third part of his plan is to place

(Continued on page 265)

Loew's 30-Day Delay Cues Truce With Govt.

Thirty-day extension for Loew's filing of divorcement and theatre divestiture plans was granted by the U. S. statutory court in N. Y. last Friday (29). New deadline is Jan. 31.

New delay could have the effect of giving the major added opportunity for discussions of a possible settlement of the trust case with the Department of Justice. While the Warner Bros. pact already has been set, and a 20th-Fox consent decree is impending, Loew's heretofore had been the only remaining defendant in the suit to appear headed for another court battle. If it decides on a D. of J. truce, it would mean the end of the 12-year-old industry case.

Flash! NBC Prexy Going On CBS Network as Ford Yields to Look Mag Awards

NBC prexy Joseph H. McConnell will make his first appearance on a regular program of a rival network when he and CBS prez Frank Stanton accept two of Look Magazine's annual video awards on CBS-TV's "Ford Theatre" Jan. 12. The web toppers will be kudosed by Look chief Gardner Cowles for their networks' coverage of the United Nations sessions.

On that date Ford, which was also honored by the publication, is dropping its regular dramatic format for an all-star show on which 14 of the 16 winners of Look's annual honors will appear. Ed Sullivan will emcee and other award-winners to take part will be: Arthur Godfrey, Dave Garroway, Faye Emerson, Sid Caesar, "Studio One" producer Worthington Miner, John Cameron Swayze, Paul "Mr. I. Magination" Tripp, "Your Show of Shows" producer Max Liebman, Robert Montgomery, "Studs' Place" and "Dave Garroway" writer Charles Andrews and ABC-TV designer James McNaughton. Representing Gillette's "Cavalcade of Sports" will be Mel Allen, Jimmy Powers and Connie Desmond.

Jimmy Durante and Milton Berle, also cited by the mag, are expected to be out of Gotham on the telecast date.

From Punch to Punchlines; Pugs' Yen for Thespis

By HARRY HERSHFIELD

Harry Hershfield

Cestus-fisted gladiators in the Roman arena gave fighters the theatrical hint for the future, when Spartacus' opening line to Nero was: "We who are about to die salute you!" It didn't take a prizefighter long after that to find out it was more comfortable to "hit the boards" than the canvas. And many boxers since have "died" on the supposed softer stage, with their swiftly concocted acts. Yet, the audience comes to cheer their hero's punch, rather than his punchline. After winning a championship, naturally the story must make him a great fighter for virtue, save the heroine and sign autographs. Some of them write as though they still have their boxing gloves on. But our fighter-hero must never conquer via the gun or knife—but only with a sudden left feint and then with the right on the villain's button.

Nearly 50 years ago, I trailed Terry McGovern down Halsted Street, Chicago, to where he was playing at the Academy, in a show, if I remember, called "Broadway After Dark." Really should have been called "Sam Harris After Money," for that's what the future renowned producer, then his manager, must have thought of first, and only as a second thought, Terry McGovern as an actor. Everything in the scenario was hurried through, just so McGovern could rescue the girl, have virtue triumph, by the way of a hook and a haymaker to the moustached wolf's chin.

I saw and cheered the incomparable Joe Gans before the footlights.

Interviewed the then reformed John L. Sullivan in San Francisco, doing what was then called a "stage performance." His pot-bellied stance blocked out the city's leading citizens, sitting on the stage to do him honor, for the morality lecture he was to give later. And that was the big moment, after he was hurriedly poured into a tuxedo.

In that cavernous voice he spoke on the dangers of drink and cheered for clean living and body building. From his own experiences, he was really saying: "A conscience cannot prevent sin—it only prevents you from enjoying it."

Ed Ford's Crack About Fitz

Saw Bob Fitzsimmons in a melodrama. Playing the "Honest Blacksmith," who would not think of using his sledgehammer or throw a horseshoe around the villain's well-tailored neck. The solar plexus blow he used at Carson City in 1897, was for all "bad boys," ring or stage. Ruby Robert's love making to the beautiful heroine was something to behold—and he held her in his arms also, when the show's run was over, and asked her to be his wife, in truth. He also played in "Uncle Tom's Cabin," with "Senator" Ed Ford describing Fitzsimmons: "Anatomically he was great—Uncle Tomically he was awful."

Up to now, where fight champions trod the boards, they were mainly the heroes of the gallery crowd, who did most of the whistling and cheering. They always kept an eye on any seat in the orchestra that might suddenly be vacated by some "swells" who might leave after the first act, satisfying their vicarious desires

(Continued on page 265)

Snader's Personal Plea To Marg. Truman on TV

Hollywood.

Lou Snader is planing to Washington Saturday (6) to make a personal pitch to Margaret Truman to make a series of telescriptions. He wrote her, after getting a turndown from her personal manager, James A. Davidson, and subsequently received a letter from her personal secretary which said that the President's daughter "appreciates you inviting her to join your roster of telescription artists."

Since it wasn't a turndown, Snader figures he can get an appointment to talk it over. He has offered to let Miss Truman destroy negatives if they don't meet with her approval.

WILL MAHONEY
THE INIMITABLE
Currently
Fourth Week
Ringling Bros., Barnum and Bailey Circus, Havana, Cuba
Represented by
ASSOCIATED BOOKING CORP.

Court Queries N.Y. Ban On Rossellini 'Miracle'

Censorship statutes empowering one man to decide whether exhibition of a motion picture would be detrimental to the public interest were seriously questioned in New York last Friday (29) by a N. Y. supreme court judge. While the immediate case on hand involved only the ban of "The Miracle," Justice Henry C. Greenberg appeared concerned with the entire issue of censorship, and made it clear he was on the side of anti-censor groups.

"Miracle" suit was brought by Joseph Burstyn, distributor of the foreign pic, who sought a permanent injunction restraining License Commissioner Edward T. McCaffrey from continuing his disapproval of the film. At the session on Friday, which was in chambers, Judge Greenberg asked counsel for McCaffrey whether the latter might reconsider the ban. Following consultation, the Commissioner said he would not be averse to the film's showing until the case is adjudicated. Judge Greenberg agreed to this and set a full hearing for today (Wed.).

This Is Where We Came In

Color TV, theatre TV, TV vs. the b.o., or just TV—what does it matter compared to the state of the world and the preservation of the nation?

Things were not so nifty in '50, and it's not going to be fun in '51. This is where we came in 10 years ago. The same problems and sacrifices brought on by World War II are with us all over again.

In its 45 years VARIETY has chronicled a cavalcade of show business almost from the turn of the century. First it was vaudeville in its heyday, then the silents, then the mushrooming of a new giant, radio, coincidental with the revitalization of the film industry via the introduction of sound. Following the depression, and the war's attendant resuscitation for all show business, the postwar years saw the development of still another entertainment giant—television.

In between there have been economic peaks and valleys, keyed to the national picture and world affairs. No man is an entity unto himself, nor is any nation—and certainly no industry, least of all show business.

Defense dollars will boom spending. And, if the same shortages occur as after Pearl Harbor, then certainly the box-office in all its aspects will feel the militaristic upbeat. This is something no industry chooses. In the interim, for show business—as for the world—it's a case of this-is-where-we-came-in.

What show business did to help our cause in World War II it will do again, of course. Let's hope the world crisis will resolve itself before that's necessary.

Abel.

Yank GI's Rage Slaying Of No. Korean Prisoner Wins War Dept. Pic OK

Hollywood.

In radical departure from tradition, the War Department has okayed a scene in "Steel Helmet" (Lippert) in which a Yank infantryman in cold rage kills a North Korean prisoner-of-war in violation of the Geneva Convention rules.

In film, an enemy sniper has just killed a young Korean friend of the infantryman. Poem written by kid asking Buddha's intervention to make the infantryman like him is picked up by North Korean prisoner and read sneeringly. GI, in grief-inspired rage, guns down the prisoner.

Phonevision Chooses 4 More Pix for Chi Test

Chicago.

With Zenith Radio's Phonevision having preemed New Year's Day in Chicago, prexy Eugene F. McDonald, Jr., had his feature films lined up for the first five days of the test by weekend. Under the rotating schedule set up, which will have one film repeat at different time periods for two days after its original screening, McDonald set "Lost Honeymoon" (ELC-1947) for the Tuesday (2) opening; "Unsuspected" (WB-1947) for today (Wed.); "Silver River" (WB-'48) for tomorrow (Thurs.), and "Dear Ruth" (Par-'47) for the following day.

These were to be added to the three which teed off the Phonevision test Jan. 1, including "April Showers," "Welcome Stranger" and "Homecoming."

Wilcox Honored

London.

Herbert Wilcox, head of Imperadio Films and one of Britain's top independent producers, has been made a Commander of the British Empire by King George VI.

Accolade bestowed upon Wilcox was among a number of other honors customarily granted by the King at New Year's to deserving subjects.

20th Suspends Haver

Hollywood.

June Haver has been suspended by 20th-Fox for refusing role in "Friendly Island," which rolls Jan. 29 as a Fred Kohlmar production.

Dan Dailey bowed out of film last week when studio okayed leave of absence for further hospitalization.

L. A. to N. Y.

Howard Duff
Samuel Goldwyn
Ruth Hussey
Jeanette MacDonald
Arch Oboler
Gene Raymond
George Sanders

N. Y. to L. A.

Ben Goetz
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DAILY VARIETY
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Pix Still A Big Business—Company Presidents Fully Alerted to Maintain Its Prosperity

Let's Not Make Predictions About the Future, Say Industry's Toppers, But Gear Now to Work Harder Turning Out Better Pix and Recapturing That Lost Audience

President of Paramount Pleased to Note That Good Product Always Does Good Business

By BARNEY BALABAN

Any one who reads the newspapers these days should hesitate before venturing a categorical opinion about the prospects for the New Year. There are too many explosive factors on the world scene which could easily affect our business, one way or the other. In view of this, it would be more constructive to forego the luxury of crystal-gazing into the future and, instead, take stock of the trend of recent events affecting us today.

Barney Balaban

The healthiest development that has occurred during the past year in our industry has been a recognition of the fact that it is now doing business under drastically changed conditions, and that all of us must adjust our sights to this new economic basis. We have recently gone through a period when all our thinking was tied to the good old "lush" days—when we interpreted any change in business only in relation to the most prosperous years in our history. Fortunately, this dangerous inclination to look backwards has been pretty much overcome. It took us a little longer than it might have to shift our perspective from the high peak of prosperity behind us to the realities ahead of us, but I believe we made the grade before the economic facts of life caught up with us. Today, we are learning to live within the potentialities of our current market and to anticipate the kind of market that may exist at the time when our product is released.

I was highly encouraged a couple of weeks ago when I saw three pictures in one day. Two of them were produced by studios other than our own. They were pictures that were well made, with strong boxoffice appeal—and at the right price. They were the kind of pictures that could reasonably be expected to show a profit in our present market. The third was based upon characterizations which had previously been identified with competing media. I was proud to note how favorably this motion picture compared with the other media. The picture has broad appeal and is bound to do well in this market. All three pictures fill the prescription for what ails us in our contracted market. If they are typical of what is to come, then there is real cause for encouragement.

Although boxoffice receipts have shrunk substantially from peak levels, it is a fact that a great deal of money is still coming in at boxoffices throughout the world. Our problem is to adjust our productivity to this new market and gear ourselves to its realities. If every one does his job intelligently—and that includes studio executives, creative people, exhibitors, distributors, in fact, every one in our industry—we have every reason to face the future with confidence. I am convinced that it is within our power to assure a healthy motion picture industry, strong enough to meet any challenge.

I say this notwithstanding some of the fears that have been expressed about television. Let there be no doubt about it, television presents a new and potent factor in our considerations. It would be dangerous to ignore it, and we might as well understand its great potential impact. Yet, I am confident that the motion picture industry can make money despite television, if we approach our jobs realistically. That means producing and distributing quality pictures at the right cost and better merchandising of pictures by both distributors and exhibitors. Whether we find ourseles in the "red" or the "black" depends entirely upon us.

TV Novelty Wears Off Too

Although we have no definitive data on the question, we believe that once the novelty of a new television set has worn off, there is a tendency for a more critical comparison of the entertainment furnished by television with that of motion pictures. During the last half of 1950 many excellent motion pictures were released. The results from these pictures indicated clearly that good pictures will hold their own against competition from this new medium simply because they offer better entertainment.

It is true that the public has become much more selective about the pictures that it patronizes. But that is merely a challenge to us to make them better. On the other hand, we can anticipate that the same selective attitude will inevitably apply to television. Ultimately, when the novelty of television has been dissipated, the public will exercise its selection of entertainment among all media. When that time comes, we can rely on first-rate motion pictures to stand on their own merits against all competition. It is certainly significant that the continuously declining boxoffice during the past couple of years has leveled off in the last half of this year, despite the continuous increase in the number of television sets.

Recognizing the conditions now confronting us, our studio is planning to spend an overall amount of dollars for production in 1951 that is no less than the sum spent in each of the last two years. But we expect to produce a number of pictures more than we did last year for substantially the same money. Needless to say, we shall try to do this while improving the quality of our productions. In other words, whatever savings we are able to effect in the overall cost of our product, we expect to plow back into the business, into more product for our customers and more and better pictures to attract the public into motion picture theatres. In this way Paramount plans to meet its responsibility to its exhibitor customers and the public. We believe we can do this because of the greater awareness from top to bottom in our studio that talent, ingenuity and hard work make for better pictures than the mere expenditure of dollars. I believe this attitude to be the key to the future security of our business.

There is much cause to be encouraged by recent developments in our industry. 1951 should be a challenging year for all of us. If we are guided by practical reasoning, it may well turn out to be a good year—the beginning of a new, healthy era in our history.

More Work and Less Prophecy, Urges U Prexy, Who Reprises the 'Committee of One' Credo

By N. J. BLUMBERG

I wonder if prophecy at this point is not just a little out of order.

It seems to me that we should not try to outguess conditions and if we are to be realists we should not make too many predictions about anything.

I would like to draw the distinction between predictions and planning. The matter of planning for the future at least bears some relation to systematic thinking based upon whatever data we can collect.

Nate Blumberg

The business of making predictions is a specialization that is frequently based upon impulses and prejudices. Therefore, believing more in planning than in prophecy, I can only talk about those things that I have tried to think through to the best of my ability, together with the best thinking of my associates.

We in the motion picture business must above all think about making motion pictures. There is no point to think too much about the competitive entertainment media because unless we have entertaining pictures we will suffer accordingly. I do not mean to say that we shouldn't be aware of all our competition, including television, sports and all those other enterprises which tend to deflect people from the theatres.

But we should keep uppermost in our minds the simple fact that good entertainment on the screens is always a competitor to the things we consider a competitor. The question then is what can be done to provide the best in entertainment.

Certainly it has no relation to how much a picture costs. The most important factor is what the picture is about; whether it has those elements which will excite the public and whether it is susceptible to promotion, advertising and publicity.

I presume this comes down to the idea of boxoffice slants and angles. The trouble is that too many people in our business write the picture off before it has even played in the theatre.

It is my contention that every picture is a boxoffice picture until it is proved otherwise and therefore every exhibitor has the obligation to support any picture until the public indicates its opinion.

I don't think the public is apathetic about films. I think most of the apathy exists in our own business.

To correct this apathy one must cheer COMPO in its efforts to create a new point of view in our business so that all of us will work together to improve boxoffice and public relations.

COMPO is certainly on the right track and deserves the support of everyone in this business. All of the things we have been talking about for a number of years have been crystallized in the COMPO program. The time has come when we must realize that the way to attack Industry problems is by Industry thinking.

Practically everything that our Industry is bemoaning has come before COMPO. This includes the necessity for developing new personalities, the effort to launch Industry advertising, and the effort to conduct systematic surveys so we will know what is going on rather than guess what will happen.

It was nearly two years ago that I enunciated an idea to the effect that everyone who makes a living in this business should become a Committee of One to get on the public relations bandwagon.

Let's keep our opinions channelled through COMPO and let's stop parading our worries before the public. This is a good resolution to adopt for 1951.

RKO Prez Itemizes Some of the Plus Factors Which Can Help Recapture the Lost Pix Audience

By NED E. DEPINET

The recapture of the motion picture audience is obviously the first objective of the entire industry. This is a job requiring the full efforts of every segment of our business.

Ned Depinet

It is certainly true that in spite of very good business for a number of the top attractions this past year, the general average of attendance has been far below what the industry should expect in consideration of the exceptionally high quality of product offered. This buying lethargy or apathy on the part of the public is not too mysterious. We took a terrible beating for a couple of years. It seemed that all forces of public opinion were arrayed against us. The press, in a wild orgy of condemnation, told the world that our pictures were bad. The critics had a love feast with the foreign sirens. Unfortunately, as an industry, we were not organized to combat the attacks so the public read and believed, listened to the radio, and took the word of the ether pundits as gospel. So, today we are fighting a defensive war, trying to regain the ground lost. It's a slow and tedious journey but not a hopeless one.

Good work has been done by industry organizations, both on the national and local levels, to create a better understanding of our industry and hence more tolerance on the part of editors, opinion makers, legislators and influential groups throughout the country. But tolerance, or even generosity, on the part of the public and its opinion makers cannot ever be regarded as a permanent state. Good will, friendship and tolerance are delicate plants that require constant cultivation and nurturing. Respect must be earned—it cannot be bought or bribed. We must be ever alert to correct our own faults and militant in defense of our virtues.

But "public relations" is more than national or international issues. Public relations is also the gentlemanly usher who courteously offers his arm and escorts an elderly lady to her seat; who politely helps a patron with his topcoat and thus makes a friend for the theatre. Public relations is also the cashier who takes a patron's money with a smile and starts the chain of enjoyment at the boxoffice window. Public relations is also the well-groomed house staff and the spic and span theatre. Public relations is also the theatre manager who knows the editor, the mayor, the priest, minister and rabbi, the Chamber of Commerce secretary, the heads of the PTA, woman's club and the school principal.

Being a business of excitement, flamboyance and make-believe, which is our natural stock in trade, we are prone to forget that the crowd is made up of single units, human beings each with a distinct ego and a temperament as sensitive and volatile as that of any Hollywood star. This is our public, our composite customer, who makes us or breaks us, who must be interpreted and catered to.

TV Can Be An Ally

It would be foolish to deny the existence of new and formidable competition, not only in the television areas, but also in other amusements, including the automobile. Every man in this business knows what he is up against. He can take it lying down or stand up and fight for his rightful share of the amusement dollar. Television is here—it can be an enemy or an ally. I think we should use it. TV has its own distinct kind of entertainment to sell but we have ours. We are in competition for the public's leisure time, but we are not selling the same merchandise. There will be great, good, poor and indifferent television shows and they will attract audiences according to their respective merits. Television is show business too.

I feel confident that the whole industry will, during 1951, continue to release the extremely high percentage of top product that marked the past year. Certainly 1950 ranks very high as a year of exceptionally fine pictures. How long the industry can continue to produce so lavishly will of necessity depend upon public response and exhibitor efforts in making them profitable investments.

The producing end of our business has gone through the economy wringer. Costs were cut but grosses fell to offset the savings. The public's taste improves each day. Yesterday's masterpiece becomes tomorrow's mediocrity. Pictures can never retreat and hold their audience. Ingenuity in achieving production effects rather than drastic slicing of costs seems preferable.

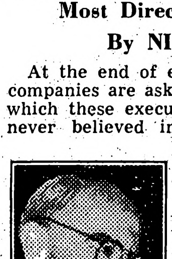
Our business must ever remain youthful not only in our thinking and actions, but also in the merchandise we sell. New personalities must be developed year in and year out. These new people must find a place on the nation's screens.

We are not a dead or dying industry. We don't need digitalis to keep our heart beating. Instead we can work up a sweat and unlimber our muscles and overcome most of our aches and pains. I refuse to be a pallbearer at my own funeral.

Loew's Prexy Realistically Feels the Nat'l Economy Most Directly Affects Filmgoing Habits

By NICHOLAS M. SCHENCK

At the end of each year, executives of motion picture companies are asked a great many questions by the trade which these executives cannot definitely answer. I have never believed in haphazard opinions or unwarranted predictions, but as a matter of friendly compliance and because there may be something to be gained in talking things over, I shall go into a discussion of the points brought up.


Nicholas M. Schenck

I am asked to give a perspective on the year ahead. This is impossible and can be as wrong as the weather bureau, which turned out to be completely ignorant of the big breeze that started to blow on Nov. 25 last and turned into a hurricane without any warning.

Obviously a great deal depends upon world conditions. These conditions at the moment are none too good, and the disruption of our economy is threatened by many forces. Peaceful conditions throughout the world will naturally allow the individual to pursue his normal activities and then all businesses that are essential to our happiness have an excellent chance for prosperity. The motion picture has proved itself to be an essential to our way of life, and its prosperity depends on the degree to which we are allowed to pursue our way of life. No one can possibly say more than this without running the risk of being considered an idle talker.

As for the production of pictures, our company has done rather well in the past year, which was not considered a good year by the industry in general. We have turned out a great many successful attractions, and we have reduced our production expenditures as much as was possible.

My views on television have not changed radically. I still believe that a great many people will always seek their amusement by "going out." But I do not ignore the

(Continued on Next Page)

Company Presidents

Continued from preceding page

fact that many dollars have been invested in television machines, and in fact in all sorts of machines which have been purchased on the installment plan. Installment buying has cut into the family budget, and it is not only affecting theatre-owners but storekeepers of all types. The entire retail trade for small articles has felt the pinch that the head of any family feels who owes money for his car, his refrigerator, his washing machine and his television set. When you go to your grocer or chemist, ask them some seemingly idle questions about business, and you'll understand how the pursuit of pleasure can also be affected by the lack of cash in pocket.

Also, the purchase of new houses is not to be ignored. Many people today are buying their homes rather than renting them and there has been an outlay of available money as well as the mortgage payments and taxes. This has nothing to do with the public appreciation of pictures —that appreciation is there, but the inclination to go to see them is measured more carefully in the light of spending money. The smaller pictures have, therefore, suffered, and in a business that cannot make them all big, there is bound to be some boxoffice distress.

Improved Public Relations

The public relations of the industry during the past year have improved. Eric Johnston has done an excellent job in presenting our case to the critical gentry and this is a cause for some satisfaction. The public is beginning to realize that the focus of attention on star personalities automatically magnifies what they do. Motion picture people are just like other people—only more famous and therefore more news. The industry itself has conducted its transactions in a highly ethical way and with continual consideration for the public welfare.

We are constantly doing research and investigation as to the public taste and reaction and the reasons for conditions. The people who say that motion picture fare in general is poor are usually those people who do not regularly go to the movies. The fans know they have improved with each year, and they are not apathetic except in so far as the above-mentioned drain on the purse affects their freedom to spend money on entertainment.

To close this rambling series of comments, I should like to say that optimism is easy to express and not always easy to retain; but I am convinced, as I have always been, that the best way to spend the time—when you are not creating something yourself—is to see a good show. The movies are excellent entertainment, and as long as they continue that way they will always have a place in the public heart. They will always be a substantial and an essential business, and the thing the producers have to do is to improve their product continuously. The public doesn't care where it gets its good shows, provided the shows are good, and the motion picture industry has proven that the large screen provides the greatest and most satisfactory diversion.

Better Pix Certain to Get Better Biz in '51; Skouras Sees Harnessing TV for Benefit of B.O.

By SPYROS SKOURAS

Business in 1951 will be better because the output from Hollywood this year will be vastly improved in quality as well as in number of pictures.

Spyros Skouras

Our industry is better prepared today than ever before to meet the rising demands of the public for fine entertainment. Through experience we know that the public will turn out whenever films have quality despite any other competition. Outstanding pictures always did and always will do boxoffice regardless of any existing conditions.

Production costs have been reduced, but they have not yet been reduced sufficiently in view of present boxoffice levels. We are gradually achieving lower levels in production costs, but in doing so we are striving to improve our techniques and benefit by our experience so that even better quality will be attained. Twentieth Century-Fox does not intend to allow lower costs to imperil the quality of motion picture entertainment, and I know this is applicable to the other companies.

As regards T's relationship to the industry, it is my opinion that in time the two industries will be brought into closer relationship because both provide audio-visual entertainment for the public. But this closer kinship of the two media will come through the development of large screen television in the theatres. It is possible for the theatres to reach their greatest prosperity through the infinitely enlarged scope that can be given to entertainment through large screen exhibition.

Picture Is Still the Thing

The basic ingredients will be films, which are the supreme entertainment of the world today, and films will be augmented by stage shows exclusive for theatres through television. With large screen television there is unlimited opportunity to satisfy best the constantly developing appetite of the public for amusement of higher quality and greater range, and also to serve best the public's educational and cultural needs.

We are carrying forward the plan to try out this form of television on a large scale in 50 or more west coast theatres as soon as the large screen is perfected. Since September we have conducted a number of tests in New York and we are optimistic for the success of this project.

Millions of people continue to patronize good motion pictures, but these millions and others yet to be won into the theatres have developed higher standards in recent years. They demand unusual subjects and superior quality as never before. Pictures meeting these standards do as well at the boxoffice today as at any other time, when you take into consideration that the public's income is spent for modern conveniences of all kinds—washing machines, deep freezes, television, automobiles and homes. These are the factors besides television which have affected our boxoffice.

I do not believe that research projects are necessary, in order to determine the public's attitude toward films. If the thousands of theatre managers throughout the country are alert enough and determined enough, they can supply all necessary information to the distributors regarding the public's taste and requirements. It would be both a waste of money and bad publicity to embark on a large research program. We have extraordinary machinery of our own for analyzing the public's mind and we should use it. To create a ballyhoo about the public's alleged "apathy" would be irreparably injurious.

Must Launch New Personalities

Let me say, however, that nothing in my strong opinion, transcends the importance of launching as many new film personalities as possible on our screens in the year 1951. advise exhibitors of this need.

The exhibitors can encourage producers to engage and cast such fresh personalities whenever possible, even when some risk is involved. The new personalities will help to perpetuate the importance of the old ones and the old ones will help to popularize the new ones. I consider this one of the vital contributions toward retaining our audience and increasing our attendance by millions.

Now, let me express in conclusion my unshakable conviction that our industry has within itself the resources and vitality which can keep it great. We are an unbeatable combination when exhibitors, distributors and producers stand together. An example I have in mind is the successful cooperative enterprise of the Randforce, RKO, Skouras, Century, Joelson and Fabian Theatres in New York City in jointly advertising and promoting the second run of the picture "All About Eve," which not only brought lines at the boxoffice and extended the runs, but gave a cue of tremendous practical interest to exhibitors elsewhere.

Another example is that whenever exhibitors and distributors have taken their disputes to arbitration, it has been shown that sensible men getting together, can avoid the fearful waste involved in the litigation which has plagued our business. At this time, the producers, distributors and exhibitors can become better working partners for the benefit of all by sharing the task of keeping up with public taste and public requirements as to the quality and character of motion pictures.

Republic Prez Decries 'Smart-Alecky' Criticism And Its Effect on Those Within the Trade

By HERBERT J. YATES

Despite the air of gloom which seems to have invaded the industry? I look forward to brighter prospects for next year. I think that the public will be more eager than ever to find the escapist entertainment which movies can best provide, and that this may well mean a healthy acceleration of the filmgoing habit. There has been much discussion about the so-called depressed boxoffice and many reasons have been cited. Actually, the industry has been conditioned by an acceptance of grosses in a lush era as its revenue standard. It is probable, however, that credit reductions, shortages and price controls will make more of the consumer's dollar available for entertainment, particularly in a period in which there will be increased employment due to our giant defense program. Increased audience interest in films must be predicated, however, on the delivery of good sound entertainment product, the kind that will continue to underline the fact that "movies are the world's best entertainment buy."

Herb Yates

I think the industry has proved that production economies can be effected without sacrifice of story or entertainment values. The past season has seen the production of some really fine, entertaining pictures on greatly reduced production budgets. Hollywood can no longer profitably market epics in the several million dollar category. There just isn't that much potential return on this type of investment. In general, I would say that the reduction in costs has been handled efficiently without detriment to the quality of product.

Television is an entertainment business; and, as such, it must be included in the many other entertainment businesses which have consistently been competitive to motion pictures. With the urgent need which television has for star personalities, it's true that more Hollywood names are being approached and are going into TV. However, it has definitely been established that too frequent appearances and lack of good material can kill off stars faster than any other entertainment medium. Some as yet unresolved format must be arrived at if motion picture stars are to go into TV and retain the popularity which motion pictures have built for them. Just as radio contributed new faces for the screen, the stage and other entertainment fields, so will TV develop talent of its own which, with public acceptance, can provide new blood for our industry.

Industry public relations programs have made great strides, mainly because of an understanding in all branches of the industry that they share problems in common and because of the concerted action which is being taken to solve them. Organizations charged with industry public relations have done a creditable job in reducing criticisms and complaints to a minimum. We can certainly attribute this to effort, rather than chance; and, I feel, that all companies should continue to support common action.

More Competition Generally

Movies, plays, sports, radio, television and any other performances that bid for public approval are pretty much in the same category. I don't think that the public is more apathetic toward movies than toward other entertainment. Maybe it's been a case of not having enough money to go around. Cost of living indices may well be a contributing factor. Perhaps, too, cycles of pictures are not too healthy for the industry; and we might well look to a widespread program not only among audiences but among exhibitors as well, to assist us in building new stars for added boxoffice impetus.

Another problem is the generally "smart alecky" reviewing and editorial treatment which movies have been receiving from the press, radio and television. I think that this has done much to discourage movie-going and to undermine the public's evaluation of pictures. Actually, this is a problem which should be high on the agenda of public relations programs as well as the job of every individual associated with every branch of the industry. This menace, and I call it such advisedly, has even infected a few of our screen personalities, who have joined with members of the press in belittling motion pictures.

The answer to this problem is not a pat one, but it should definitely be given serious consideration. One possible approach is the more widespread use of Hollywood stars as ambassadors of good will. There are many instances in the industry in which stars have attended world premieres and/or toured the country to the plaudits of the public, with the press reporting the tremendous impact which these stars have made upon fans. Republic has experienced outstanding results from such personal appearances. I firmly believe that this is an excellent method of arousing public interest in Hollywood and its stars.

Various industry promotion outlines are presenting other ideas, and we should employ every showmanship means at our disposal to interest audiences in pictures, bearing in mind the tremendous untapped audience which has never been weaned to films. Promotion calculated to reach this potential audience is of paramount importance.

HARRY AND BESS

By HAL BLOCK

ANNCR: Good morning, ladies and gentlemen . . . directly from Washington, we bring you the latest Mr. and Mrs. program. You've heard of Ed & Pegeen, Dorothy & Dick, Tex & Jinx . . . Today we bring you "Harry & Bess." But first, a word from our sponsor, the Jim Dandy Dissolving Stationery Corp. If you ever have a desire to write nasty letters, don't fight it. Just write the letter on Jim Dandy Dissolving Stationery. By the time the letter reaches its destination, there will be nothing left but the stamp. And now for Harry & Bess at breakfast.

BESS: You don't look rested, Harry. What's the matter?

HARRY: Oh, nothin', Bess. I guess I just got up this mornin' on the wrong side of Congress.

BESS: Why don't you take a walk? It might improve your disposition.

HARRY: It didn't improve Vishinsky's.

BESS: Don't you sometimes wish we could give up all this and just go back to living in our little house in Missouri like we used to?

HARRY: No-o-o! And let's hear no more of that. Do you have a paper?

BESS: Here's the Congressional Record . . . The Washington Herald, and The New York Times.

HARRY: No. I mean do you have a VARIETY?

BESS: VARIETY?

HARRY: Yes. I want to see where Margaret is . . . this week.

BESS: Incidentally, Harry . . . what do you hear from Stalin?

HARRY: Please, Bess . . . not while I'm eating.

BESS: Oh, did you see the item about Tom Dewey becoming national head of the Piano Tuners Association?

HARRY: Piano Tuners Association?

BESS: Yes, he figures that's the only way he can ever get into the White House.

ANNCR: And now a word from our sponsor, The Marshall Plan. Foreign countries . . . do you need money? Come to us. If you are a large country . . If you are a small country . . . If you are a country . . . Don't be bashful. We loan anything from 100 million to two billion dollars on your signature alone . . . or if you can't write see us anyway. Here's a letter from one of our satisfied customers. He says: "My name is Ernest Bevin and my country has been using the Marshall Plan for nigh onto 200 years. The service is wonderful and the payments are so easy that you hardly notice them. As a matter of fact, we haven't noticed any payments for the last 10 years" . . . and now back to Harry & Bess.

BESS: Have you seen all the new books we received this morning?

HARRY: Yes. There's "My 30 Years with Franklin Roosevelt" by Eleanor; "My 20 Years with Franklin Roosevelt" by Grace Tully . . . "My Two Years with Elliott Roosevelt" by Faye Emerson . . . "I Never Met Roosevelt" by Hopalong Cassidy.

BESS: Here's an interesting one . . . "I Was a Blotter on Roosevelt's Desk."

HARRY: A blotter on Roosevelt's desk?

BESS: Yes . . . I understand it's a very absorbing book.

HARRY: Bess . . . you've been listening to Milton Berle again.

ANNCR: And now a word from our sponsor . . . When you get up in the morning, do you feel blue? . . . Do you see black spots in front of your eyes? . . . Use Senator McCarthy's Little Liver Pills and you'll be seeing RED . . . and now back to Harry & Bess.

HARRY: Well, it looks like our time is almost up for today, Bess, but before we go, would you call up the Chairman of the Jackson Day Dinner Committee? I want to be sure that he doesn't make the same mistake they made last year.

BESS: Why, Harry, weren't you satisfied with that $100 plate dinner? After all, they had the best food, the best drinks, and the best entertainment.

HARRY: Yes, but they only had the SECOND best waiters.

BESS: Well, who are the BEST WAITERS?

HARRY: The REPUBLICANS. After all, they've been WAITING for 19 years! !

In Braille

Sometime in '48 during the series of Arturo Toscanini concerts with the NBC Symphony, the guest soloist was a noted Polish pianist making an infrequent appearance here in the States named Mieczslaw Horoszowski. To be sure on the pronunciation of his name, I went into Maestro Toscanini's dressing room, where he was chatting with his guest before the concert, and asked him how his name was pronounced. The pianist assured me that his first name was pronounced Mee-yech-eh-SWAFF—that's right, last syllable SWAFF! So in my speech to the studio audience and three or four times on the coast to coast broadcast, I referred to him as Miecze-SWAFF.

After the show, one of the musicians—himself a Pole—asked me why I mispronounced the guest's name, why I didn't say Miecze-SLAFF.

"No, no," I said, "I know I'm right—I asked Mr. Horoszowski himself. It's Miecze-SWAFF."

"Oh, don't go by him," said the musician, "He lisps."

Ben Grauer.

It Isn't the Old Joke That's Necessarily Best

By CLARENCE BROWN

Clarence Brown

Hollywood.

Old jokes, like old friends, old books, and old whiskey, are supposed to be the best.

As an example of how this is not necessarily true, consider the case of a hypothetical exhibitor who was playing a bum picture full of very, very old jokes. Business was so bad that when he happened to run into two very, very old friends from his old outfit in the Marines they all proceeded to get full of very, very old whiskey. And he wound up getting his nose punched when he decided to call on an old girl friend. Turned out she was now married—he had gotten her name and address out of a very, very old book; a little black one he used to keep hot numbers in.

Notwithstanding the evidence that some jokes written by Joe Miller are still making the rounds, nevertheless gag types do have life cycles and a high mortality rate.

We've all heard the lobby analysts, theatrical equivalent of football's Monday Morning Quarterbacks, stand around after the show breaking down the comedy and carefully cataloguing each laugh as a refurbished version of an ancient joke.

The fact is that, apart from the basic skeleton of how the gag is presented, certain things are funny to filmgoers and to the public generally only during certain periods.

I don't mean anything as obvious as the purely topical gag. Naturally, subjects like Flying Saucers, as the raw stuff of jokes, are going to be highly seasonal.

There comes a time when the public is currently aware of the Flying Saucers, for instance, and then for a period, Flying Saucers gags are topical.

But deeper than such superficialities of gag timeliness lies a more basic cycle process which sees joke types come and go.

What I mean to say is that there are certain substructures on which jokes are based. This base is usually the assumption of a certain quality by a certain thing or a person. Sometimes this rock-bottom postulate on which jokes are built can last virtually throughout eternity, which sounds like a rebuttal of my contention that most jokes have cycles.

For instance, there have been a million or more jokes about mothers-in-law.

The Caveman Joke

We can assume that the first dawning glimmer of a sense of humor on the part of the Caveman came when his wife rushed into the cavern and yelled to him: "Come quick—a saber-toothed tiger just carried mother off!" And her lord and master replied: "Hell with the saber-toothed tiger—let him take care of himself!"

Since that time the writing and telling of mothers-in-law jokes have helped bring in a livelihood for thousands of descendants of the Caveman. The point is that all mothers-in-law jokes, without exception, are based on one iron-bound premise: the postulate that all mothers-in-law are nasty people, that no fate that can befall them is any worse than they deserve, and that their sons-in-law all detest them violently.

So, in lesser degrees of durability, almost all jokes are based on basic premises, many of which are funny only for a limited period.

For instance, almost a whole generation of Americans laughed at countless versions of jokes all based essentially on the premise that tramps love to steal hot pies which had been put on window ledges to cool by housewives. A blood-brother of this premise was that small boys also love to steal pies put on window ledges.

No matter what form it takes, a joke which reaches down to this basic assumption simply isn't funny today.

The same period saw a number of Small Boy basic premises which wouldn't get laughs today. They lived a cycle and died.

These gags were based on a number of premises about Small Boys. They included the idea that all kids love to play hookey from school and go fishing. It was an old gag when Mark Twain got in on it and it lasted for another half a century or better, but that "basic" no longer exists. The idea of kids playing hookey from school doesn't strike people today as being funny, and besides, even if they did stay out of school, everyone would assume that they'd spend their time seeing a Hopalong Cassidy movie instead of fishing.

Another "basic" was the idea that all young boys sooner or later tried smoking a cigar out back of the barn and that it makes them deathly ill. Another idea was that small boys always eat too many green apples and become ill. Another was that small boys always dip the pigtails of the girl who sits in front of them in inkwells, and that boys always carry snakes and frogs in their pockets, and so on.

One of the great rock-bottom joke assumptions of our time has been the basis of an utterly amazing fountain of gags. One popular cartoonist has been making a comfortable living for years simply drawing different versions of this joke: the idea that all perfumes have erotic and sinful sounding names, and that perfumes are made, sold, and used exclusively as aphrodisiacs.

One well-known national weekly magazine has not gone to press in 14 years now without a cartoon illustrating this perfume creed.

Yet the day will surely come when the idea that perfume acts on all men as a sex stimulant and a drug will have become dated and corny. All of a sudden, after producing thousands of jokes, it will suddenly be unfunny.

In the long-range view, picture-makers face their most delicate task when they dream up and decide what sort of jokes will strike people as funny now—or at least by the time they get on the screen.

Ready Oscar Ballots

Hollywood.

Nomination ballots for the 23rd annual Oscar Derby will be mailed Jan. 18, with the polls closing Jan. 27. Nominees will be announced Feb. 13, and final ballots will be mailed Feb. 27.

All final votes must be returned on or before March 13. Presentation will be staged March 22 at the Pantages theatre.

No Anti-Pix Laws In 1950

By JACK BRYSON

(Director of the Legislative Department, Motion Picture Assn. of America)

Washington.

Ten state legislatures met in regular session and 13 in special session during 1950. In no instance was any law passed which might be injurious to motion pictures although several bills were introduced.

Here, in summary, is what happened to legislation affecting the industry:

Censorship bills were offered in Georgia, Kentucky, Mississippi and Massachusetts, all of which were defeated.

In Kentucky, a bill was offered to "repeal the excise tax on the sale of admission to places of amusement or entertainment, including admission to motion picture theatres," but this bill was killed in the committee.

The Louisiana legislature defeated a bill to repeal that state's censorship statute

A bill was introduced in New York State "to permit owners and operators of moving picture theatres to admit children under age of 16 unaccompanied by adult person at any time when school classes are not in session but not after 6 o'clock in the afternoon, if separate section of main floor is set aside exclusively for children and at least one matron is in attendance." This bill was killed without ever reaching the floor for debate.

On the plus side, New York state voted a law which " suspends until July 1, 1951, power of counties and cities to adopt local laws hereafter imposing tax on business, professions, and commercial activities and power of cities of less than 25,000 to impose special taxes on admissions and entertainment."

The states which held regular legislative sessions during 1950 were: California, Kentucky, Louisiana, Massachusetts, Mississippi, New Jersey, New York, Rhode Island, South Carolina and Virginia.

Special sessions were conducted in Connecticut, Georgia, Maryland, Idaho, Maine, Arizona, Texas, New Hampshire, Wyoming, Michigan, Washington, Illinois and Colorado. Only bill affecting pictures in any of these special sessions was the unsuccessful censorship measure introduced in Georgia.

A FILMLAND FABLE

By MARTIN FIELD

Martin Field

Hollywood.

Before legends encrust the saga of Eager Eddie entirely, I think it would be well for me to relate this sober and truthful chronicle of a Young Writer's Rise in Hollywood.

I met Eddie soon after he arrived on the Coast from Texas: a tall, thin outlander with a shock of straw-yellow hair, washed blue eyes and thick black-rimmed eyeglasses. Burning to be a screen writer, Eddie quickly learned that movie studios can't be just walked into. A less resourceful soul would have fled back to Texas.

Not Eddie. He scratched his golden thatch briefly and thoughtfully, then sat down and wrote a letter. It was to the editor of his hometown newspaper, offering Eddie's correspondence services in exchange for a letter to the Johnston Office stating that Eddie was a bona fide Hollywood correspondent.

Eddie got his Johnston Office card, entitling him to attend motion picture previews and to visit any and all studio lots. Promptly Eddie began to interview writers. In Hollywood, this was a most sensational move. Correspondents interview actors and actresses. They even interview a director or producer. But writers are not used to being interviewed.

Now Eddie came along and declared that his readers were interested only in writers. His method of interviewing was machine-gun style: How do you write? Sitting down? Standing up? Pen? Pencil? Typewriter? Morning, noon or night? What's your favorite kind of story? What kind of story is selling to the studios right now? What's the gimmick, weinie or twist in your current assignment that makes it a story eligible for production?

If I didn't see Eddie for a while, he was quick to phone me. "Martin, I just interviewed Cornelia Hobble, the new sensational screen writer. I found out that her illegitimate aunt, on her mother's side, is married to the new head of Glamour Pictures. And real writers like us have to struggle for years and years and get along on merit! How do you like that?"

And then there was the day that Eddie called me right after interviewing the noted screen writer, Rutherford Mumm. "Martin," Eddie crowed jubilantly, "I've just come from a long session with Rutherford Mumm. I think I've captured the secret of really fine writing. I believe in following in the footsteps of these creative people. You know, Mumm believes in letting his spirit soak all day. That's exactly his phrase, soak all day. Perfect relaxation. Then—the man's a genius, I tell you—at six o'clock; six o'clock, mind you, when other people are first coming home from work, all fagged out, he sits down at his desk to write, fresh as a daisy!"

Eddie's voice lowered importantly.

"Martin, notice what time it is? Six o'clock! And where am I? I'm at my desk this very minute, just like Rutherford Mumm!"

"Having any thoughts?" I asked.

"No, but something's bound to come of it!" Eddie cried. "I'm at my desk, and I'm using a pen, too, just like——"

"Rutherford Mumm," I said.

A few months later, I ran into Eddie at a preview. His light blue eyes were rimmed with red and he looked so exhausted he could hardly lift up the credit sheet that dangled from his limp hand.

"Don't you feel well, Eddie?" I asked.

Eddie's bleary eyes slowly closed, then, painfully, he forced them open. "I feel fine," he murmured manfully, "just fine."

"You look all in," I said.

Genius Doesn't Repeat

"I don't know how Rutherford Mumm is so successful," Eddie complained. "I sat down at my desk every night at six for six weeks straight. Nothing happened. I didn't get even one great idea for a screen original." He clutched at my coat lapels and hung on. "Do you think he was kidding me? Giving me a wrong steer? You know, maybe he was jealous, afraid of a young fellow getting ahead? A twisted genius, sore at the world! You think so?"

I felt an intuitive flash. "Who'd you interview last?"

"Adam Skowstop. He just wrote a whole screenplay in a long weekend at Palm Springs. He's like Napoleon or Thomas Edison. Never sleeps more than four hours a night. When your body's all tired out, that's when your mind soars. Don't you think he has something there? It sounds logical, doesn't it? Boy, do I feel tired!"

Eddie's shaggy head dropped down to his chest. I escorted him out of the theatre lobby and into a cab outside.

The next day Eddie phoned me. His voice was puzzled. "I just sold a story," he said.

"That's great, Eddie, wonderful. Congratulations."

Eddie went on, flatly, "I came home, went right to bed, and this morning my agent awoke me up to tell me I made a sale."

"What's the matter? You don't sound happy."

"I'm not. I'm so bewildered I don't think even my psychoanalyst can help me. Haven't I done my best to find out the best writing methods, just what type stories are in the biggest demand, and everything else? I've interviewed every big writer in Hollywood. There isn't a thing about writing for the industry that I haven't learned since I left Texas."

"Which, of course, accounts for your success at last."

"No!" Eddie screamed, and I could feel him vibrating over the phone. "I wrote this story *before* I left Texas!"

I just got a call from Eddie. The same fresh voice as of yore, the same vibrant eagerness.

"Pal," he said, and his tone was portentous indeed, "I have come to a decision, a turning point, a milestone. And you're the first one to hear it."

"I'm honored."

"You remember what I said to you the other day about writers being nobodies and producers everything?"

"That I do."

"Well, tomorrow morning I'm starting a new series of interviews—this time with producers!"

BILLY ECKSTINE

THE CADILLAC THIEF

A Cinema Travesty Based on An Idea By Jerry Wald

By KEN ENGLUND

Hollywood.

SCENE—*The palatial Brentwood mansion of the Hollywood screenwriter, NIGEL FLATBUSH, his wife, DAWN, and their 13-year-old son, RORY.*

Ken Englund

SCENERY—*A painted wire frame to symbolically simulate a breakfast nook a la William Haines.* PROPS—*An antique table, 800 years old, is set for breakfast. Around it three Welsh chairs, 400 years old. On the table are two silver coffee pots labeled HIS, the other HER'S. At each place a silver newsaper holder contains a copy of* DAILY VARIETY. *There is a phone at each place. Both Dawn and Rory are on their phones. The latter is nattily attired in the uniform of the Stoutfellow Military Institute. Dawn, inasmuch as she is Nigel's third wife, is very young and very pretty.*

RORY—*(gulping coffee, snarling into phone at same time)*

Listen, Mickey, it can only be 10-10 and 10 across the board because I don't get my allowance for another week!

DAWN—*(into phone—conspiratorily)*

I'm meeting Lillian at Magnin's and we're going together to Bullock's—then why don't we all meet at Saks at two?

(looks off, anxiously)

I can't talk now—here he comes!

(Both hang up and pick up their trade papers as Nigel enters. Over his sport coat of many colors he wears a cashmere polo coat plus yellow beret and blue suede shoes.)

NIGEL—*(kissing Rory)*

Good morning, son —

RORY—*(studying him)* Quelle hangover. Good morning, Nigel

NIGEL—

It's those sleeping pills—must change my brand.

DAWN—*(kissing him)*

Good morning, darling. Time to eat anything?

NIGEL—*(sitting nervously—excited)*

Just coffee, honey. Well today's the day!

(leafs through VARIETY *devouring the print with his eyes while he gulps the coffee Dawn pours for him from HIS pot)*

NIGEL—*(mumbling—annoyed)*

My bastard agent didn't put it in!

RORY

What?

NIGEL

That I was starting today at MGM.

(expansively)

To think I finally made it. The Tiffany of studios. What an assignment! I can see the credit—

(finger tracing the letters in air)

"Lassie Get Down. Written for the screen by Nigel Xavier Flatbush!"

DAWN—*(clasping her hands enraptured)*

MGM—it seems too good to be true!

NIGEL

I'll write like a fool!

DAWN

I know you will, darling—And darling, can I put a down payment on that bracelet, just to commemorate this day? I guess I'm sort of sentimental.

NIGEL

Yes, baby—but make it a check. We can always cancel it.

DAWN—*(hugging him)*

Oh, baby —

NIGEL

They're only hiring me week to week, you know. Let's see how I do—Goodbye, you all!

(He exits with a confident wave. Dawn sits, sips her coffee and reads VARIETY*)*

RORY—*(rising)*

Dawn, can I borrow your Nash? The kids all laugh at school because my Chevrolet is dirty. You never have it washed.

DAWN—*(eyes on* VARIETY*)*

No, Rory, dear. I need mine for something important.

RORY—*(mumbles an oath of disgust)*

Besides, all the other fellows are getting an Olds convertible for *their* graduation!

DAWN

I know, Rory dear, but your father doesn't want to spoil you. He wishes you to have a normal boyhood.

RORY

Don't give me that. When I played football, didn't Dad buy me a platinum supporter —?

DAWN

Yes, but your father knows what valuable contacts you make in a locker-room.

(Rory kicks a chair, grabs his books and sullenly starts out)

(Nigel dashes into scene, panting, panicky, his beret disheveled. He staggers, clutches his pounding heart, and gulps some water)

DAWN—*(jumping up)*

Darling, what's the matter?

NIGEL—*(gone white)*

The Cadillac': stolen!

DAWN

Oh, no!

NIGEL

Just when I've got the best job in my whole career—Now I'll lose it!

DAWN

Why, darling? Just take a bus or a streetcar to Metro.

NIGEL

Are you insane? I can't go to take a $2,000 a week job and arrive on a bus! I'll lose face.

DAWN

Use my Nash or Rory's Chevrolet.

NIGEL

You out of your mind? Last week a Dodge tried to get into Romanoff's and was pushed back into the street. You know they never accept anything but Cadillacs.

DAWN

Borrow your agent's Buick. Jack Warner drives to work in a Buick.

NIGEL

He can afford to—I can't. It would be complete loss of face for me.

(He cradles his head in his arms and sobs on the table, blubbering)

It has to be a Cadillac!

DAWN—*(anguish like the Irish Players)*

Oh, God, what'll we do? What'll we do?

(She cries on the table. Rory starts to sniffle)

NIGEL—*(straightening up—pulling himself together)*

I must keep a tight grip on my nerves. I got a good glimpse of the thief at the wheel. He was blonde, and a very low-class type—had lapels on his sportcoat.

(rising—to Rory)

Come on, son—we'll find him!

(He claps his son's military headgear on the boy's head—a tall fur busby similar to the ones worn by the British fusiliers regiments, insignia reading: Stoutfellow Military Institute)

NIGEL—*(glancing at watch)*

I've got a full hour before the studio misses me.

(Nigel and Rory run out of scene. Dawn, distraught, slumps into her chair and feebly dials the phone, all strength drained from her body. She bites her lip to keep from crying)

DAWN—*(on phone)*

Hello—Lillian—I can't go to Magnin's or Saks—not even to Bullock's. Nigel may lose his job. His Cadillac's been stolen! Tell them at Gershgorn's—tell them—not to hold my bracelet.

(She collapses on the table—like Madame X or The Trial of Mary Dugan)

LIGHT BLACKS OUT ON HER—LIGHT UP ANOTHER PART OF STAGE ON NIGEL AND RORY tramping over the city. Nigel takes Rory's hand. Dramatic music is over scene. Street noises on record in b.g. Lighting indicates it is growing later.

NIGEL

You look that way—I'll look this—

RORY

Is it nighttime yet?

NIGEL—*(looking at watch, desperately)*

It's only 10 in the morning—that's smog.

RORY

Dad! Look! There he is outside Schwab's!

NIGEL

There's my Cadillac! He's driving away!

(Both start to run—remaining in the same spot—lights flickering over them to indicate the chase)

NIGEL—*(shouting)*

Stop thief! Stop thief! Police! Police!

POLICEMAN—*(entering scene)*

What are you doing on foot?

NIGEL—*(pointing off)*

Officer! That's my yellow Cadillac—

(relaxing—in despair)

It's gone!

(The cop has been writing. He hands Nigel two tickets)

NIGEL

What are these?

POLICEMAN

Two tickets for jaywalking.

NIGEL—*(pointing off)*

But —

POLICEMAN

Want me to add—insulting an officer?

(Nigel gulps—cop exits)

NIGEL—*(to Rory—looking around like Alice-in-Wonderland)*

We must be in Beverly Hills.

(they walk disconsolately)

Had no idea we had walked so far.

RORY

Wait—let's ask Mr. Schwab if he saw the thief—and knows who he is!

NIGEL

Of course—It's worth a try.

(They open door. Noise of drugstore)

NIGEL

Hello, Mr. Schwab. Have you seen any suspicious-looking characters in here just now?

DRUGGIST—*(entering)*

All my customers look like suspicious characters. What's the matter?

NIGEL

My Cadillac's been stolen. I can't go to work at MGM without it!

DRUGGIST

Oh, my God! That shouldn't happen to a producer. Now about your benzedrine bill—it's over $800—

NIGEL *(backing away)*

The check's in the mail.

(Nigel hurries into street, closing door of drugstore. Street noises in b.g. again. Nigel tramps on—looking to right and left, not noticing that Rory is no longer beside him. Then he sees his son is gone and grows panicky.)

NIGEL

Rory! Rory! Rory!

(he looks around wild-eyed)

Oh—my God!

RORY—*(running in)*

Hi—

NIGEL

Where were you?

RORY

In Schwab's. I stopped to get Ava Gardner's phone number.

NIGEL—*(slapping Rory's face)*

Ungrateful wretch. How can you think of anything else when we haven't found the Cadillac!

(The boy mortally hurt, pouts. They continue to tramp. Rory keeps sullen distance from his parent They open

(Continued on Page 54)

Steppin' Out for A Bit of Fresh Medium

By JOHN GARFIELD

Hollywood.

What's a guy to do?

Have you ever had the feeling you're a juggler with four clubs going at one time? With hecklers, yet?

John Garfield

Suppose you were a guy like me, with a fair share of success in pictures, and good notices on Broadway plays you have appeared in. Suppose you genuinely, legitimately, sincerely like to do both. Why shouldn't you?

Why?

You're in Hollywood making a picture. You announce that, as soon as this picture is finished, you're going to New York to be with your family and to try to set a deal to appear in a play. You're happy about it. What happens?

You get a banner in a daily paper that says "Garfield to leave Hollywood forever." Somebody editorializes that you, who have been treated so cordially by Movietown, are a deserter. Why should *anyone* want to go back to Broadway? Out here, there's money and sunshine and a medium that reaches millions.

If you try to correct that impression by stating that acting is your hobby, that you'll go on acting as long as 200 people gather in a barn to see you, get set for another blast. You're a ham. You call making millions a year, "a hobby?" What's the matter with polo?

You can shrug your shoulders, but you're not through. Broadway has its beef. You consider yourself an actor when the Group Theatre accepts you way back in 1933. You get a break in pictures. To you, it doesn't matter if they call you a theatre actor or a movie star. You're acting, and you've added a medium, not changed one for another. But some of the Broadway wiseguys won't have it that way. Go back to Gotham and they load your mail with vituperation. "Whyn't you stay where you belong?" "Whatta you movin' pitcher actors mean by coming here and taking bread from the mouths of thittir actors?" they ask. To them you're the Hollywood bigshot whose "name" and not ability carries top credit. You begin to wonder.

It isn't all that way. But you hear it.

Then the announcement is made that you are going to appear in "Peer Gynt" for ANTA. A press agent who likes anomalies points out that you are going to work for $80 a week, you who get $100,000 a minute in Hollywood. You income-tax dodger, you! Why don't you turn *all* your money over to the Government? You only work in pictures so you can make enough money to indulge yourself in the luxury of working for nothing, which you can afford, but nobody else who really needs the money can do!

Whom are you trying to impress? Who ya kiddin'? What's the angle?

Don't try to protest. Don't bother saying you would have worked for nothing to get the chance to do "Peer Gynt," the realization of a lifetime ambition. You'd have paid for the privilege. Don't tell anyone what ANTA means to you and to the people. Don't point to Helen Hayes and Katharine Cornell and Louis Jouvet and the others; they're having troubles of their own.

Just 8 Hours Apart

You hear talk all the time about the pocket-size of the world, that everything has been telescoped. New York and Hollywood aren't 3,000 miles apart; they're eight hours away from each other. It's a short Sunday drive to the country, from Vine Street to Broadway. What's all the fuss? Who's going anywhere? I'll be right back. I'm just stepping out for a bit of fresh medium. I want some radio, and some television, and pictures when they want me, and plays ditto. Can't I?

A writer has something to say. He chooses what he thinks is the best form of expression for that idea. It may be a play, or a novel, or even a letter to the editor. A painter picks water color, or oil or charcoal as his medium of expression. Why not an actor? I don't think pictures would let me play a lyrical character with great humor, a man who ages from 21 to 70 as I do in "Peer Gynt." I can try it on Broadway.

The play, as I say, is something I've wanted to do forever. Every time I've been interviewed, I've said "I'm going to do 'Peer Gynt' someday on Broadway." ANTA has announced it for sure this time, but I've been accused of crying wolf coast-to-coast. Well, seeing is believing (with notable exceptions) and when they see it, it will be too late. A *fait accompli* overrides the desire to see anyone eating crow. You're too happy when you're doing something you've wanted to do always.

And something else. I've got a chance to act in a picture I think a lot of: "He Ran All the Way." I liked the book, I like the script and best of all, I like the idea of having a say in the production. It is being produced by Bob Roberts Productions, in which I have a financial interest. Don't think you've eliminated howls of protest when you reach semi-producer status. You work half a career-time getting to the point where you can offer suggestions that may or may not be accepted on merit, rather than refused on the snide basis that an actor is putting them forth. A mugger ought to know values. What's the beef if he has a say-so? I think every motion picture actor with experience can enhance a script. At least he ought to be listened to. I've got a break . I can. But don't envy me I still have to answer for it.

I've worked hard to earn the right to choose my scripts. It's norm on Broadway. It's a holocaust in Hollywood.

Well, there's a simple resolution. I'll just have to make up my own mind to do what I want to do—if my wife lets me.

Needs an Assist

The fighter was blessing himself in his corner before the big fight at Madison Square Garden. The rabbi turned to the priest sitting beside him and asked: "Will that help him?" And the Priest answered: "If he can *punch* it will." *Joey Adams.*

Theatre TV, After Year's Testing, Is Ready to Roll

By NATHAN L. HALPERN

Theatre television was just born during 1950. The year began with two permanent theatre television installations in the country, left over from the embryonic year before. The year is ending with 15 permanent installations, nearly all completed in the fall.

From two metropolitan areas, theatre televsion grew to 12. Scattered programs—about 25—had been carried via theatre television during the previous year, 1949, all borrowings from home television and available free of charge in homes. From the fall of 1950—in about three months—75 programs have been on theatre television.

For the first time in theatre television history, exclusive television programs were presented; that is, television programs available only in theatres and not in homes. Exclusive programs would have to become the main bill of fare in further television developments in theatres.

As 1951 came into sight, theatre television seemed poised for its first year of large scale growth. A minimum of 200 theatres appeared ready to enter the field. Ambitious theatre television projects were being cooked up, ready for serving to the public during the year.

After the intial hump was over, theatre television might move fast —as only a boxoffice medium could, once it hit the jackpot with a new type of attraction, like the famous Jolson "Jazz Singer," did for sound, after years of experimenting.

Meanwhile, progress on another theatre television front took place —the FCC granted hearings on requests for air channels for the motion picture industry. These hearings would take place during 1951, probably by spring. Important too, was the creation of a non-profit, nationwide organization, National Exhibitors Theatre Television Committee, to promote and encourage all exhibitors in theatre television progress.

The past year's practical experience in theatres before paying audiences has been valuable for the future of theatre television. It has been demonstrated again and again that audiences are enthusiastic about theatre televised events. The audience reaction to the sports and news events shown on theatre television has revealed the solid basis for the growth of television attractions in theatres as supplements to the basic film product. The immediacy of events seems to be transmitted to theatre audiences so that their reaction is different than to films of such things. The audiences are stimulated into the emotions of crowds present at the events themselves.

It has been evident at this early stage that promotion and exploitation are too thin in theatre television today to make the medium a regular boxoffice item. This stems mainly from the few theatres involved. Considering the large budgets of home television manufacturers and broadcasters — the few sporadic theatre television events are well buried at present in a far portion of the peanut gallery. When enough theatres are in the swim, the splashing will come to the direct attention of the general public and stimulate interest and boxoffice on a large scale. So will more regularity of programming.

For the interim, boxoffice tests on most theatre television today are not very realistic because the medium cannot afford yet top attractions and promote them on a boxoffice basis. Even then, most theatres have done better than normal business on most theatre television events. When good exclusive theatre television attractions were available — the Chicago theatres carrying top Big 10 football games sold out a few weeks in a row, and turned away an estimated 7,000 people one week and 3,000 people the following week.

The next step was to develop good television attractions for theatres to go alongside good film attractions, and stimulate public interest in motion picture theatre attendance up and down the line. The programming directions would have to be explored when sufficient theatres were installed, and based on public reactions, the theatre television program blueprint would emerge.

The availability of good attractions on theatre television awaits the development of purchasing power by additional theatre installations, the imagination of creative people and aggressive exploitation by showmen. On the physical side there remain equipment improvement problems, material and facilities shortages caused by defense requirements, progress in technically better television pictures, and incorporation of color television.

Through the fogs that enshroud all new fields at the start, theatre television was being born. The year 1951 promises that theatre television will take off its baby blanket for its expected entrance into the television sweepstakes.

Acad Closes '50 Rolls With 43 New Members

Hollywood.

Academy of Motion Picture Arts and Sciences closed its membership ranks for the year with the admission of 43 new members. They are:

Philip Dorn, Robert Brower, Jacques Mapes, Edward Colman, Allen E. Irving, Robert Wise, Ellis G. Arnall, Gunther R. Lessing, George D. Stephenson, Jack Ogilvie, Irving Aaronson, Saul Chaplin, Roy D. Croft, Gordon Gordon, S. A. Israel, Mark Kelly, Robert H. Rains, Julian Seltzer, Harry Tytle, Melville Baker, Lou Breslow, Oscar Brodney, Warren Duff, Ken Englund, Devery Freeman, John Freeman, Everett Freeman, John Klempner, Albert E. Lewin, Oscar E. Millard, N. Richard Nash, Frank Nugent, Liam O'Brien, Charles Palmer, Ernest Pascal, Martin Ragaway, Robert Richards, Dwight Taylor, John Van Druten, Virginia Van Upp, Irmgarde Von Cube, Charles E. Goldie, Ben Nye, Rose Meltzer and Alfred P. Chamie.

War Stalls 'Atom'

Hollywood.

Unsettled conditions in the Far East prompted 20th-Fox to abandon the filming of "Atom of Love," announced as a sequel to "Come to the Stable," co-starring Loretta Young and Celeste Holm.

Studio aimed to shoot the film in Japan, currently out of bounds because of the Korean situation.

In Crisis We're United But In Normal Biz We're Inimical--Why?

By ALFRED E. DAFF

Two questions have popped up in my mind from time to time ever since I was a poster clerk in Australia. I have never been able to answer these questions to my own satisfaction, nor do I attempt now to answer them for the reader.

Alfred E. Daff

The first question pertains to the ambivalence of us movie folk, and the second relates to our fraternal attributes.

Why is it, I have often asked, in time of crisis do we find ourselves so closely bound together in one little family; and on the other hand, in the normal course of events, do we find ourselves sponsoring issues rather than unity.

Why is it, also, that at all times we find affinity for everyone in our business whether he be in Brazil, Belgium, Johannesburg, Des Moines or New Bedford.

It has been my privilege to know showmen in every part of the world, and fundamentally every showman manifests the same psychology. Perhaps this is why we can rightfully say that our business seems to be directed with the same dynamics wherever it is.

On the other hand, despite this apparent kinship and community of thinking there is much disparity apparently between the various branches of our business.

Exhibitors all over the world nurture attitudes about distributors, and distributors in turn develop attitudes about exhibitors.

Not until the Council of Motion Picture Organizations came along did we crystallize the long overdue matter of common interests which have to be cultivated if we are to meet the many problems confronting us with any degree of success.

The sooner our industry in this country realizes that our welfare must be integrated with the welfare of the industry throughout the world, the sooner we will be able to acquire the type of stability that will insure us against inevitable crises.

Now that I am actively engaged in the distribution of pictures in the entire world, I would like to see the American industry through COMPO give thought to bringing into the fold our colleagues in all countries.

I know that they are of the same mind as we are and I know that their problems are the same as ours.

I know also that they are hopeful that the future will see a closer coordination between their interests and our own, and that geographical remoteness will no longer be a hindrance to their active participation in the solution of our common problems.

The world is truly shrinking as far as the distribution and exhibition of films is concerned. Recently, we at Universal had the benefit of a global conference in New York. This conference, which was attended by our publicity representatives from all over the world, proved to us that American techniques are compatible with everyone who has anything to do with the promotion of films.

We have to constantly remind our industry that as far as the distribution and exhibition of films are concerned, we are truly living in one world.

Economically we can only move ahead here if we maintain our good health abroad as well as at home.

Hollywood Etiquette

(Traffic Division)

By MAC BENOFF

Hollywood.

Right-of-ways being important in all walks of Hollywood life, the writer hereby submits for consideration of the Greater Los Angeles City Council rules of etiquette to be obeyed by all members of the motion picture industry. In view of the fact that sportsmanship is of the highest desirability, it is recommended that all industryites memorize the code below before leaving their barracks tomorrow morning.

Low-priced cars may overtake medium-priced cars on main traffic arteries, but never on side streets. If medium or low priced car wishes to overtake high-priced car the horn must be honked gently, and the honker may proceed only upon a similar signal being returned. English cars may never be overtaken by any car, except Cadillac ambulances. Cadillac convertibles have right-of-way over English convertibles, but not Jaguar, Bentley, or Rolls Royce sedans. English Fords or Austins do not count as imports, but are regarded as medium priced, American manufacture.

The following is an example of procedure from a standing start: red light has turned to green and 1949 Chevrolet, 1950 Mercury and 1942 Cadillac are abumper. The 1950 Mercury must take precedence, but any Cadillac entering the starting zone within five seconds must be given right-of-way. Traffic takes this order: Mercury, backed by Cadillac, trailed by Chevrolet, unless the Chevrolet is a car belonging to a producer's wife (major lots only), and the producer is using it that day. If this is the case the Chevrolet goes to the front, preceding the Cadillac, even if driver is writer making $1,000 weekly. If writer makes more than $1,000 weekly, writer goes first, providing he is under term contract. If employed on flat deal, or be independent, Cadillac gets behind '49 Mercury.

In the event of accident, i.e. executive cars (major lot producers, directors and Academy Award-winning writers) hitting cars of lesser standing (independent producers, directors, writers and anyone else above assistant hairdressers), the executive remains seated in his car until other driver reaches him. If the other party has been hurt, it is permissible for stretcher-bearers to carry him to executive's car. If unconscious, the other party must give written notice within 10 days after revival. If executive hears nothing within that time he has right to sue.

Lesser car being hit by executive car is not considered an "accident."

In event court action becomes necessary, lesser party cannot engage law firm with more than three names, hyphenated names counting as two; e.g., Hinch, Smythe-Twombly & Bernstein (assuming they take the case) counting as four names. In the event executive wishes to settle out of court, lesser party is not allowed to accept more than value of his own automobile. This is determined by taking to used car lot before repair work is done and asking "How much will you give me for it?"

In the event that writer is working for producer with same color and same model car, writer must use another parking lot. Producer, if under contract, however, may force writer to repaint car. If producer is not under contract and writer is, producer may still enforce rule, but must pay half of paint job.

The above rules shall apply to all zones in Los Angeles, including Gardena, where producers out of work who are acting as croupiers are moved down wo notches to top salaried writers. Infractions in Beverly Hills count double. MGM is declared a free area. New rules are now being considered for RKO, where cars of employees are not allowed in Airport area. Fox, Paramount and Universal have been reported lax in the proper enforcement of traffic rules, but stringency continues at Columbia, where there is no court of appeal above the front office. Warners is regarded as no-man's-land. Republic has never stated willingness to enter into agreement. Everything in above also applies to Monogram except substitute for the word "automobile" the words "motor scooter." Independent producers possessing cars with bank financing have major-lot director's rating, but all others cannot bring court action against anyone without furnishing a completion bond for the case a month in advance.

GEORGE SIDNEY

One of Hollywood's outstanding directors, whose latest release is "Annie Get Your Gun" is currently directing "Showboat" for Metro-Goldwyn-Mayer where he is under contract.

Sidney's first assignment of the new year will be "Scaramouche."

Vagaries of Film Censorship

Incongruities of the Holier-Than-Thous —OK Via TV, NG in Theatres

By ERIC JOHNSTON

(President, Motion Picture Association of America)

Washington.

People who piously intone that "freedom is indivisible," but duck away from the idea that the motion picture should be free from official censorship, have long tempted me to pass among them with a spray gun.

Eric Johnston

As of now, I am resisting this urge in the justified hope of watching them succumb to a slow burn, embarrassed to death by condoning a vestigial absurdity on the body politic. Official censorship of motion pictures has always been silly and stupid. Now it's making itself—and those who condone it—look ridiculous.

Hypocrisy so often gets its back up and stands pat against reason. It cannot so often abide looking foolish. This is particularly true among hypocrites with some claim to intelligence; and it is especially true of those who "jest at scars that never felt a wound."

To wit: certain editors and publishers, but not too many. They classify as double-dyed hypocrites when they define freedom as indivisible but neatly fence it in for themselves as a private game preserve against the motion picture and the radio.

Let us consider them, and then let us consider the ridiculous kind of company that the year 1950 has revealed them to be keeping.

When the price of pulp, or a pure food and drug act—to use extreme examples—crimps the happiness of these gentry, the air is blue with their screams that freedom of expression is in peril.

Against this heavy artillery, any force—political or commercial—had better be dead sure that its cause is constitutionally sound and unimpeachably just. At the first shot, most of us are instantly suspicious that dirty work is afoot, and suspicious we remain until proof to the contrary is unassailable. Freedom of the press means just that much to us, and so be it forever.

While the battle is joined, no one could thunder more feelingly about the indivisibility of freedom than our double-dyed hypocrites, but with their victory, what occurs?

Cheers—With Reservations

The motion picture and the radio are right back where they were—looking in; by way of sop to us now and then, the motion picture is unctuously chucked under the chin as "a medium of expression"; yes, indeed, and also as an "instrument of communication." Some of our creme-de-la-creme hypocrites were frightfully happy to give our industry three rousing cheers for rushing films into the occupied countries of World War II, but lift a finger for us against censorship by state or local politicians?

Oh, no. Because, ha-ha, after all, we mustn't get too big for our britches. If the people of a commonwealth or city wish to protect themselves against films that offend their sense of good taste, isn't that their rightful say-so? And don't we say ourselves that the motion picture is essentially a medium of entertainment?

To be sure it is, and to be sure we do, but reason totters a little in wondering what is decent and what isn't, and who says which is what and where you draw the line between entertainment and information.

Let us pass modestly by the fact that there is more leg art and cheesecake in the average newspaper morgue than shows up on the screen in a decade; let us also pass over the fact that eminent family journals are plastered with illustrations that would make a burlesque fly sheet look insipid. One wonders if some publishers read their own publications.

Let us see how ridiculous official censorship of motion pictures is revealing itself to be.

Example A:

In Marshall, Texas, where W. L. Gelling was thrown in jail for showing "Pinky," in defiance of a city censor board's edict, the book, "Quality," by Cid Ricketts Sumner, on which "Pinky" is based, is in the Carnegie public library and circulates freely.

Life and Look, for instance, reproduced scenes and dialog from the picture, "Pinky," and both magazines had unrestricted sales in Marshall.

How silly can you get?

How silly does a presumably intelligent citizen appear when he says it's all right to show a picture that holds still, but you mustn't show the same picture when it's moving.

Example B:

Some time ago the Pennsylvania state board of censors attempted to extend its authority to the projection of motion pictures by television.

No, said the Federal district court; you can't do that, and, no, said the Circuit Court of Appeals, and that body spoke acidly of the "antique method of censorship which Pennsylvania endeavors to effectuate in the instant case."

So what is the situation in the Keystone state?

A motion picture may not be shown in a Pennsylvania theatre without the prior approval of the state board of censors, but the same film may be shown over television without censorship.

By this profound reasoning, the good citizens of Pennsylvania are periled by contamination if they see an uncensored film in a theatre, but there is no such dreadful menace hanging over them when they see the same uncensored film in the family living room.

I believe that fortune is smiling shyly on our unremitting campaign against official censorship by plopping these and a whole scad of other ridiculous antics of censorship operations into our hands. We didn't go hunting for them; they simply came, which makes it all the better.

1990 — or Bust

By JACK BENNY

Hollywood.

For the past 39 years I have been a devoted reader of VARIETY. (All right. So my mother read it to me the first six years!) Not a week goes by, but I must set aside enough time to read it through, from the first "boffo" to the last "literati."

Jack Benny

Like all other young impetuous dreamers, I was thinking of the future the other day, and, more specifically, about what VARIETY would read like 39 years from now, in 1990. (Gosh! I'll be 45 then.) I could see it clearly—and here's what I saw.

The Moon—Bob Hope, who spent three weeks here entertaining occupation troops and visiting service hospitals, rocketed back to earth late yesterday for a p.a. at Loew's Kremlin. Hope said he planned to take his troupe next to Mars, if he could swing Government okay.

Hollywood—Wald-Krasna are trying to lure Margaret O'Brien out of retirement to play title role in "Getting Grandma's Garter."

London—Sir Daniel Kaye is making his farewell appearance this week at the Palladium. His Lordship, most popular performer ever to play here, was gifted with New Zealand for his recent four-week stand.

New York—Advance sale for "South Pacific" is still at the half-million mark. No tix available for next four months. Insiders hear that Sally Martin, Mary's granddaughter, is being groomed for Nellie Forbush role and will debut next month.

New York—Radio insiders hear that NBC is readying a new two-hour segment to buck CBS' strong Sunday lineup. Web reportedly will spend $327,000 a week for trombonists alone! Effort, marking NBC's 73d attempt to bust Paley's powerhouse, will use a choir composed of all the Boy Scouts in America, 120 highschool bands, the Metropolitan Opera, the original cast of "Gone With the Wind" and 35 comedians, each of whom will tell five jokes apiece.

New York—Television set manufacturers here admitted they were concerned about inroads being made by new wrinkle in entertainment field tagged "Bagelox." Unit, built into sweatbands of hats, carries audio part of TV. Instead of screen, a mirage is formed in front of viewer and will work indoors or out. Old line video personnel have hastily formed organization known as TOMPO to combat new medium, to prevent TV following fatal footsteps of vaudeville, legit, radio and midget auto races.

South Bend, Indiana—Although all sporting events have been beamed into homes and theatres for the past 25 years, Notre Dame plans to break with tradition. U has quit all radar-video-radio contracts. School has built structure called "a stadium" and only people sitting there will henceforth be able to view gridiron tussles. How this will affect programming has yet to be determined.

Hollywood—Wald-Krasna report their deal with Garbo is ready for inking. Famed silent Swede will star in "The Betty Hutton Story."

New York—The Four Singing Crosbys, smash brother act, will be honored at a testimonial dinner at the Waldorf-Astoria next week to mark their 40th anniversary in show business. Sentimental highlight of the event, which will be attended by top entertainment brass, will be appearance of their father, Harry Lillis Crosby, who will be flown east from his home in Pebble Beach. Oldtimers will recall Crosby pere as a popular singer in his day, sometimes nicknamed "Bing."

INSIDE STUFF—PICTURES—What film hero had breakfast with his wife in New York, jet-shipped to Hollywood for lunch and a meeting, rocketed to Hawaii for a run on the beach and dinner with a former top femme vocalist, and was back in New York to take his wife to the Stork that night—and she, none the wiser?

Chicago—Darryl F. Zanuck's new production, "No Way Out of a Gentleman's Agreement," broke the all-time record at the Emporium here for rainy Tuesdays between 2 and 2:30 p.m. In novel tieup with Marshall Field, the 1,200-seater sold 800 tickets and 350 pairs of rubbers, 427 umbrellas during torrential downpour.

Hollywood—Reversing the usual pattern for success, Wald-Krasna announce that in addition to movie interests they are also undertaking manufacture of aircraft. They have purchased the Huge Stool Co., and will convert it to rocketship production.

INSIDE STUFF—TELEVISION—New Kinescope process is nearing point where it will look like film, according to release from the Amalgamation of Television Researchers. Predict west coast will soon quiet gripes about washed-out quality of New York-born shows.

Des Moines, Iowa—Popcorn and candy manufacturers starting big push to cut out showing of films in their chain of 593 restaurants. Claim that latest crop of good flicks has caused eatery biz to dive, patrons being diverted from food by films.

Hollywood—The Academy of Motion Picture Arts & Sciences has acquired the 10,000th sweater knitted by Joan Crawford. The gracious star made the special garment in gold lace to Oscar's dimensions, while sitting on the set of "Mildred Pierce, Girl Flapper."

Hollywood—JACK BENNY ENTERS PIC PRODUCTION—First film produced by former comic will be "The Life of Wald & Krasna."

The Indies' Position In War Economy

By ELLIS ARNALL

(President, Society of Independent Motion Picture Producers)

It is becoming increasingly obvious that our nation has entered into an era of national emergency and international crisis.

Irrespective of whether the future holds war or peace, our country will soon be on a wartime basis. There are many who believe that a wartime economy will be the order of the day for years to come. The motion picture industry will, as every American business, feel the heavy impact of these emergency conditions.

Ellis Arnall

On Dec. 13, 1948, I had the honor of becoming President of the Society of Independent Motion Picture Producers.

At that time 18 independent producers were members of the Society. In the two-year period since then, the Society's membership has doubled. This is indicative of the fact that independent production is still virile and continues to occupy an important place in the motion picture industry.

But it is no secret that at this time the independent producer is confronted with perplexing and confusing problems. In truth, the entire industry is beset with serious trouble; uncertainties are on every side and at every hand.

While the membership of SIMPP is twice that of two years ago, fewer pictures are being produced by our members and the returns from these pictures are far short of what might reasonably be expected.

The inroads of television, the monopolies in exhibition, the need for strong distributors, the restrictions in foreign markets, increased taxes and cost of production, afford the independent many headaches and offer small comfort.

However, in spite of these difficulties, experience demonstrates that the amusement industry thrives on wartime conditions and the attendant economic regulations and resulting controls.

It is not pleasant to say that the entertainment industry thrives in a wartime economy; but, factually, that is true.

The more difficult it is to obtain houses, automobiles, television sets, washing machines, the more money the public will have to spend on entertainment.

All this simply means that the picture industry will enter into a period of increased importance and activity. This, in turn, means increased boxoffice receipts.

Organized in January, 1942, under wartime conditions, the Society of Independent Motion Picture Producers will, in these days of new emergency conditions, continue to render service to its members and to work in cooperation with the entire industry in all matters and things designed to promote its welfare and success.

The work of the Society for the past two years has dealt with opposition of exhibition monopolies; opening of foreign markets for independent product; opposing unfair quotas and discriminations; handling day to day problems, and cooperating with other organizations in broad industry affairs.

As the nation moves into the wartime economy, the work of the Society will become more important in aiding the independent producers in their attempt to solve the baffling problems of priorities, controls, labor shortages, involved allocations and the other vital issues that will arise.

1951 will be a year of challenge and opportunity to the independents and to the American motion picture industry. I know that those involved will render patriotic service in seizing the opportunity in meeting the challenge.

A Tomcat Called Harvey

Hollywood.

George, the cook at the roadside cafe, had been fired and there were tears in his eyes as he ordered a drink at the bar. "Don't you understand, George?" said the bartender patiently. "You're canned for being drunk all the time, and I got orders to serve you no more drinks. They want you to get out of here while you can walk."

George shook his head bitterly. "Gratitude," he said, and then his chin went up. "All right," he said, "I'll leave now, but they can't stop me from coming back here to be buried."

"Okay, George," said the bartender, "you can come back here to be buried. Goodbye."

"I'm going to write it down that they should bury me under the left one of those two oaks up back of the cafe. I buried the best friend I ever had under the right oak, and I'm going to lay there in peace beside my old pal, Tom."

The bartender only shrugged, but I had to know more. "You buried your best friend up there?" I asked.

"Old Tom," said George, and there were tears in his eyes again.

"Didn't you notify anyone?" I asked. "Didn't you get a permit or something?"

"You don't need a permit to bury a cat," said George. He sighed. "You know what was wonderful about old Tom? He loved drunks—and the drunk he loved best of all was me. Some nights I could hardly make it up the hill to my room, and old Tom would be so happy he'd purr and rub against my legs so hard I'd find myself half way down the hill again. The minute I'd hit the hay old Tom would hop into bed with me and curl up like he was in cat Heaven. But let me come home sober and old Tom would give me a hurt look and walk right out of the room. Sometimes he wouldn't come back for two or three days, he'd be upset.

"What happened that you had to bury him?" I asked.

"I found him on the highway," said George. "Flat as a pancake. I could have buried him in a big envelope, but I folded him up and put him in a box." George shook his head sadly. "Tom was always so careful on the highway. I guess what must have happened was old Tom saw a car zig-zagging down the highway, figured it was a drunk, and run out to meet him. If that was it, at least I know old Tom died happy."

—*Claude Binyon.*

Goetz, Schary, Warner and Zanuck Interpret The Production Line's Obligation to the B.O.

Hollywood Studio Chieftains Reappraise the Need to Revitalize Public Interest Via New Faces And Vigorous Story Treatments

U-I Veep In Charge of Production Details What He's Doing About 'New Faces'

By WILLIAM GOETZ

Hollywood.

I think the most important situation facing production for the future is the question of the development of new talent.

William Goetz

Mark Twain, or some other member of the Screen Writers' Guild, once said about the weather, "Everybody talks about it, but nothing is done about it." Which brings us to the point in discussion, namely, new faces on the motion picture screens. People keep talking about it, but at Universal-International we've done something about it. Quite a bit, to be sure.

Since the initation of our dramatic school, under the capable direction of Sophie Rosenstein, we've been looking in the direction of the day when our project would bear avocados. We've picked fruit off the tree and more still is blossoming.

Production executives hear many complaints from exhibitors but, unfortunately, they are not uniform and when you try to analyze them you are somewhat confused in trying to arrive at a line where everyone will be happy.

Henry Popcorn takes us to task for using Pamela Pendergast because "she's a tired actress and the public is tired of her." Morton Flatrental complains about "Holgate Ashton, that old man." So we give them new faces and what do we get? John Splitweek writes and asks, "Why give us these unknows? Why don't you use Pamela Pendergast?" And Leonard Longpuss writes, "New faces? Whatzamatta with giving us some names?"

We feel new faces are necessary, now and in the future. We are making it our business to develop new talent. Let's look at the record. Peggy Dow. We started her in "Woman in Hiding," with Ida Lupino and Stephen McNally, after Peggy had worked for some time at our school. Overnight we have a new face. Now you see her as Nurse Kelly in "Harvey," and she does so well we upped her to stardom in "Lights Out."

Tony Curtis? A youngster brought out from New York, sent to our school, brought along slowly. This is a new face the public wants and we have put him in a starring role in the Technicolor "Prince Who Was a Thief."

Piper Laurie. Another graduate whose degree put her in stardom. She shares "The Prince" with Curtis, after serving her apprenticeship in "Louisa" and "The Milkman." We have bigger and better plans for her.

Jeff Chandler did not go to our school. He didn't even require post-graduate work.

This doesn't mean we have abandoned the use of top-flight stars. There are pictures which demand use of outstanding name actors. "Bonaventure" required such a performance, so we brought in Claudette Colbert. We have Ronald Reagan, Richard Conte, Joel McCrea, Mark Stevens, Stephen McNally on our roster, and Ann Blyth, Shelley Winters, Marta Toren and Yvonne de Carlo.

Metro Production Veep Rates 'New Faces' Only in Relation to Quality of Their Talents

By DORE SCHARY

Hollywood.

New faces have always been of major importance to any studio and particularly this one. Whether or not other studios plan on a steady flow of new talent and set about building it, it's certainly true about Metro-Goldwyn-Mayer.

Dore Schary

It's known for its development of your actors; it prefers to develop unknowns rather than buy people after they have hit. Like it or not, 60% of movie tickets are bought "to see my favorite star," so that building up new personalities is simply insurance against the ultimate fading of the older stars. And many do fade.

In connection with this, I don't believe any producer or director, or what have you, ever really makes a star. In the final analysis, the public does. We can beat our brains out for those stars in whom we have faith, but if the public won't go for them, we're dead. Furthermore, you can't really blame the exhibitor for yelling for pictures with star names in them; it's the public who makes this demand, and what the public wants, it gets. Meanwhile, of course, as I said, we're constantly interviewing, testing, and grooming likely young people on the chance that they will have that something, which will get across to an audience and turn out to be star material.

There's no such thing as "exhibitor pressure" on cast names. Any pressure comes from the public, although this is a matter that has been debated endlessly pro and con. However, to the extent that we try to accommodate public pressure, our "freedom to cast" is curtailed. Good actors—good personalities—maintain over the years, and they're the ones the public wants to see. Of course, times have changed since the days of Wallace Reid, of Valentino or Mary Pickford, when the mere presence of these people in a picture automatically insured that the picture would be a profitable one. Nowadays, even the best actor can't insure a profit unless the picture he appears in is appealing to the public, but it's a cinch that a bad picture *without* a star is a flop anyway. It's not to be denied that if the public wants to see an actor, the studios are only too happy to try to get him, but this could hardly be called "hogtieing" the casting department.

For a good picture—and let's use "Father of the Bride," for example—people will buy tickets, and if Spencer Tracy hadn't been in this one, it still would have been a good picture. But with Tracy in it, the picture was that much better. This is because he's an able, experienced actor. People know he's an able, experienced actor, and they are confident that when they see his name heading a cast the picture will be good or should be good.

Meanwhile, bearing these things in mind, we continue to groom new actors whom the public will come to know and like so that, when they take the place of the older actors in the normal course of events, they will be good actors, as well as good business investments.

The term "ancient" actors is, I think, unfair. If by "ancient" the exhibitor means old in years, and that such an actor is still a star, and still draws, the length of time he's been on the screen has nothing to do with the case. And, if by ancient you mean enduring, this is all the more tribute to the actor's powers in his craft.

Incidentally, a cafe star—someone enormously popular with a limited audience—may have a likely "fresh, new face," from his limited point of view, but almost invariably these special talents don't pay off.

Degrees of Prod. Costs

Production costs have reached a good point of operation, but "a good point of operation" doesn't automatically mean that costs are down to a minimum. It depends, after all, on the picture involved. "Quo Vadis," for example, cost something in the neighborhood of $7,000,000—a fabulous sum but applicable to this particular picture. To make it for less would hurt the scope of the subject. "The Next Voice You Hear," for another example, was in essence a simple picture. Its cost, which was low, was in keeping with the subject. An ornate, expensive production of this story would have been out of key, false and possibly vulgar, so to speak of minimum cost by itself might well lead one up the garden path.

It's a question of quality. "Quo Vadis" will have quality, and "The Next Voice You Hear" has quality, and certainly there's a vast difference in the price of each of them. The sensible thing, after all, is to make pictures practicably and not wastefully. Taste and judgment are the best guides.

Meantime, the industry continues to develop new writers, directors and technicians for the same reason that we develop new acting personalities and, in most cases, with even better success. Here at Metro, for example, in the last several months we have taken comparative tyros in the field of motion picture direction and assigned them as full-fledged directors—people like Fletcher Markle, Harold Kress, Gerald Mayer, Norman Panama & Melvin Frank, Richards Brooks and Don Weis. In the production field we have a number of new producers, experienced in other fields, of course, but nonetheless given an opportunity as full-fledged producers: Sidney Sheldon, George Wells and Robert Thomsen.

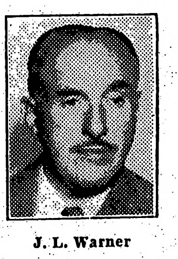
About the only solution I can think of to deal with film "cycles" is perhaps to start them—in other words, to be there "fustest with the mostest." When you make a picture dealing with an unusual subject, done in an unusual manner and the public takes to it, then, inevitably, carbon copies will appear. I don't have to tell you that most of the carbon copies are inferior, not because the pictures are necessarily any less well made (although this is certainly too often the case), but simply because other producers are trying to cash in quickly on the original success. Again, it is the public who expresses interest in this unusual subject, and, as a result, many of the producers who imitate the initial success try to get some of the gravy. Unfortunately, too often many of these imitations come too late in response to the public demand, and the producers are left with egg on their face.

WB Topper on Star and Story Values; Large Budgets Don't Necessarily Insure 'Big' Pix

By JACK L. WARNER

Burbank, Cal.

Star-finding and story-finding are the most difficult jobs we have. In spite of the recent philosophy that names are not important, we still need stars in good stories to achieve the boxoffice ideal. For this reason I think the Starmakers Contest being advanced by the Council of Motion Picture Organizations is good. Any idea that brings new and interesting personalities to the screen is good.


J. L. Warner

Some stories can succeed without knowns, but an analysis of motion pictures shot with unknowns shows that it is the occasional and relatively rare exception for such a picture to click. When such a thing happens, the immediate corollary is a flood of talk that "You don't need stars." Because it can happen once in a while doesn't mean that it will happen every time it is tried. When it does happen it is because the finished film is so fortuitously conceived and executed that it jells at the boxoffice. But who can tell how much better it might have done with "names."

Established Names

For the long pull it seems to me to be the wise measure to use as many established names in proper roles as you possibly can, all the time doing your best to discover new star material. It is my sincere conviction that the motion picture industry has room for all the stars it can find and build.

The responsibility of what people call star-making is very great. It is an involved process. It is heart-breaking and gratifying at the same time.

Exhibitor pressure is for strong saleable pictures. Their interest is the same as ours, naturally enough. They keep us posted pretty well on the draw of various personalities and they tip us off to newcomers in whom they believe the public will be interested. Their pressure is practical and helpful.

As to "ancient stars" so-called, VARIETY files will show endless examples in show business of faded stars who bloomed into new brilliance when things meshed properly. Sometimes stars fade for reasons out of the studio's control, sometimes because studios make mistakes too. But the right thing comes along and the words "faded" and "ancient" are forgotten.

Costs

Moving from stars to expenditures in productions, costs basically are identical for specific details of production—labor, talent, physical materials, and the other things that go into the making of a motion picture. In other words, there are established rates for labor and talent. It costs so much to build a set. It costs so much to score, edit, etc. The final cost is determined by the story itself—and control.

Control is necessary to avoid waste, whatever the cost of the picture. A picture made for $192,473.29 isn't worth it if those costs don't show on the screen. Every effort has to be made to get the greatest number of dollars possible on to the screen. That is basic good business. Extravagance is basic bad business. There's no such thing as a cheap picture if the dollars spent achieve a successful result. A low budget picture, smartly conceived and executed, is better than an extravaganza on which money is lavished thoughtlessly. The word "cheap" is a bad one to use on a fine picture which didn't happen to require a large expenditure. Cheap, furthermore, has another meaning than monetary. Many pictures are cheap in concept and approach even when millions are spent on them. They're cheap in the other sense, which is a good deal more harmful to the motion picture industry than films which don't cost a great deal.

Regarding the problem of bringing costs to a minimum, I think the answer is, "More thinking has to be done." One of the most serious errors ever made is the belief that money makes motion pictures. A billion dollar picture can be bad! To make a successful motion picture it takes intelligence, ideas and the ability to create entertainment the public wants.

Meanwhile, there is the matter of repetitious themes. I think the best solution is to avoid vicious cycles. There is no use going 'round and 'round the same wheel. On the other hand, you can say there is no such thing as a cycle, only a succession of mediocre pictures on the same subject. Because when you come down to it, the good musical will always entertain and do business although there have been a hundred before it. The same goes for every classification of entertainment. If it's right, whether at the beginning, tail-end or in the middle of a sequence, the right one succeeds. So again it boils down to trying to do the right thing at the right time.

20th-Fox Production Chief Cites Studio's Own Impressive Roster of 'New Faces'

By DARRYL F. ZANUCK

Hollywood.

Hollywood is undergoing a period of transition, and in my opinion nothing is more important to meet the challenging conditions of the future than the development of New Faces.

Darryl F. Zanuck

Marked strides have been made in quickening the pace of production as a means of effecting economy with the least disturbance to employment. Equally marked has been the improvement of product by a more diversified and higher quality in story content.

But the problem of creating new stars continues and always will continue. The need is all the more urgent now because every studio is faced with the necessity of boosting its annual output due to the shrinkage of playing time in first runs of individual pictures.

I have not lost confidence in the ultimate improvement of boxoffice conditions. Innovations which gain popularity in the entertainment world have, from time to time, set back the patronage of motion pictures, but the passage of time eventually restores films to the forefront of public appeal. Attendance has dwindled, but there is no disputing the fact that the pendulum will reverse its swing. Cinema houses will again be filled to flowing for those who have patience and the aggressive showmanship to lure their customers back when the turn in the tide arrives.

One of the indispensable methods of reviving the public interest in motion pictures is the development and introduction of new personalities. Whatever may be said about "the play's the thing," the drawing power of the public favorite will always be a strong factor in attracting ticket purchasers. This is true in every phase of entertainment, baseball, football, the prize ring, horse racing—and Show Business.

In any part of the world the public chooses its idols and gives them preference and patronage. The cry of "The king is dead, long live live the king," springs from a deep-founded instinct in human nature. For the impulse of hero worship will never expire. It remains for the picture industry to find new personalities capable of becoming heroes as a necessary part of the task of recapturing public patronage.

Here at 20th Century-Fox studios, we feel that we have done our full share in the creation of New Faces for the coming campaign. In recent years we developed or introduced such stars as Anne Baxter, Valentina Cortesa, Jeanne Crain, June Haver, Jean Peters, Michelline Prelle and Gene Tierney, among the women, and Dan Dailey, Paul Douglas, Clifton Webb, Richard Widmark and Cornel Wilde, among the men.

3 TOP PIX ADMEN REPRISE MARKETING TECHNIQUES IN THE NEW SELLING DRIVE

By CHARLES EINFELD

(V.P., Ad-Pub, 20th Fox Film)

Most important industry-wide project that I would like to see accomplished during 1951 is for COMPO to encourage and urge the exhibitors of America to unite, then join the producing companies in a great national promotion effort similar to that currently in effect by the American Television Dealers & Manufacturers.

A hard-hitting series of large space institutional ads should be placed both on the national and local level and should resell the unique advantages of motion picture theatre-going to the public. This series of ads would list only the most meritorious film productions, regardless of which company had produced them, and put forward our united best foot.

Just as important as this type of promotion would be the establishment of a whole new advertising structure among exhibitors similar to the Ford and Chevrolet dealer funds which have existed for many years in the automotive industry. The Ford Dealer Assn. fund, for example, is a separate appropriation amounting to millions of dollars contributed entirely by the dealers themselves, administered separately by 32 territories by the Ford Dealer Assn., with individual dealers within each territory contributing according to their respective sizes and sales within that territory.

These associations place local radio shows, newspaper advertising and local TV programs to promote the product they sell, both on an institutional and an individual project basis, and responsible for the vitality and keen competition which prevails in the automotive field. There's a lesson here for our own industry.

Get 'Em Back Into the Habit

What we've got to do is make movie-going a habit once more. The industry has the advertising and promotion talent to do it. Maybe one of the answers is off-the-movie-page ads, with special appeals to those who don't turn to movie pages anymore or never did. What happened to the old mailings the chains used to get right into the homes with news about current and coming attractions, about the stars and stars-to-be?

Let the exhibitors go to town. They've got a tremendous stake in this, too. Let them spend some money on ads and exploitation and let them grab that publicity space locally. The producers and distributors can't do the job alone. It takes both hands, both sets of eyes, minds and bodies.

Glamor, Or—?

As for the industry's glamor wearing off, certainly Hollywood no longer has the glamor it once had. But is there anything basically wrong with such a state of affairs? How long could Hollywood remain an ivory-tower of mystery and glamor? The world has gone through a lot of hell in the last 10 years and more, and it is hardly to be wondered at if Hollywood has taken second, third or fourth place in the minds and conversations of most people. Hollywood is not in a world of its own and it simply cannot and should not continue to be pictured in this way. Just plain glamor can't carry the whole load, and I think we learned that truth some time ago.

But Hollywood still has a powerful lot of glamor and interest, and always will. Hollywood stars make news, good or bad. Let a Crain or a Grable have a baby and it's a photo break. The editors of papers are hep guys and they know the public still is tremendously interested in everything Hollywood. Let's have more babies and less scandals, maybe.

By N. B. SPINGOLD

(V. P., Columbia Pictures)

I have no specific thoughts as to the future but I do have a report on the past year, and some things I have learned during the most rectn 12 months.

I have learned something about, if I may use a dirty word, television. I have learned that motion pictures may be sold via TV, that viewers may be pried away from their 12-inch screens and induced to put their dough down at the boxoffice. This, I think, is very significant. It goes a long way toward dispelling the miasma created by the "This-is-the-end!" boys.

By the same token, it is no panacea. Not every picture can be sold with equal success in this medium. (Note: Not every picture deserves the same success.) But it has been proven, to my and our satisfaction, that the proper use of television can be a positive and beneficial advertising force in the merchandising of motion pictures in the theatres.

Big TV Potential

We have made no great mystery or secret of the results of our tests. In Los Angeles, for example, on one of our releases, "711 Ocean Drive," it was found that at least 25% of the tickets purchased in the first-run engagements were directly attributable to our television campaign. It was found, through painstaking investigation and research, that the attendance at the theatres of persons from homes with television sets was almost doubled by our TV campaign. (This was determined by also checking the proportion of set-owners who attended the two previous attractions at the theatres.)

This result was achieved by neither alchemy nor accident. Our TV spots were carefully made and carefully slanted for this particular medium. They were not clips from the feature. They were specially written and specially shot.

To further illustrate this point, our TV spots on "Born Yesterday," a little number currently on view, were shot at the studio—with the original cast—from special scripts—and directed by George Cukor, who directed the picture. Each one—whether it be 15 seconds or a full minute—is a completely integrated production. And each has an entertainment value all its own.

Maybe television is kicking our brains out. Maybe it will continue to do so as long as there are any brains left in our business. I'm convinced, however, that it ain't necessarily so; that proper use of television can help and improve our business; that the development of a technique can turn television into an advertising medium comparable in value to newspapers, magazines, radio—and even tradepapers.

This I have learned in the year 1950.

By MAX E. YOUNGSTEIN

(V. P., Paramount Pictures)

I believe that there is public apathy towards films because films themselves have become too formularized. Too many sound like something the public has seen before. The art of programming the output of our Industry has apparently, been lost. We are trying to play too safe, and in playing safe, adopt formulap ictures or cycle pictures. I think, in recent months, the situation has improved, but I don't think it will ever be solved until a real programming job is done by every studio, both individually and cooperatively.

At the present time, the whole industry is being swamped by Westerns, many of them very good, but just too many of them at the same time. All of the companies are bound to realize less money on these pictures because they have all tried to rush out at the same time with what is basically the same type of picture. I believe that the merchandise itself, namely, pictures, is our basic problem, and secondly, the job of merchandising them. I don't think we are doing a good job of merchandising our films, and I think the primary fault of this is the inability of our industry to reach a satisfactory and equitable basis of cooperation between the exhibitor and the distributor. I think we are getting to that point not because of any idealistic motives, but simply because we are all in trouble, and the industry is beginning to realize that exhibitors can't do well if distributors do badly, or vice versa.

Past answer to the problem of restoring interest lies in program

(Continued on page 67)

Rooney's 'Circus' Pic

Hollywood.

Columbia is breaking into the cycle of circus pictures with "Center Ring," a bigtop tale starring Mickey Rooney as a clown.

Rooney recently completed his first directing job on "My True Story," but will confine his efforts to acting in "Ring." Nat Perrin will produce.

The Crystal Ball

When January hits the scene
There comes a line on stationery green.
From the editor of what is known to be
The spice of life—VARIETY.
His letter is a sort of quiz
Anent my views about the biz.
How can the movies get new patrons?
Attract the ministers and matrons?
Is television more a menace
Than bingo, lotto, bridge and tennis?
Pictures are good, there's no denying,
But tell about installment buying.
Divorcement—will it be a blow?
What about frozen foreign dough?

He wants my views and my predictions
To add to all the other fictions
Which come to him from one and all
Who gaze into a crystal ball.
And then come up in verbiage pompous
To make you feel they're all non compos.
But worse—I go along with them!
What don't I do for M-G-M!

Here, where the well known lion roars
Things are as bright as all outdoors
Exhibitors are satisfied
With hits like "Father Of the Bride."
"Three Little Words" was quite a show
Also "La Duchesse de Idaho."
Who doubts that "Annie Get Your Gun"
Brought in a glimmering of sun
And Sol this very minute shines
On "Sol"—the King who has the Mines....
Of course I think I'd better not
Refer to some that weren't hot,
But still I think we'll see the Sun
Again in 1951.
For if the world is not in pieces
You'll get a kick from our releases.
And take my word, though shy and docile,
The ballyhoo will be colossal.

So friends, don't be a doleful mourner.
Just look around the brighter corner.
Old M-G-M remains unshaken
Unless, of course, I've been mistaken.

Howard Dietz.

True Confession

By HAROLD ROBBINS

We might as well admit it to the world as we have long since admitted it to ourselves. The "we," of course, is used in an editorial sense meaning "me." But someone once told me that when writing a piece for VARIETY if you want to talk about yourself you don't say "me," you say "we." It's supposed to be more modest. Since modesty is not one of my strong points but I am basically a conformist, if you will substitute an "m" for a "w" whenever you come across the word "we", at least we'll both know who we're talking about.

I was probably the world's worst student. The only subject I didn't flunk was lunch. My attendance record at George Washington High School had more red marks than a booker's "unplayed" report has in Dallas. In the days I attended school (or rather in the days I didn't) I used to spend my mornings in the balcony at the New York Paramount Theatre. Things were so set that after a while they practically reserved a seat for me. I was very happy with this arrangement because I liked going to the movies better than going to school. Until one day a very sad thing happened.

They sat the truant officer in the seat next to me. I don't know what warned me that something was wrong, but the fact that this guy was looking at me with a baleful glare told me that I had better get out of there fast, which I started to do.

It didn't do much good. There was another one in the lobby and I was hauled off unceremoniously to the principal's office at school. After a respectable wait of a few minutes, I was ushered into the Great Man's office. He was waiting there very quietly, his face stern, his eyes grim. He was reading a report lying on his desk.

At last the principal looked up at me and said, "Harold, you are a great disappointment to us."

"Yessir," I answered.

After allowing me a few minutes of frightened silence he resumed, "For the past two terms you have been marked absent a total of 20 days, and have cut over 100 classes, mostly in the mornings. What do you do in this time away from school?"

I replied, "I go to the movies."

These words seemed to infuriate him. His face turned purple and he rose behind his desk and shouted at me, "GO TO THE MOVIES? Does that help you pass your English in which you got a miserable 45%? Does that help you pass Math and Accounting in which your averages are correspondingly bad?"

I looked at him without answering.

This seemed to infuriate him even more. "Tell me," he shouted, "is going to the Paramount more important than going to school? Are movies going to train you for life? Are movies going to support you and your family, when you have one?"

"I don't know, sir," I answered.

That was more than 20 years ago. I still don't know. But after two novels and 10 years as budget analyst and statistician for Universal, I must confess that maybe he was right.

GLORIA DE HAVEN
Currently Costarring in RKO's "TWO TICKETS TO BROADWAY"
Costarring in Forthcoming 20th Fox's "FRIENDLY ISLAND"
EXCLUSIVE DECCA RECORDS
Spring Theatre and Nitery Tour of East and Midwest
Motion Picture Representatives—Famous Artists, Radio, TV and Personals G.A.C.
Press Relations Bob Weiss

Sales Execs Emphasize Need for Revitalized Showmanship

Concede That TV Can be Made a Valuable Selling Adjunct—Exhibitors Must Help Create New Faces—Views on Bidding, Drive-Ins, Dualing

Republic Sales V.P. Deplores Exhibs' Slowdown On Showmanship

By J. R. GRAINGER

(Distribution V.P., Republic Pictures)

In talking rentals and grosses, exhibitors seem always to have in mind the peak business that they were doing when business actually was abnormal. They have to recognize the healthy condition of the business without reference to peak grosses in an abnormal period. They should stop bemoaning and go to work to bring in new patrons by every form of showmanship at their disposal. This business of crying the blues and forgetting even the basic principles of running a theatre is causing difficulty in many situations throughout the country.

J. R. Grainger

These instances may be isolated, but I have had reports of people losing the movie-going habit because they actually don't know what's playing at their local theatres. The simple business of sending out programs weekly has been discontinued by some theatres as a so-called economy. If patrons have to call to get information on films, there is the hazard that if they get a busy signal they just decide to stay home that night. A lot of theatres are actually run down. Their shoddy exteriors and equally run-down interiors are certainly no invitation to an evening's entertainment. Circuses aren't going out of business. They know the value of lights and ballyhoo, and so should every showman. This business of being discouraged is bad business when it reflects itself in theatres which by their looks alone deter public interest in their wares.

Another, and possibly the greatest, problem confronting the producer and distributor today is that of "new faces." The success of this business—as a matter of fact, its foundation—is the building of new personalities. It's not so many years ago that Republic was using John Wayne in a series of Three Musketeers westerns and having a teriffic struggle in breaking down exhibitor resistance throughout the country. Today Wayne is an outstanding star, with possibly more audience draw than any male star in the business. Unless this business develops new stars, it inevitably must suffer. People in the picture business grow older just as everybody else does. I don't intend to minimize the boxoffice value of those stars who have been built up during past years, but we must have new faces, just as we must build up new audiences among the younger people. To accomplish this, studios must have exhibitor cooperation. They cannot do it alone. It is common knowledge that exhibitors have always had the best end of the motion picture business and that is not an economically sound premise. There must be an equal share of the tariff and the returns if this business is to stay healthy.

Contagious Propaganda

I know of no definite apathy toward motion pictures. There is a lot of loose talk in this business and a lot of unfavorable publicity that never should be permitted in newspapers, and people are beginning to believe what they read. With hundreds of millions of dollars invested in this business—in studios, pictures and theatres—nothing is going to happen to destroy the motion picture business. It's a case of hard work, selling movies to reclaim audiences which have been influenced by what I would call propaganda, to build new audiences by active promotion, to sell new personalities, to attract wider audiences—in short, we must sell pictures and never stop selling them! We, at Republic, are doing our best to stimulate public interest in our pictures nationally, and to show by active participation in premiere promotion what can be accomplished locally if exhibitors will adapt the exploitation slants which have contributed to these premiere successes. I think that showmanship is the answer, and that what is called "public apathy" may possibly be diagnosed as "showmanship apathy."

I want to talk a little, too, about the small amount of advertising that exhibitors are doing. Some time back producers started to "cooperate" on advertising, whereupon quite a few exhibitors started to cut down on their budgets, expecting the distributor to carry the load. If distributors stopped "cooperating" on advertising budgets, theatres woulld have to go to work to protect their investment in pictures. It's unfortunate, but true, that many exhibitors seemingly expect the producer not only to make pictures, distribute them, but also do the major or complete job of advertising and exploiting them.

I talk to a lot of exhibitors every day, and theatres *are* showing a profit. Of course, it is not the profit which was made during the abnormal peak I mentioned before, but it is substantial. Pessimism is catching, and it is dangerous for this type of thinking to infect the industry. Certainly we have problems, but we know what to do about them, and it is the job of everybody connected with this business to stop moaning and to get to work, so that we can all enjoy the benefits of a business that I feel is as solid as any enterprise in the world.

People want good movies. We have to make them and we have to let the public know that we have them. There is no sense in pitting one factor of the business against the other or attempting to divide responsibility. A shirt manufacturer franchises his merchandise only to those stores he knows will display and promote it properly. We've always taken it for granted that when an exhibitor buys a picture he'll get behind it, but unfortunately that is not true today in many instances. We've all got to work together to protect the interest of producer, distributor and exhibitor alike. Now is a good time to start!

Never Can Tell

Francois Marie Arouet de Voltaire once said of a distinguished neighbor that he was a wonderful man, a fine scholar and a delightful gentleman. "Very kind of you," said a listener, "all the more so because he says you are a filthy old scoundrel." "Ah well," said Voltaire with a grin, "perhaps we are both mistaken."

John Kieran.

Since Pix More Than Ever Today Compete With Home Entertainment, Real Selling Is a Must

By WILLIAM J. HEINEMAN

(Eagle Lion Classics Sales V. P.)

They tell me that in 1905 you couldn't get many people to invest their money in the movie business, it being considered about as reliable as the mutterings of an Indian rainmaker. Well, here we are 45 years later, and we're still trying to prove they're wrong. In 1950 we have with us a new set of skeptics with the same old moose call and a shiny new crystal ball.

They figure they've got us this time for sure. That any champ 50 years old is bound to get creaky in the joints, and instad of slugging in the style that put him at the top of his class, he has to start bobbing and weaving like a cutie. Our friends, the skeptics, reason that the reflexes are dulled to the point where everything now is mechanical and that we just can't adjust ourselves.

In my opinion this new crystal ball-gazer is just as wrong as his father was but with this exception: the motion picture industry must recognize the fact that vast new problems confront us today which are far more menacing than those which existed 50 years ago, and that unless we meet that challenge by harnessing all our talent in one concentrated effort we are going to have a very rough time of it indeed In dealing with the present situation, I think we need to recognize the principle that the theatre, more than ever, competes with the home. That we therefore need to merchandise our product, from screenplay to exhibition, with such entertainment values as will induce people to go to the theatre for their leisure time enjoyment. More specifically, here is what Eagle Lion Classics did with two recent pictures, "Destination Moon" and "Prehistoric Women."

The trade knows by now that "Destination Moon" is one of the boxoffice champs of 1950. Yet, here is a film that despite no names of marquee value was exploited to such a high degree that it incited the imagination of young people and old alike. Every conceivable angle in the film—the unsual theme, the production values, the scientific approach, the entertainment inherent in probing the unknown, was trumpeted far and wide to a receptive film going public.

We applied the same merchandising formula to "Prehistoric Women," a picture of ideas, of no names that can be exploited, and without even the production values of "Destination Moon." Again, it was a question of analyzing a picture properly, of exploiting every conceivable angle in the film and, with the aid of exhibitors, of reaching into the homes and getting the people to respond to ideas.

What's Wrong With a Business That Sells 57,000,000 Items (Tickets) Every Week at 47.1c Average Price?

By ABE MONTAGUE

(Sales V. P., Columbia Pictures)

A friend of mine is in a business which sells 57,000,000 items each week at an average price per item of 47.1c. It's a big business, a real big one, solid, substantial, rich. With a volume like that, do you think he's worrying? You can bet your life he is. You see, it's the motion picture business.

Abe Montague

Granted that, beyond the question of a doubt, the boxoffice is not nearly what it was in the peak years of 1941-1947, still we know that 57,000,000 tickets are being sold each week. We know that people are turning out in great numbers for certain pictures. We know there has never been any form of entertainment in the history of this beat-up world to equal the American motion picture. And, as an individual, I know and believe that our industry still has tremendous potentialities for growth, that its future is as we who are in it choose to make it.

Then what is the trouble? If I had to make a guess—and I wish I didn't have to—I'd say that too many of us have grown fat and lazy. Our past success is more of a burden to us than a help. Count up the new ideas of the past 20 years. They are few indeed—and 20 years is a long time.

We built a business for the masses. Atmospheric theatres, comfortable seats, good projection, everything to create an escape for the little Joe and his Mrs. Then we stopped.

Our advertising technique and media have not been altered materially from the early days of the business. The theatre owner sits back, waiting for the distributor to handle the campaign. The distributor relies on the theatre for the same job. Even as an industry we are unable to present a united front; we are constantly torn by internal strife and dissension. And now—up comes a little thing called television.

This noble competitor—and I use the word "noble" advisedly—is without doubt attracting a considerable portion of our audience. In some of the important television areas, it is actually pushing our publicity and advertising out of the newspapers. And we mumble and sulk and complain, but we don't come back swinging the way we used to.

How should we do it? There are lots of ways. We must encourage youth in our pictures. On this score, the burden rests with the theatre operators too. They have hesitated to give new faces the proper opportunity. As a consequence, the studios have hesitated to try new players in their more important pictures.

We need youth, too, in the administrative branches of our industry. This is a young, creative business we're in, and we need all the young, creative minds we can get into distribution, production and exhibition. I am not recommending the retirement of the industry fathers. But I'm all for the nurturing and pushing of the next generation.

We must welcome and not stifle new developments like the Drive-In Theatre. I believe, as many do, that Drive-Ins bring a new motion picture audience—a group that doesn't like to dress up, that wants to take the kids with them, that can't afford a baby-sitter. And where it enters into competition with the so-called "conventional" theatre, Mr. Conventional Exhibitor had better haul his tail out of his easy chair and get back to work. And that's a thought that disturbs me not one little bit.

Less talk about what television is doing and more action to offset it will help too. I believe television can be harnessed. I know, from Columbia's experience, that it is a great advertising medium, that it can be made to sell tickets. We have proven that incontrovertibly. And we intend to take full advantage of it.

Par Distrib Chief Sees New Peaks for Pix; Cites Exhibs' Awareness of 'New Faces,' If Good

By A. W. SCHWALBERG

(Distribution V.P., Paramount Pictures)

Because film rental so obviously depends on what a picture grosses at the boxoffice, each theatre represents a different problem. Hence film rentals cannot be discussed except on an "individual" basis. On the proposition of whether we have reached the limit on grosses, my answer to that is an emphatic "no." There will always be new records. As an example, let me cite recent history at the Radio City Music Hall. A few seasons back "Emperor Waltz" broke all existing Music Hall records. We were happy with this, of course. Then "Connecticut Yankee" came along, and broke the "Waltz" record. Then, just a few weeks ago, "Sunset Boulevard" broke through and created a brand new record to be shot at. Who can tell what the future "Sunset" will gross? For this reason, I must refuse to say that we have reached a limit in grosses.

Al Schwalberg

The various elements concerned in the matter of "star value" have always posed a problem. I don't think you can truly say that every exhibitor is unconditionally opposed to every picture which has new faces. Take as an example a picture called "Smoke," a fine grosser. I doubt that very many remember the names of the human actors in that film, but everyone knows it was about a horse. In other words, here was a successful fim of which it might be said that it had *no faces!*

I would say, therefore, that exhibitors do realize cast values and potentials, and are fully prepared to go along with new faces, if the film in question has other recognizable elements of quality which can be capitalized on. Naturally, they can't be expected to sell a picture on a new face and nothing more. But if they have a fighting chance—they'll go to work.

I reject the theory that the public is apathetic to films as a whole. The kind of business done by such pictures as "Father of the Bride," "King Solomon's Mines" and "Sunset Boulevard" proves this contention. People simply don't attend theatres in such numbers when they're apathetic. To be sure, there are periods when over-all business is off. I have been in this industry for 26 years, and there has never been a time when business has not been subject to peaks and gullies. In all those cases, it has come out with flying colors. I have every confidence that it will continue to do so.

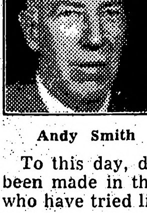
I believe that the problems inherent to drive-in theatres will be solved in the normal process of evolution. When these theatres first appeared, they were unique, and their problems were unique. But in the course of time, the theatres themselves and their methods of operation have become more stabilized, and so indeed have their problems. In another year or two, drive-ins will have become commonplace, and their problems will be largely the problems of the conventional theatres.

If Other Industries Can Utilize TV to Sell Mdse., Why Can't the Picture Business Ditto?

By A. W. SMITH, JR.

(Sales V. P., 20th-Fox Films)

There is too much of a downbeat note permeating our industry today. As does everybody in the picture business, I recognize the tremendous pressures under which we are operating. It isn't only television that has taken its toll of our business but economic conditions generally. Higher taxes, increased living costs; scare buying of heavy goods have all hit our boxoffice.


Andy Smith

These are all factors that, of course, we must consider seriously. We can't blind ourselves but I do believe that there are certain ways in which we can effectively offset the present depression in our boxoffice.

First, as regards television, we must join forces with this new medium and use it just as producers of other commodities are using it to sell merchandise.

To this day, despite all of the improvements that have been made in the live programs on television, advertisers who have tried live commercials are now turning more and more to commercials on film. What does this mean? It means that the public still recognizes the motion picture, whether it is shown on the television screen at home or on the screen of their local theatre, as the best there is in entertainment.

Our job is to remind the great television audience constantly that their favorite theatre is showing fine new motion pictures, and to convince them that the entertainment they will enjoy by going down the street is far su-

(Continued on page 49)

The Near-Beer Scandal

A Volsteadian Reminiscence About Heywood Broun, Judge Corrigan and Congressman LaGuardia

By MILTON M. RAISON

Hollywood.

One very hot night in July back in the Prohibition Era—1931, to be exact—three gentlemen, their coats off, their collars open, were sweating in the darkened auditorium of the George M. Cohan Theatre on Times Square.

Not a wisp of air was stirring and these men were in silent sympathy with the cast and chorus of a musical show then in rehearsal. Someone, probably I, suggested that we ought to adjourn across the street to a speakeasy known as the Green Door and have a quick beer. The perspiring onlookers agreed with alacrity and that is how Heywood Broun, Judge Joseph E. Corrigan and Congressman Fiorello LaGuardia almost got involved in a political scandal that could have had severe political repercussions.

Among his other activities, which consisted of writing a daily column for the N. Y. World-Telegram, a monthly book review for one magazine and dramatic criticism for another, collaborating with Quentin Reynolds on a novel (which never got written), managing a private employment agency for indigent friends and strangers, Heywood Broun was not only running for Congress on the Socialist ticket, but producing a musical revue called "Shoot The Works." There obviously were not enough hours in the day for him, for he had to read new books, attend first nights, write reams of copy, have meetings with his political advisers and the staff that ran his private unemployment insurance organization, make speeches in the district where he was running, and finally, help Johnny Boyle and Ted Hammerstein rehearse "Shoot The Works," in which he was not only going to appear as master-of-ceremonies, but act in some of the skits with John Hazzard, Julius Tannen, Edward McNamara, George and Julie Murphy, Bill O'Neill, Lee Brody and Imogene Coca.

He also managed to regularly attend his clubs, the Harvard, Calumet and Racquet & Tennis, where the members regarded Broun and his political ambition with ill-concealed horror. When he had nothing else to do, he devoted himself to painting.

This night, to show that he was impartial, as well as broadminded, he invited Judge Corrigan, a Democrat, and LaGuardia, a Republican, to attend a rehearsal with him and listened to their criticism with consideration.

"Shoot The Works" had its inception in Broun's well-known social consciousness. Though the Depression was on in full force, Broun earned about $50,000 a year, a fact which made him uneasy. His employment agency, called "Save-A-Job-Till-June," was started with his own funds and his apartment was the office where jobs were actually found for many people who applied: everyone from janitors to newspapermen. It was Broun's fond, but mistaken hope that the depression would only last until June, 1930. When it persisted with alarming tenacity, his funds began to get very low. Broun decided that he could interest enough theatrical friends who were in sympathy with his project, and that a benefit was in order to raise money.

That's when I got into the picture. I was then press agent for the Connolly & Swanstrom musical, "Sons O' Guns," which was playing at the Imperial Theatre. Bobby Connolly and Arthur Swanstrom were anxious to help and turned over the Imperial to Broun for his benefit. It was a whopping success and earned about $7,000, which was promptly handed over to the employment agency.

Broun, who had been acting as emcee at various theatrical affairs, really got his teeth into show business at this benefit, where he introduced the acts. It didn't take a keen observer to see that Broun had been severely bitten by the stage bug.

He saw no reason why he couldn't produce a musical revue and turn the profits over to his employment agency. The idea took hold; he began to interest more people in it and such theatre veterans as E. A. MacAuley, then treasurer of the 46th street Theatre, and now house manager; Richard Berger, then MacAuley's assistant; Milton Lazarus, who was to act as press agent; Joey Keith of Leblang's Agency (who arranged for the George M. Cohan Theatre); Charles LeMaire, who offered to handle the costuming; Nunnally Johnson, who agreed to write skits; Max and Nathaniel Lief, who subsequently wrote the lyrics; Michael Cleary, Philip Charig and Jay Gorney, who wrote the music, and many others including Howard Dietz and Arthur Schwartz gathered in Broun's apartment for a series of conferences, which often ended up at Billingsley's Stork Club, then next door to Broun's apartment house.

Broun threw himself into this new project with great enthusiasm. As his associate producer, we found a pleasant task for ourselves: hunting for talent. This hunt took us through all the night clubs and cabarets in New York, to all the shows and to bars where one could catch an unknown, but talented entertainer.

We also picked up a backer or two, but most of the money for production purposes was furnished by Broun himself, which kept him broker than ever. But he was having a wonderful time.

That the show took shape and subsequently was a hit is another story. It ran for 13 weeks, and would have run indefinitely, but Broun had a nervous collapse, due to overwork and strain, and we had to close the show abruptly one Saturday night.

But going back to the hot night in July, Milton Lazarus and I got a huge kick out of watching the three political friends: Broun, Judge Corrigan and LaGuardia, in the Green Door, drinking beer with high relish.

It was Judge Corrigan, incorruptible Upholder of The Law, and nemesis of racketeers, who suggested that we ought to bring back several dozen cartons of beer to the sweltering cast and chorus.

Broun and LaGuardia agreed at once. LaGuardia, in fact, had just demonstrated in Congress how to make real beer out of near beer and had been in headlines for days. He, as we well know, was as incorruptible as Corrigan and Broun, but the three men had one hate in common, like most New Yorkers, including Westbrook Pegler. They thought the Prohibition Act was an anathema.

The five of us: Broun, Judge Corrigan, Congressman LaGuardia, Milton Lazarus, p.a. of the show, and I, all laden down with cartons of beer, left the Green Door and started across the street.

Broun let Judge Corrigan and LaGuardia go on ahead and fell back to whisper urgently into Lazarus' ear, "Get a cop—and have him make a pinch. We'll get a lot of free publicity for the show."

And indeed we would have. Broun didn't count. But Corrigan and LaGuardia would have found an embarrassment of headlines. For one tense moment, Lazarus didn't know whether or not Broun meant it. Then, he saw the twinkle in his eye, and relaxed.

Broun caught up with the others, and Lazarus and I watched them enter the stage door: Broun, lumbering and shaggy as usual, Corrigan spare and thin, LaGuardia short and chubby. The door closed behind them and they were safe.

Now, the three of them are gone, and it'll be a long time before New York sees their like again. Which is too bad, because we can use men like that right now.

Kosiner Heads Special Col. Dept. on Foreign Pix

Harry Kosiner, formerly eastern representative for Edward Small, last week joined Columbia Pictures to take charge of a special department which the company set up about a year ago to handle foreign films. New division will be expanded and reorganized to include distribution of top independent domestic product as well as foreign roadshow and art theatre pictures.

With Small for the last seven years, Kosiner over a stretch of more than 27 years had been associated in various capacities with 20th-Fox, United Artists sales dept., RKO and De Luxe Laboratories. Meanwhile, Morris Goodman, who formerly supervised Columbia's foreign film activities in the U. S., has been shifted to other chores with Columbia International Corp.

Say, Who's Writing This Dialog Anyway?

By RICHARD THORPE

Hollywood.

Toughest thing of all to write really well, some of my writer pals have assured me, is good dialog.

"You've got to make it sound like people really talk," they say. "Not like a writer thinks or talks, but like people talk. You know—stuff with guts in it, like early Hemingway."

Well, the influence of "the way people talk" on motion picture dialog, and the influence of motion picture dialog on "the way people talk," is a give-and-take. And here I am in the middle, looking to one side and then the other, like a tennis match spectator in a newsreel.

It is a wise bit of dialog indeed that knows its own father.

Recently I stopped by to pick up a non-professional friend who was going with me to a night baseball game. The friend's small boy, it developed, had measles. When I arrived the doctor was in the youngster's room.

The whole household was hushed, just like in a death scene. We conversed in low tones. Presently the doctor emerged. He could have been sent from Central Casting. Fatherly, serious, the perfect type. The mother stood with drawn face, waiting for the verdict. Just like Joan Crawford.

'Crisis Past'

The doctor hauled out a large watch, looked at it, and snapped the cover closed. Where did that bit of doctor business ever come from? Then he said: "The crisis is past!"

The crisis is past, so help me. Measles!

Most people sort of subconsciously fit themselves into the roles in which either fate or their own imaginations cast them.

Ever get stopped by one of those "so you won't talk, eh?" cops? They are among the top outstanding dialog writers. They give themselves all the good lines, too.

There is hardly any answer for that "Where do you think you're going, to a fire?" line of dialog.

It is human nature to endow one's every-day routine experiences with dramatic impact by shooting those dialog punchlines right out of the script.

Like a little exchange I happened to witness a few weeks ago when I ventured out in my pajamas, came the dawn, to pick up my morning paper.

I suddenly heard a car approaching and scrambled back of a hedge. It turned out to be a garbage collection truck.

When they stopped in front of my place a man standing on a little platform at the back of the truck hopped off with quite a gesture and picked up the garbage can. The driver swung down from his seat and lifted the hood of the car. He studied the steaming motor with a serious expression. Then he latched the hood down again.

'She's Aleakin''

"She's aleakin'," he called to the character at the back end of the truck.

That worthy replied: "Are you going to put 'er on time?"

The man up front inspected his watch.

"Seventeen minutes behind schedule," he said, "but don't worry—we'll put 'er on time. Wish we had old No. 47 though. She's over in the Beverly division now."

"Yep," the other agreed, "she could really highball!"

Whereupon the man up front took a final puff on his cigaret, dropped it and stepped on it—with an air. The rear guy mounted his platform and waved his arm like a brakeman signaling the engineer.

The front man tilted his cap at an agle and mounted to the cabin with his orders in his hand, just like Casey Jones.

"Let's highball!" he yelled, as he grabbed the throttle.

And they were off in the dawn.

Last I saw of her she was building up steam to make that curve onto Wilshire Boulevard. And that's the toughest grade this side of the Rockies. She was highballin'!

CITY INVESTING'S NET OF $590,700 LAST YEAR

City Investing Co., N. Y., showed a net profit of $590,700 on the operation of its four film and three legit houses, its report for the year ending last April 30 discloses. Its income from boxoffice receipts, rental of theatres, etc., was $5,087,418, of which $2,722,854 was paid out in film rentals and shares to attractions.

Operating expenses out of the $2,364,564 remaining were $2,021,140. Out of that, however, $247,276 was charged to the attractions. Principal theatre expenses were $1,071,541 in salaries and $564,230 in advertising. The $590,700 net does not take into account expenses of real estate administration, real estate taxes and depreciation.

Filmeries owned by CI are the Astor, Victoria and Bijou on Broadway, and Keith's, Cincinnati. Legiters are Fulton, 46th Street and Morosco in N. Y. Astor Theatre Corp., a wholly-owned subsid which controls the theatre properties, paid no dividend to the parent company, but the latter had a $65,821 equity in Astor's undistributed profits. Cincinnati Playhouses, Inc., which held the Keith's in Cincy, paid a $45,000 divvy to the parent, although the latter had a $10,508 equity in the subsid's losses.

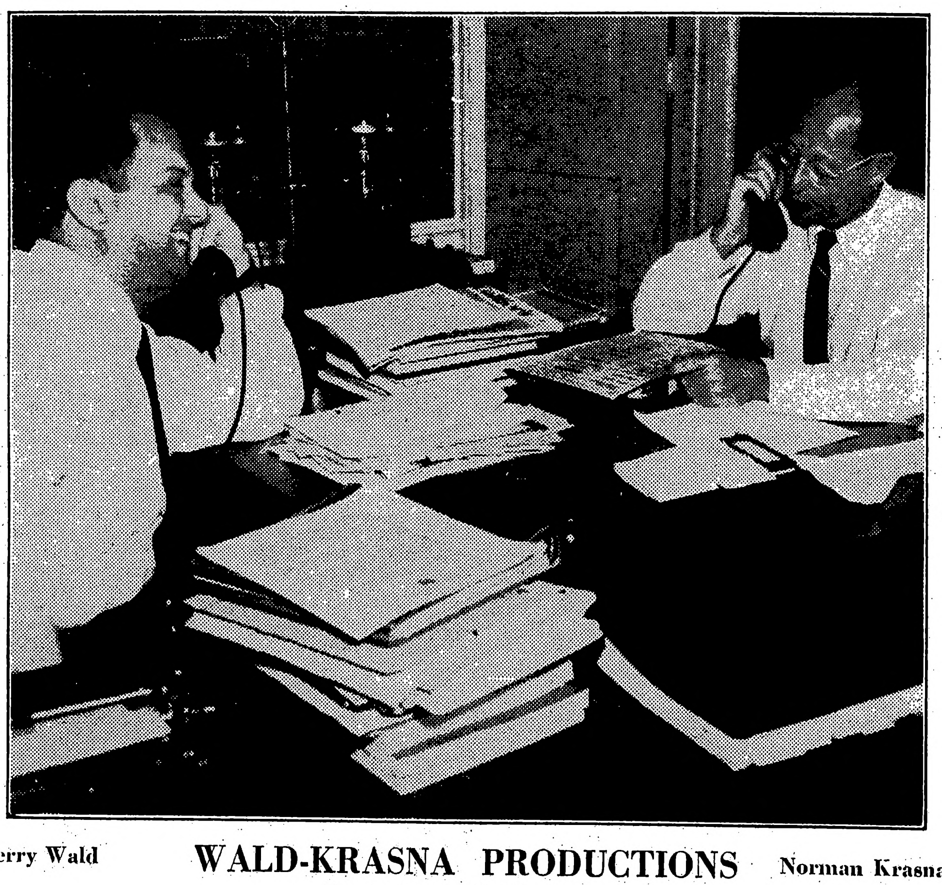
Astor is the parent of City Entertainment Co., which operates the film houses, under management of Maurice Maurer, and City Playhouses, which operates the legit properties under management of Louis Lotito.

City Investing Sells Cincy Keith's

Cincinnati.

Cincinnati Playhouses, subsidiary of City Investing Co., N. Y., has sold the Keith Building here to an eastern syndicate, not named, for a reported $2,000,000. CIC bought the 12-story building, which houses the 1,542-seat Keith's theatre, from estate of Ben Heidingsfeld in 1946. There are four ground-floor stores and 60,000 square feet of office space.

Transfer of ownership does not affect tenancy of theatre by Mid-States enterprises, headed by Robert Libson and Maurice White, which holds lease with about nine years to run. City Investing operated Keith's for a couple of years before leasing house to Mid-States.



Jerry Wald WALD-KRASNA PRODUCTIONS **Norman Krasna**

Producing for RKO Radio

Marking the biggest independent production deal in Hollywood history, Howard Hughes brought Jerry Wald and Norman Krasna to RKO Radio in August, 1950.

Their contract calls for a total of 60 top-budget features, involving $50,000,000, to be completed during the next five years. With 15 scripts already completed, some of the industry's biggest names already signed, 1951 looms as a busy New Year for Wald-Krasna and for RKO.

Humor and Prejudice

Author-Comedian Illustrates Wholesome Influence of the Quip on Bigots

By SAM LEVENSON

Humor can be a force for progress or an instrument of reaction. Fundamentally serious social attitudes can be expressed in humor. The age old prejudices against minority groups have been expressed in "jokes" which type the Negro as lazy, the Irishman as a drunk, the Pole as dumb, the Jew as an unscrupulous merchant, etc. In self-defense the minorities under attack will create humor that strikes back. Here are some examples:

Sam Burns, a Southern Negro, tried to walk into a "white" church one Sunday morning. He was stopped at the door by the sexton. "You can't worship here." "Why not? Isn't this a house of God?" "Yes, it is, but this is a 'white' church." "I don't understand." "Well, you just go to your own church and pray to God and you will feel much better."

So Sam Burns prayed to God. Next Sunday morning he was back at the door of the "white" church. "Don't get upset," he said to the sexton. "I am not going to force my way in. I just came to tell you that I took your advice and it worked out fine. I prayed to God and He told me. 'Don't feel too bad about it, Sam. I've been trying to get into that church myself for 20 years and haven't been able to!' "

* * *

Mr. George Epstein, whose American ancestry dates back only 40 years, was taunted by an American of "lineage":

"What kind of an American are you? Why, my ancestors came over on the Mayflower!"

Epstein is a peace-loving man. He seeks no quarrel with any man, but this painful slur on the quality of his Americanism brought forth this retaliation: "Yes your people came over on the Mayflower, but frankly, it's a good thing they did, because when my father came here the immigration laws were much stricter."

* * *

Tomes have been written on the psychology of prejudice. What makes the bigot tick? Why can't light and truth penetrate the stubborn resistance of the closed mind? Here is a fine illustration in humor of the workings of such resistance to logic:

One morning at breakfast Bert Jones announced to his family that he was dead. His wife and children laughed and continued on with the cornflakes.

"I'm not joking," said Mr. Jones. "It's all over. I died last night. My will is made out. You can bury me in St. Thomas' Cemetery tomorrow."

"Look," said his wife. "Don't sound so macabre. If you don't feel well we can call the doctor. Get into bed and relax. Maybe you've been working too hard."

"You may call all the doctors you like. I'm telling you it's all over."

The doctor came. He looked at Mr. Jones' tongue, took his pulse, and shook his head. "Look, Bert, I've known you for a long time but never as a practical joker. What's up?"

"Doc, I'm dead. It happened last night. I've nothing against you. You've done your best. I'd appreciate your saying a few words at the funeral. Please look after the family."

The doctor realized he had a problem on his hands. "Bert," he said, "you've always been a reasonable guy. If I can prove to you you're not dead will you get up and go about your business?"

"Sure thing."

"Corpses don't bleed, Bert. I'm going to prick your finger. If it bleeds you're alive and that's final."

"It's a deal."

The doctor stuck a sterilized needle into Mr. Jones' index finger and smiled as a little blood bubble appeared.

"You see?" said Bert Jones. *"Corpses do bleed!"*

'Wit' Vs. 'Humor'

The dictionary says that "humor" is kindly; "wit" is sharp and usually needs a victim. Although we personally prefer "humor" there are times when "wit" is preferable. Besides, the victim may deserve it.

Two southern Negro truckmen had been driving through the night. One suggested to the other that it would be a great idea to stop for a beer at a roadside tavern. They pulled the truck up before a purple neon sign and walked up to the entrance.

As they walked into the door the stench of cheap liquor hit their nostrils.

The place was filled with loud-mouthed men and vulgarly dressed women, all drunk.

To add to the scene of debauchery the jukebox was blasting away.

As the two Negroes walked in all eyes were turned on them.

"We don't serve Negroes," growled the perspiring bartender.

One of the colored drivers looked the room over, then turned to the bartender and asked: "That's o.k. with me. All I want to know is why you favor the Negroes?"

* * *

A business concern received an answer to an ad it had placed in the newspaper. The letter presented the man's qualifications and ended, "In addition may I add, confidentially, that I am white, Anglo-Saxon, Protestant, descended from an unbroken line of white Anglo-Saxon Protestants."

The president of the firm, a genuine American, answered him as follows: "We have read your 'confidential' note with interest. We regret to inform you that we need a man for work, not for purposes of breeding."

A Fat Role

When "Arsenic and Old Lace" was being played in London, Queen Elizabeth attended a performance. The cast was terribly excited and, breaking all backstage rules, they clustered around the entrances and behind the curtain to get a peep at Her Majesty.

As the Queen entered the Royal Box, the entire audience arose to greet her. Mary Jerold turned to Dame Lillian Braithwaite and whispered, "What an entrance"; to which Dame Lillian replied, "What a part!!" *Gertrude Lawrence.*

MUSTN'T DO THAT

By SIDNEY SHELDON

Hollywood.

The Scene: A producer's office. Morgan Merriweather, the producer, sits behind his desk, talking to John Black from the Censor's Office.

Black

I don't mind telling you, our whole organization is shocked, Merriweather.

Merriweather

(mopping his brow)

Believe me, Mr. Black, I had no idea what that scoundrel was up to. You know how these writers are. When he first told me about his notion, it sounded fine.

Sidney Sheldon

Black

(gravely)

I'm afraid there may be serious repercussions. You see, our office not only has to protect the minds and morals of men, women, and children—but we also have to think of the coming generations.

(he leans back; exhausted)

It's quite a task.

Merriweather

(sympathetically)

I'm sure it is. And you've done a magnificent job. Why, in the last year there hasn't been a picture where a man and woman kissed or anyone was shot or where anyone hated anyone else.

(appreciatively)

Yes, sir, pictures are getting more like real life every day.

Black

(modestly)

It just takes applicaiton, Merriweather. Application.

There is a knock at the door, and a young, harussed-looking writer comes in. His name is William.

Merriweather

(grimly)

Come in, Bill. Sit down. You know Mr. Black.

William

(genuflecting)

Good morning, sir.

(he takes a seat)

Black regards him with a malevolent eye. When he speaks, the room trembles slightly.

Black

My office has just finished reading your manuscript.

William

(leaning forward; hopefully)

Yes, sir?

Black shudders delicately.

Black

I consider myself a man of the world. I drink beer, smoke cigars, and I had one or two dates before I was married. And yet I must admit that I was completely shocked by what you wrote.

William

(paling)

But—I don't understand, sir.

Black

(softly)

I think you do. How old is your heroine?

William

Juliet? Why, 14.

Black

To be precise: "A fortnight and odd days short of 14."

William

I guess so, but——

Black

It won't do. She must be at least 21.

William

(catching Merriweather's baleful glance)

Well, I suppose I could make her a little older.

Black

Good.

William

(starting to rise)

If that's all. . . .

Black

I'm just beginning.

William sits back in his chair.

Black

Naturally, with all the scripts we have to read, I only had time to skim through your little piece. We'll discuss some of the more blatant offenses.

When Lady Capulet hears what Romeo has done, she says: "We will have vengeance for it, fear thou not."

William

(eagerly)

Yes, sir. She's furious. She'll kill him. She hates him. She——

Black

She forgives him.

William

(aghast)

She what?

Black

She forgives him. Our office does not approve of vengeance.

Merriweather

(glaring at William)

He'll work it out.

Black

Very good.

William sinks lower in his chair.

Black

The next point. In the scene with Juliet and her nurse after her parents have told her she must marry Paris—incidentally, I think you could have written that scene a little bit better. I heard a rather amusing anecdote on my way over here this morning which you might be able to work into it. . . .

Merriweather

(enthusiastically)

Swell, Mr. Black. I'm sure William would be grateful.

Black

(beaming)

Not at all. Well, to get back to the scene. There is a line: "Thou and my bosom henceforth shall be twain."

(He fixes William with a reproachful glance)

William

(dully)

What have I done now?

Black

Really, my dear boy. You want to mention a girl's bosom?

William

(perplexed)

Don't they know they have them?

Black

(leaping to his feet)

I did not come here to be insulted.

Merriweather

(placatingly)

I'm sure he didn't know what he was saying.

(to William)

Hold your tongue.

William

(dazed)

Yes, sir.

(He slumps into his chair)

Black

(patronizingly, to William)

I've had a little more experience than you, my boy. We mustn't let these things get dirty.

William

(a groan)

No, sir.

Black

(modestly)

We try to help you all we can.

(he looks at his notes and frowns)

Here's one that's rather embarrassing:

"Oh, son, the night before thy wedding day
Hath death lain with thy wife; see there she lies,
Flower as she was, deflowered by him."

(angrily)

Supposing my wife were to see that. You'll have to clean it up.

Merriweather

It'll be taken care of, Mr. Black.

Black

(placated)

Good. Now if you'll remove the Communist angle——

William

(baffled)

Communist angle?

Black

We're not easily fooled, Willie.

(reading)

"There is the gold, worse poison to men's souls
Doing more murder in this loathsome world
Than these poor compounds that thou mayest not sell."

(thundering)

Did you, or did you not, write that?

William

Yes, sir. It's the apothecary's speech. But I——

(he turns to Merriweather, pleadingly)

Merriweather

(to Black)

Honestly, he sneaked it by me. I had no idea.

Black

(smugly)

Well, it's our job to watch out for these things.

(he starts putting his notes in a briefcase)

William

(groggily)

Is that all?

Black

(nodding)

That's it. Except for a few minor details.

Merriweather

(cheerfully)

Glad to fix them up.

Black

Of course.

William

(warily)

What kind of details?

Black

(reassuringly)

You can fix them in five minutes. At the end, for example, you have Juliet taking a drug to make it look as though she' died. You can't do that. All the kids will start taking drugs. Then you show a scene in a tomb Can't do that. Mustn't show death, you know Then you have Romeo visit Juliet in the tomb and kiss her. Mustn't do that for obvious reasons. Just before that, you have Romeo kill Paris. Mustn't do that. Remember? No bloodshed. Then you have Romeo kill himself. Mustn't do that. No suicides. Then Juliet wakes up and kills herself. Musn't do that. No double suicides.

(he gets to his feet)

Just fix up those little details and I think we'll be all right.

William

(hoarsely)

How do you like the title?

Black

(judiciously)

Not bad, not bad But you understand, of course, that our final judgment will be based upon the finished version.

William slowly walks to the open window and steps out, thoughtlessly violating the code. The two men sit there, staring after him in silent disapproval.

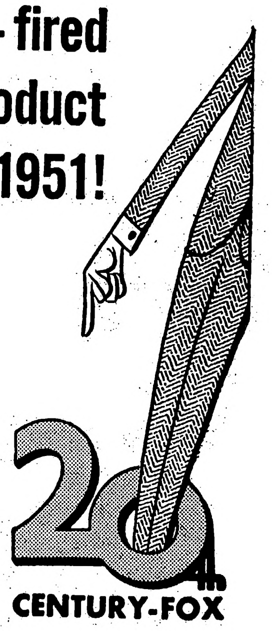
THE END

MEET THE INDUS

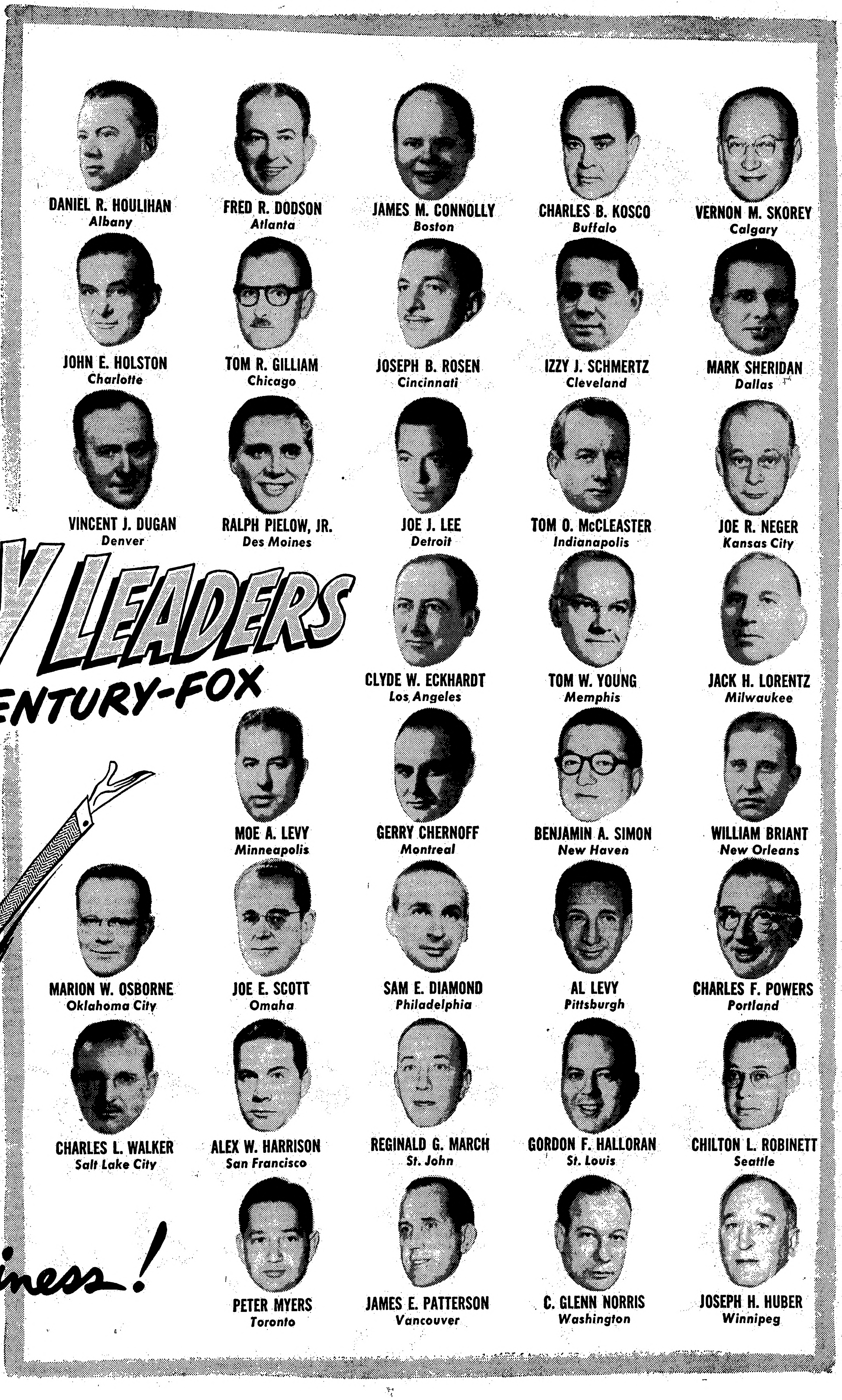
THE BRANCH MANAGERS OF 20

Day in and day out, these Field Generals of 20th Century-Fox are working with, and for you—fired with the enthusiasm and backed by the product that will lead showmen to a banner year in 1951!

There's No Business Like



CENTURY-FOX



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JOSEPH H. HUBER *Winnipeg*

Ever Since Bicycle Era They Predicted Downfall Of Popular Arts Because of New 'Opposition'

Showman-Author Hughes' Analogy to the Famed Bill Nye's Crack About 'Tea or Eggs'

By RUPERT HUGHES

Hollywood.

Bill Nye, now forgotten, but once a household word for popular humor, told of going into a cheap restaurant for breakfast. A cross-eyed waitress first cleared away the debris left by the previous customer, and brushed the crumbs into Bill's lap. Then she turned on him and snapped. "Tea or eggs?"

Rupert Hughes

That is all there is to the story: there isn't any more. The point of it is, of course, the brevity of the bill of fare, the paucity of the choice, and the wonder why the poor customer was not allowed to select enough items to make a hearty meal.

The joke is the jolt. The waitress should have said: "Tea or coffee or chocolate; and, orange juice, or pineapple juice, or tomato juice; and, eggs with ham, bacon, cheese, or sausage, and, potatoes French fried, German fried or just fried, and wheat cakes, or buckwheat cakes or waffles, and butter and plain bread, rye bread, corn bread, pumpernickel, toast, muffins, and so on."

But, after all this introduction the reader (if any and if still with us) is wondering what the heck?—why pick on me with all that type?—this is why.

Nobody seems to think it odd that everybody is always saying tea-or-eggs, things like: "Shall we have the theatre or the moving picture?" "Shall we have classical music or popular?" "Shall we have motion pictures or radio?" "Shall we have radio or television?"

When Bill Nye's waitress demanded "tea or eggs?", his instinct was to say, "Tea *and* eggs, also a lot of other things." But when we are asked, "Shall we have motion pictures or television?", it is not taken as a bad joke but as an inevitable and perilous choice. Television is being hated and denounced, and the cold war is getting as hot as the long struggle with Russian communism. Television is being viewed as the fatal enemy of everything dear and artistic, profitable and moral.

When the Tandem Was a 'Menace'

I am old enough to remember when the craze for bicycles "killed" the theatres, the church, the concert hall and reading habits at home. It also ruined the morals of boys and girls, since it enabled them to get far away from home.

After the bicycle had served its time as the explanation for the failures of such books, plays, concerts and other merchandise as failed to do well, the automobile came along. It was blamed for ruining the publishing business, the theatrical and concert business, and the morals of boys and girls, since it enabled them to get even farther away from home than the bicycle. The motorcar was ruled as a sort of bedroom and barroom on wheels, and it could park wherever it was dark.

After the automobile had established itself as an institution that could not be sermonized or editorialized away, the motion picture house came along to take the blame for everything deplorable. The nickelodeon and the vast palaces it developed into, were plainly the reasons why nobody stayed at home to read or went to the legitimate theatre, or even attended vaudeville or burlesque. The motion picture was castigated for cutting down church attendance, which has never been satisfactory in any age. Furthermore, dramatic centers reviled the unpardonable cinema almost as violently as the parsons did. Critics who hated most plays spoke of the theatre as a temple of high are when they contrasted it with the motion picture houses.

And Radio!

Next came radio! It went down the line like a bowling ball, sending all nine of the ninepins flying in a strike. People stayed at home; but they did not read books or magazines or newspapers. They listened to serials, soap operas, music, news, science, comedy and plays. They absented themselves from church, wrestling matches, prizefights, baseball and football games, gambling clubs, night schools, saloons, lectures, grand and comic operas, tragedies, comedies, vaudeville, burlesque, family reunions and everything else. People lost their eyes and legs from disuse and became all ears.

But cheer up, the worst was yet to come! Television!! That not only killed off everything that raido had killed off, but also killed off radio. People stayed at home more than ever, but not to read. They forgot all the arts and the pleasures even of conversation. Television brought back only one thing, the barroom. It made beer and hard drinks popular once more, since people had to put up some excuse for leaning on the rail half the night staring goggle-eyed at television's one bright eye.

So now today, the book publishing business is dead; the theatre business is dead in all its branches; the churches and lecture halls are empty; the motion picture houses are dark and silent. The football fields, boxing arenas and racing parks are half empty. And the radio sets are gathering moss.

Of course, there are exceptions, though nobody mentions these. Some of the churches are packed; some of the legit theatres are doing $50,000 a week; many of the motion picture houses are jammed with eager multitudes; some of the books are having enormous sales; some of the magazines have circulations of millions; some of the newspapers are almost too heavy to lift.

But the denouncers of the plague of television forget that, long before television, radio, motion pictures, automobile or bicycles were even heard of, most churches were sparsely attended; most theatres housed failures, most books died in the store-rooms; most magazines and newspapers perished of pernicious anemia; most poets, painters, playwrights, actors, sculptors, evangelists, singers died of starvation or earned their livings in other fields.

It was not until shortly before Columbus discovered America that books began to be printed from movable type and, doubtless, that innovation was also denounced for destroying the livelihood of strolling minstrels, strolling players, strolling friars, copyists and illuminators.

One other thing has always been true. While the blind poet, Homer, begged for bread for his songs, other rhapsodies became favorites of wealthy patrons and lived in luxury. Actors have always been looked on as more or less beggars in rusty velvet. Yet, as far back as early Rome, the Satirist Journal said, "If you want to get to the Emperor, don't lick the boots of a Knight, but curry favor with an actor."

In Shakespeare's time, actors were classed with vagabonds and fined rather than licensed for playing. Yet some of them were the pets of royalty, and the great Queen Elizabeth asked Will Shakespeare to write a sequel to his "Henry IV" and star Falstaff in it. Which he did.

Beaucoup Loot

Today, the theatre has innumerable enemies. Yet never before in history have certain authors made so much money for such long runs.

There has probably never been a book or play to rival the sales and performances of "Uncle Tom's Cabin"; but the poor little preacher's wife who wrote it was paid only a small sum for the serial rights, never got a cent out of the numberless editions of the book published in America, or in foreign countries, or from the play which had, I think, four companies playing it at once in London, two in Paris and others in almost all the other capitals of Europe.

Nowadays, thanks to modern copyright laws and treaties, and the Dramatists, the Screen Writers, the Radio Writers and other Guilds, the author is so protected that George Bernard Shaw became a millionaire, and other writers have amassed even more money.

The theatre is dead but just try to get a ticket to any of several theatres in New York! Radio is dead, yet several radio comedians are being paid fabulous sums. As for books, the ex-clergyman, Lloyd Douglas, wrote a religious novel, "The Robe," which outsold "Forever Amber," and his "The Big Fisherman" about the Apostle Peter is outselling all the exotic or obscene sensationalisms.

The point I want to make is this: every new form of art seems at first to destroy the more elderly forms. But, it does not. Eventually, it increases or enriches the market and the number of customers. The failures for which the blame is laid on the newest fun of public favor would have failed anyway in all probability. Many authors and actors who find diminished employment in the old fields find new openings in the new fields.

From the beginnings of mankind and womankind, he or she who could tell a story or act out a character or speak a thrilling piece or sing a catchy song, found an audience in a primeval cave or the Metropolitan Opera House; whether he made his wonderful paintings on the subterranean walls of our skin-clad ancesors, or exhibited them in the Louvre.

The actor who leapt on an altar and exchanged dialog with another—and so began the glories of Greek drama—was doing just what the actor does who appears on the modern stage or screen.

Always an Audience

The story teller, the interpreter, the orator, the poet, the portrait painter, the illustrator, the scene-designer, he producer and director and all their countless colleagues have been at work playing on the human heart and driving away boredom since man became man. Any paleontoligists say that man and woman, built just about as we are, are at least a million years old.

The entertainers feed a primeval, insatiable hunger; and their public, a million or more years old, will be hungry a million years from now. If I'm wrong, tell me so a million years from now.

The same thing is true in the industrial field. Every labor-saving machine throws certain workers out of employment; but if it succeeds, it vastly increases the numbers employed.

Back in 1779 there was a half-witted fellow named Ned Lud, who earned a pittance by knitting stockings. Along came a villain who invented a knitting machine. So Ned Lud was inspired to attack the machines. In 1811 there came a plague of riots. Infuriated working men destroyed all the machines of every kind that they could get at. This movement was given the name of the idiot who inspired it and the machine-haters were called "Luddites." We see their spirit at work everytime a new device is announced.

People ought to accept these new institutions as they accept floods and earthquakes. It does no good to curse them or berate them. It is better to revise one's habits and adjust one's life to the new conditions, and not spend too much time bewailing what has grown obsolete.

We must adjust our lives, especially the growing population. In Washington's time the expectancy of life was actually no more than 19 years. Today it is 68 years! In Washington's time the biggest city was Philadelphia with 17,000 people. Today we have over 150,000,000 inhabitants, and they are nearly all living far longer than people used to. As they get older they need more and more of such diversions and time-fillers as the theatre, the motion picture, radio, television, churches, lectures, concerts, athletic games.

Transportation problems alone force millions to stay at home. Then they must be entertained, diverted, consoled, spiritually fed.

The new arts save the desperate city woman no less than the lonely farm wife from black hours of emptiness. They rescue the shattered war veterans in the hospital from unbearable tedium. They bring laughter or cleansing tears or mysteries or educational food to restless people who cannot sit and twiddle their thumbs in eternal siestas.

In the old days, people lived out their lives without leaving their villages or cities. They knew little or nothing of outer life, unless a war brought it home. They were like drowsing animals.

In Shakespeare's time, London was a boom town approaching a population of 200,000. It had two theatres and the law compelled them to be on the evil side of the river. A newspaper was a big placard on broadside pasted on a wall, or it was a pamphlet occasionally printed. An audience of a hundred or two saw a play. A few performances were a run.

Now London has 10,000,000 people and probably more than the original 200,000 are engaged in carrying on the theatres, operas, music halls, lyceums, newspapers, magazines, books, radio, television and other forms of entertainment.

In Washington's time, New York had less than 20,000 inhabitants with only spasmodic performances at the few playhouses. Washington rarely missed a play, and he was such a joyous spectator that often the audience would hush and look up at the box and say "listen to the President's laugh!"

What a godsend the theatre was to that tormented man! What a soul saver it had been to other tormented men and women! Radio and television bring the theatre and the motion picture into the homes.

Tonight in the smallest village, the family can travel about the world, listen to grand opera, symphonies, drama, comedy, science, news, sermons, political orating. It can read books, magazines, newspapers without leaving the living room. Or it can go down to the corner and revel in all the thrills and beauties and fantasies and fervor the motion picture or the theatre or the concert hall presents.

A varying percentage of the people concerned in all these activities will suffer bitter failure. But that was always the case. The failures multiply in number and amount as the population multiplies. But so do the successes and the profits.

The children of today know a great deal, far more about vast numbers of things that the most learned men of a century ago were entirely ignorant of. The motion picture, the radio and television have an educational power that is infinite, however little recognized or praised. Incidentally, they build a public and a patronage for the better books, plays, press and all the more ancient arts.

For all its arts and sciences, the world today is a place of humble hatreds and appalling wars. But it is also a place of tremendous charities, brotherly love, agencies of mercy.

There is room for all the arts and all the artists and all their managers and patrons. It is inevitable and not altogether regretable that there should be fierce competition among them, and an unending search for new inventions, new methods of growinw rich by creating and satisfying new demands. It is the part of wisdom and justice to welcome newcomers and strangers and young experimental arts. Give them a fair chance and cooperate with them.

Lucullus, the Roman general, made rich by his conquests, grew famous for his feasts. Their splendor, the countless things to eat and drink; but above all, for the musicians, the artists, the philosophers, poets and dancers who entertained the guests.

Today the poorest of our citizens is offered a feast for the eyes, the ears, the heart and soul. A banquet of delights such as would make Lucullus at his loaded banquet table look like Bill Nye confronted with the choice of

Tea or Eggs?

Why are we not rejoicing instead of complaining?

WHAT NEXT?

By PHILIP DUNNING

Sometimes it almost seems as if people lie awake nights dreaming up ways to ruin show business. Just when everything is rolling along smoothly some big brain pops on from the wings with a new gadget to crab the act. The newest invention is really a lulu. When connected to a television set this device automatically blacks out and silences whatever has been classified as NG on the discriminator dial. Inventions have changed the course of show business before and maybe they will again.

Philip Dunning

If we turn back the pages of VARIETY a few years we will be reminded that the legitimate, vaudeville and burlesque theatres were doing terrific biz when a couple of strangers appeared on the scene with a machine, a can of film and a bed sheet. They set up shop in a vacant store and charged 5c admission to see pictures that moved. Almost overnight magnificent theatres sprang up to accommodate the flicker crowds.

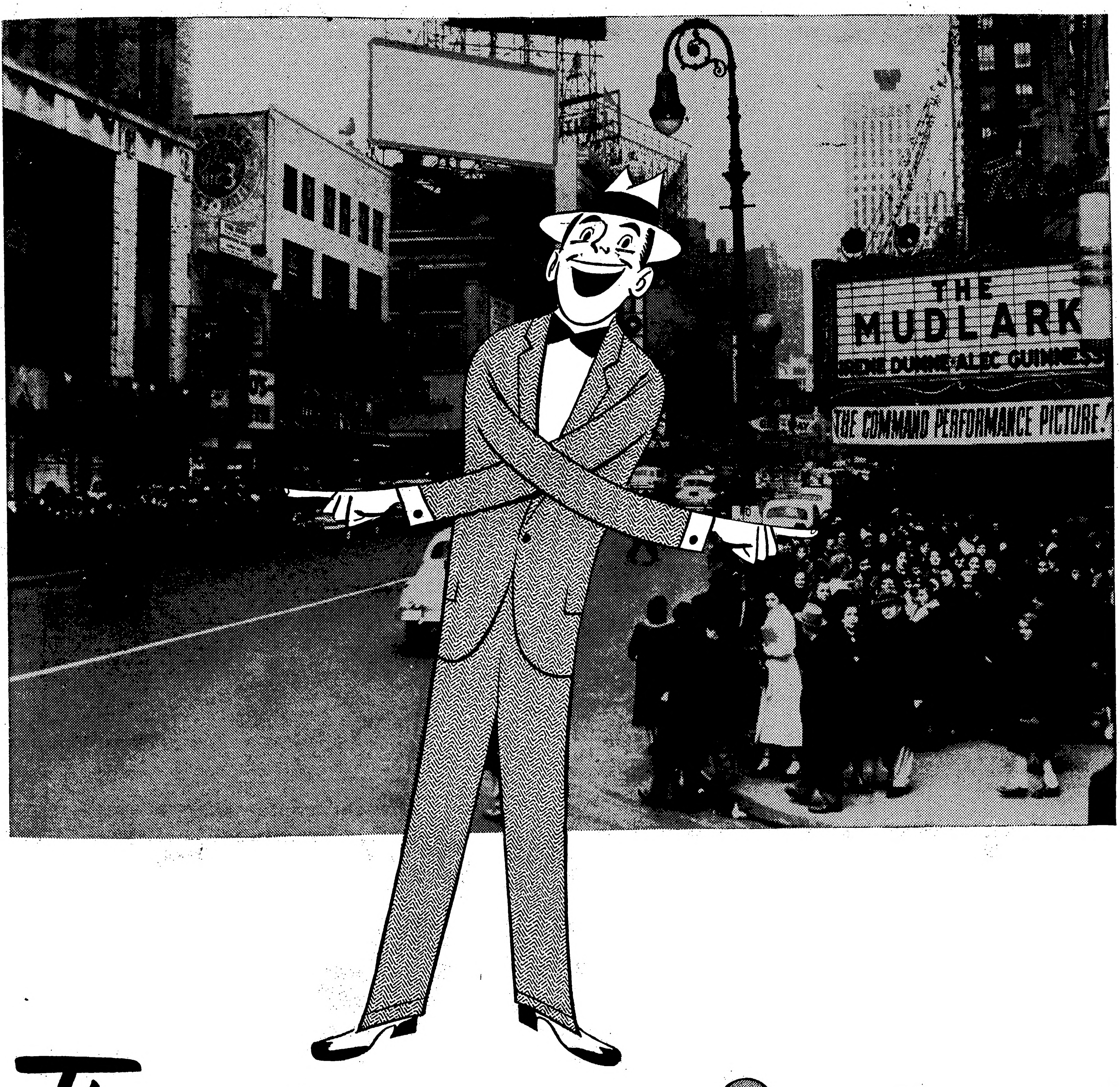
Then another stranger appeared on the horizon with a contraption called radio, and everyone laughed at the squeaky sounds that came over the air on the head sets. Advertisers began using this new device to sell their wares and the sets and the programs improved rapidly. Many people stopped patronizing the theatres, preferring to sit at home and be entertained without spending any money. The show world was terrified by this new monster that was gobbling up all their paying customers.

Then another stranger galloped on to the scene with a new gimmick that made silent pictures talk. The stay-at-homes deserted their radio sets and rushed out to see the talkies. Vaudeville and burlesque heaved a final sigh and expired. More than half of the legitimate theatres on the Main Stem were taken over by moving pictures and radio.

Then along came television enabling the amusement seeker to have a free front row seat in his own living room for his entertainment feast. The only demand the sponsor makes is the time it takes for the pitch for his product. This is modern show business. The networks, sponsors, talent and the public are happy. Everybody can relax and take it easy, if the inventors will only mind their own business.

It's somewhat of a shock to learn that another interloper with a wackie gadget has horned into the act. This Silencer device is a six-tube affair similar to a portable radio. It has four dials that can be set to shut off sound and sight automatically during dubious songs, stale jokes, old plots and commercial announcements. It turns the set on again when the automatic silence discriminator decides there is something worth viewing. This uncanny contrivance is likely to be a real threat to the sponsors and in turn to the talent. We can only hope this new gimmick doesn't ruin show business all over again.

The Mudlark has 'em standing on both sides of the street!


THE
MUDLARK
IRENE DUNNE ALEC GUINNESS
THE COMMAND PERFORMANCE PICTURE!

There's No Business Like 20 CENTURY-FOX Business!

Y' Say Ya Not Saddisfied, Y' Say Ya Want More fa Ya Money?

By ARTHUR KOBER

Hollywood.

Friends, if ya'll kiney step right up here, right to the platform, I'll be mucha 'bliged. Thank you, sir. Thank you very kiney. Now hozz 'bout you other folks doin' likewise, and not congregadin' in fronna the door which is a fire vileation and against the law? That's it—step right up close, my friends. After all, I give a dozen-two lectures a day, and believe me, folks, if I gotta shout, if I gotta raise my voice each and evvey time I speak, well, ya can jess imagine the shape my lungs are gonna be at the enda the day, a physical wreck.

Now, before I commence, I wanna tell ya a funny thing which happened oney the other day. A pardy—middle-age, nice clothes, very nicely dressed, he's standin' where this here genneman is standin' right now. Anyways, he come up to me and he says, "Mister," he says, "what's the big idear dressin' yesself up in medical clothes, in a doctor's outfit," he says, "and referrin' to ya talks jess like if they are lectures? To me," he says, and he was frank enough to say it aloud, right to my face, "they sound more like some old-fashion spiel." "A medicine pitch," is how he called it.

Well, if you good people out there are inclined the very same thoughts, if you got the same notion, lemme explain that "a medicine pitch," to use this here pardy's expression I'm tellin' you about, is where some fly-by-night outfit comes along, and they give the customers a fast talk about some medicine which they guarantee is gonna cure lumago, rheumatism, artharitis, fallen arches and what not. And, brother, how them suckers fall fa that line—at one buck a throw! Why, nex' thing ya know, they try out the stuff, and the oney thing the medicine has relieved them of is the sum of one whole dollar from their pockitbooks!

Friends, listen to me. I am *not* representin' no fly-by-night outfit! Oh, I know—some a you folks out there are wonderin' about this set-up, this here empty store. In the first place, my friends, I am representin' the outfit which is manufacturin' a produck called "Sheen." Second place, this outfit decided the best way to ejjicate people to "Sheen" is not by takin' out big and expensive ads, not by takin' spot time on radio and television. No, sir! They figger the best way to put over their produck is by *personal contack*, by sendin' out field representatives and havin' we men give lectures so you good people could become acquainted with the *truth* about dermidology.

'Scuse me fa laughin', folks, but I jess grabbed a gander, I jess noticed the expression on that lil lady's face out there—no offense, ma'am—when I jess now used the word dermidology. I betcha you thought I was givin' out with some jaw-breaker, some ten dollar word or other. Right, ma'am? I thank you fa ya frankness.

From the Greek Yet!

Folks, dermidology is really very simple. If ya'll look it up in ya dictionaries back at home, ya'll find, and I quote· dermidology, the science which treats of skins and their diseases. Unquote. Maybe I better explain jess a lil bit further. First off, it's a Greek word, see, and it comes from derma, which means skin, and tology, which comes for logia, which means study in the Greek langwitch. In other words, dermidology—the study of skins and their diseases. Simple? Why, a course!

Now, get this, friends! Before my outfit sends out we field representatives to go out and lecture in the field, we all gotta study up on the subjeck. We all gotta take a special and very complicaded course in dermidology so that we can know whereof we speak. Then, after we finish this here course and we are qualified to lecture, my outfit goes ahead and they rent a store on a lease—*on a lease*, mineja, and because at the nominal, low-cost rent, we are able to put a special get-acquainted price on our produck, and in that way save you people some money. And believe me, friends, anybody who can save you folks some dough what with taxes fa this, taxes fa that and the other, why, ya not gonna be sore at them, are ya? I should say not!

Listen, my friends! If you are not saddisfied with "Sheen," if ya feel that our produck has been misrepresendid in any way, shape or form, jess you try it out, see, and then if you are not content, if you are not saddisfied, you come right back here, right to this *very same* location which we got on a lease, and ya money will be cheerfully refunded back without no embarrassin' questions ast. Fair enough? Why, certainey!

Hey, mister, whatcha leavin' for? Ya haven't bought nothin' yet! O.K., sir, it's ya right and privilitch to go whenever ya like. Good-day, sir, and good luck!

The Tipoff

Believe me, folks, that pardy could use some luck. You people notice he was wearin' a hat? Why is that, ya suppose? O.K., I'll tell ya why! On account that man was prolly concealin' a fulla heada *scalp!* Yes, folks, that genneman who left jess now, he's prolly balder than a billiard ball! Evvy time he combs hisself, I betcha there's more hair in the teetha that comb than he got on his entire dome! In a case like that, where a person comes up to me and he wantsa know what to do to keep his hair in, know what I tell him? "My friend," I tell him, "the best advice fa you is to go out and getcha self a paper bag, 'cause that's the best thing to keep ya hair in!"

Listen! Nobody, and I defy ya any person you might name—*nobody* can cure baldness! Any person that makes that claim, why, I'd jess like to see him do it. He could sit back the *resta* his days and retire a rich millionaire. But I'll tell ya *one* thing we can do. We can bring new life to ya scalp! Yes, we can positively eliminade dryness, flakiness, danderuff and the resta this here bacteriar that's responsible fa ya hair fallin' out. Now, wait! I don't want you good people out there to worry if some hair *is* fallin' out. It's normal fa dead hair to shed, but what I'm talkin' about, my friends, is *excessive hairfall!* In plain evveyday langwitch that means too much hair fallin' out, which is nature's way of tellin' ya, "Uh-uh, brother—watch it! There's somethin' mighty wrong with ya scalp condition."

Funny thing, homminy people who are sensible about theirselves, their health, their body, they got no sense whatsoever about their own hair. It's a fack! Finstance, they never think to negleck their kids. Why? 'Cause their kids would run away from home and leave them flat. And yet these here very same people, they negleck their hair somethin' fierce. Then they turn around and they wonder why their hair runs away and leaves them flat. *Negleck*, that's the answer.

Other day a sweet lil lady—dressed very nice with a nice silver-fox fuppiece around her neck, she come up to me after my lecture and she says, "Mister," she says, "I jess heard ya remarks about negleck, and I wish to challinch that statemint." "O.K., madam," I says. "That is your privilitch." So she tells me that her hubby goes to the barber-shop regella—lease once a week, and he gets hisself an olive-oil shampoo, a sun-lamp treatmint, a scalp massotch and what not. "Ya call that negleck?" the lil lady says to me. "Madam," I says to her, "I jess wanna astya one question. Is ya hubby gettin' bald? Answer yes or no." "Yes," she says, and she stands there flappergasted how I hit the nail right on the head.

Doesn't Know His Trade

You folks realize what a barber is doin' after he gives ya an oil-shampoo? Why, he takes ya head under the faucet, and nex' thing ya know, he's washin' out evvey speck and poddicle of that olive-oil which he jess two seconts ago poured over ya dome! In other words, my friends, ya leave that shop with ya scalp even drier like when ya first come in with! Why, it's ridicilous! It's crazy! It jess don't make no sense whatsoever! Olive-oil, my friends, belongs on a salat, not on ya head!

Listen! Before we field representatives go out and lecture in the field, we gotta practise what we preach. Yes, sir! Evvey single day—once in the mornin', once at night, I apply, not much, jess a lil dab "Sheen" to my hair, and I rub it in the scalp, see, good and hard. Now, I want you folks out there to judge with ya very own eyes the healthy, luxurous crop hair I got. Why is that, ya suppose? I'll tell ya why. 'Cause I take good care my hair, I don't negleck it, that's why! 'Cause I'm not a barber-shop patient who goes out and throws away a lotta unnecessary money. No, sir! I practice what I preach, my friends, a lil dab "Sheen," once in the mornin', and once at night.

Last week, I think it was, a pardy come up to me and he asts if "Sheen" is one a them miracle drugs. "No, my friend," I says to him. "We don't claim it's no miracle drug, but I tell ya one thing we claim," I says. "We claim it's got a miracle ingredient which is a penetrant." Now, if ya'll kiney look at the label on this here bottle I'm holdin' up, ya can see with ya own eyes the name a this here miracle penetrant. Lanolin. Remember that word, my friends—lanolin, the miracle penetrant.

Now, there's a pardy's face out there who's very puzzled, like if I'm talkin' Greek. But it's a very simple word, penetrant. Finstance, if any you people out there got a farm, or else a lil garden in ya backyard, ya know that no matter hommuch sun ya flarrs or ya crops get, or hommuch rain and water they get, ya can't raise nothin', not a thing, without the sun and water penetratin' the top soil way down to the roots. Right? Why, absolutely! Same thing if ya don't kill off the parisites and bugs which chew up the roots unnaneath there, 'cause if the roots are damitched, it's goodbye crops, and farewell flarrs.

O.K., so the human scalp is pretty much in the same boat like a garden. The human scalp grows hair, don't it? It needs sun and water jess like a garden, don't it? But if the shampoos and the sun-lamps don't penetrate the top soil—that's the scalp, what good's it gonna do ya? And if the parisites, which we call bacteriar, if they chew up the follicles, which is technical langwitch fa hair-roots, then it's goodbye hair, and hello Baldy!

Friends, ever notice sheep, how wooly they are? That wool, my friends, that's the hair on the sheep. That's right, sheep's hair. And no matter homminy times the sheep's hair is clipped off, it grows right back on him again. Why? *Lanolin!* yes, folks, that's jess exackly what this miracle ingredient is: lanolin is atchelly the sheep extrack which comes direck from sheep. In fack, most stuff on the market today—take soap, shoe-polish, a hundrid-one things which ya use in evveyday use, if they're any good at all, if they penetrate unnaneath below the surface, it's 'cause they got lanolin, the miracle penetrant.

And that's jess what "Sheen" is got, my friends. Listen, ya don't hafta take my word how good it is. Try it out and judge ya own self, and if "Sheen" don't improve ya scalp, if "Sheen" don't brighten ya hair and make it lusterous, why, you bring the bottle back here at this very same location, and we'll be jess as happy to return ya money like when we took it.

Now this here fi'-full-ounce bottle is bein' put out at a special, get-acquainted price—not one dollar, which is what it's gonna cost ya when the local drug-stores sell it later on; not semny-fi' cents, which is what the cut-rate chain-stores are gonna charge ya for it. No, sir! We got no overhead here, so we can afford to sell this miracle penetrant at the nominal, low-cost price; namely, fiddy-fi' cents. Why, that's like givin' it away fa nothin'! Yes, sir!

Now, who will—? Thank you very kiney, sir. I'm mucha 'bliged. Here is a genneman who don't negleck his hair—like all you people runnin' away. Go ahead, ya barber-shop patients—it's your scalp, not mine! What more do ya want fa fiddy-fi' cents—a rug, a wig which you're gonna wind up wearin'? I thank you, ma'am, and ya hubby's gonna thank you, too. Look, kids, if ya not gonna purchase nothin,' you mine steppin'—Yes, sir, thank you, sir,

O.K., folks, who else wantsa buy a bottle "Sheen"? It's ya lass chance 'cause I'm gonna commence my nex' lecture in a coupla minutes. What's'at, sir? Ha? I'm sorry, mister, but I don't answer no personal questions. These here are public lectures, open free to the general public, not no special medical confrinces.

Hoddeya like that character? He wants private consultations yet!

The Twin

By JERRY D. LEWIS

(Writer, Jerry Devine's 'This Is Your FBI')

Hollywood.

The Garden of Allah is a famous Hollywood hotel. Like most fashionable inns in the citadel of sentiment, it has had guests ranging from $5,000 a week neurotics to happy little dreamers.

The only code among the guests is that the privacy of each villa shall remain inviolate, and the conduct of no person shall be questioned. There is a tale that a resident came home one morning with a giraffe on a leash without creating any talk, but that is apocryphal.

It would have created some talk, I'm sure, at least among the other giraffes in the place.

In any event, it didn't happen while I lived there.

The story I'm about to tell you did.

This one concerns three people, and since they're all alive, we'll use fictitious first names. Fair enough? If you know the Sunset Strip as the night wind rolls in from the ocean, you'll have the people tagged before too many more paragraphs. If you don't, what the heck, come on along for the ride.

Walter was 22 or 23 when this happened. Maybe it's wrong to give him top billing, because he didn't really live at the Garden. He had one of those furnished cages around the corner from Schwab's.

He was one of the best looking kids in a circle where good looks are something you get with change for a dollar. His face, and I hope this isn't too much of a tipoff, reminded you of John Barrymore's—or what Barrymore's would have been if he had had the emotional flamboyance of Calvin Coolidge.

So though Walter had a build that probably gave the inventor of T-shirts the idea, and looks to spare, he was like a Cadillac convertible that somebody had forgotten to equip with an engine. He was sleek, smart, and useless.

The reason he belongs in this story about the Garden of Allah is that he was always around. He was at the pool the day Jay C. Flippen named the two children of another guest Leopold and Loeb. He was there the night a young actress thought it would be great fun to play a tape-recording she'd made of a fight with her boy friend, and who played it all night long as she sat getting more and more loaded.

Name your favorite happening at the Garden of Allah in those days, and Walter was there—with Sally.

Sally was that singular soul in Hollywood—an ex-actress. That's the way she referred to herself. She saw "Sunset Boulevard" and didn't understand the character of Gloria Swanson. She, too, had been a star when Swanson was hot in silents, but Sally would no more have thought of coming back than she would of having a date with anybody her own age.

She made hers b.t., she'd say (always explaining that meant before taxes) and now she was going to enjoy it.

There was only one problem. She wasn't enjoying it. She was kind of blowsy, and it was her private little joke that she was raised on the bottle and she was being lowered the same way. A quart a day was par for her course.

She had to go out with kids Walter's age. Nobody her own could stand that pace.

Before she found Walter, there had been a succession of b.f.'s (always explaining that meant boy friends). The eerie thing about all the boy friends is that if you checked out and went back east for a few months, there'd be a new one when you returned, but somebody'd have to tell you he was new or you wouldn't know.

When Sally showed up with Walter that first time, nobody paid any more attention than if she'd come in with the morning paper. He seemed like the others, and you didn't pay any attention to the names when Sally introduced them, because well, by the time you got so you knew the name, Sally'd have another new one.

Typed

Even after Walter showed up the second week with the gold Dunhill lighter that had his name engraved on the side, nobody really noticed him. Like the bottle a day, the gold lighter was par for the course with Sally's b.f.'s.

The price on the lobby tote board didn't change even when his clothes started showing signs of a new tailor. It was still one-to-two he'd be gone, like the others, when he'd collected enough e.l. (earned loot, to use Sally's phrase) to get a few hundred bucks from the hockshop on Santa Monica Boulevard.

The weeks moved on, but Walter didn't. Day after day, he was at the pool, and night after night, he was at the bar.

Then, bomb No. 1 dropped.

Sally and Walter were going to be married.

Everybody could figure Sally's angle. (You have to have an angle, of course. Nobody does anything just because they want to do it.) It was almost like her buying a distillery. Now, there wouldn't be the wear and tear between b.f.'s. (Those stage waits till she came up with a replacement were the tough times to be around. She seemed to shrivel, like Margo in "Lost Horizons.")

But nobody could figure Walter's angle. Here was a good looking kid who, though he couldn't act his way out of a cashmere topcoat, could certainly find an easier way to live. But it seemed, on close inspection (which it got), to be love.

We all felt happy for Sally. I guess maybe relieved is the better word. She kind of blossomed as Walter took her dough and did those nice little things young people do when they're in love with another young person. He sent her flowers, or he'd bring her a box of candy.

Sally didn't care that the flowers and the candy were charged to her accounts at Austin's and Schwab's. It meant he was thinking about her.

The wedding date was set for, as I remember, the second Sunday in August.

A couple days before that, Walter's mother came to town.

The day of the wedding, Sally wasn't left at the altar. She never got that far. She was still passed out from the two-day bat she went on when Walter dropped her option.

None of us understood for a long time why Walter walked out.

Paul Stewart came up with the answer, though. He and Peg went to a little off-the-cuff joint on LaCienega Boulevard a week or so later for some ribs.

Walter and his mother were in the place.

Walter's mother was a d.r. for Sally. (d.r.—dead ringer.)

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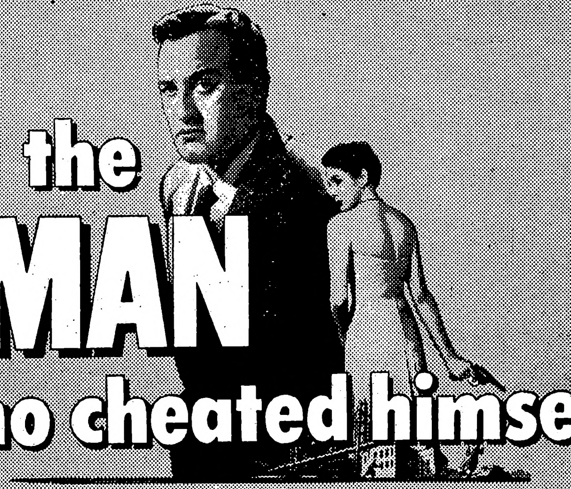

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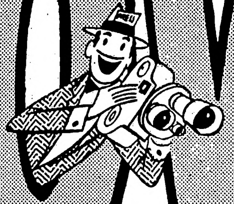

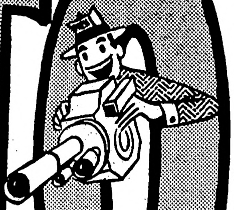

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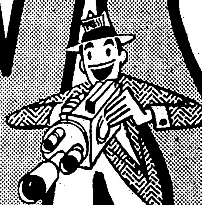

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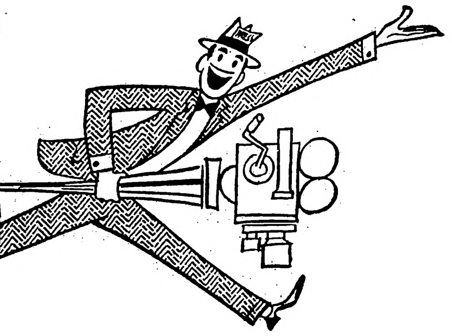

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Despite Exhibs' Gripes About Rentals, % and Other Problems, All Concur 1951 Can Be Banner Year

Like Distribs, Nation's Leading Theatre Execs Seek To Harness TV— Want More Product, Also Think COMPO Should Be Confined To National Issues Only

North Central Allied Prez Reprises Grassroots Exhibs' Alleged Vexations With Distribs

By BENJAMIN N. BERGER

Minneapolis.

From the grassroots perspective on current motion picture problems, in my opinion a COMPO setup is very urgently needed in this industry at the present time.

First, the getting together of the various factions of our industry, around one table, is a very, very important step, since its purpose is the uniting of this industry to enable it to meet unfair criticism directed against it, and to cooperate with the United States Government.

Second, any anti-industry legislation, or any matter which is harmful, can be much better combatted by a united COMPO than it can be by different organizational setups.

Last, but not least, there is a crying need for the development of an appropriate, intelligent arbitration system to handle industry problems. This point should come first, as there will never be a properly united front without peace within the industry. Due to the various conflicting interests and personalities involved in COMPO, I question, in spite of the fact that I want COMPO to continue and prosper, whether COMPO will be able to survive for any very long period.

Television is a competitor the same as night baseball and other types of entertainment which the motion picture industry has had to meet before, and will meet successfully in the future. I am not at all disturbed about television as a serious competitor.

This industry will continue to prosper provided, however, that the distributors will change their sales methods, and instead of their present punitive policy, will establish an incentive policy. The sliding scale, where the exhibitor is forced to give up about 90% of the receipts after he reaches the 30% point must be changed. The compulsory percentage policy in the smaller situations must be eliminated for the good of the industry as a whole—both for the distributor and the exhibitor. By making those changes, the exhibitor will feel free to spend larger amounts of money on adverstising, thereby bringing back to the theatres the lost motion picture audience, and creating new moviegoers.

The present obnoxious sales policy pursued by the distributors forces many good exhibitors to play down their natural ability as showmen. It forces many exhibitors into turning off the canopy lights earlier than usual. A lot of exhibitors do not run trailers on percentage pictures. The distributor heads who do not know these facts had better find out how basically unsound their policies are, and how they harm our industry. I contend that if the distributors would make the changes that I suggest, in the long run it would be much more beneficial to them and to the exhibitor. Exhibtors are sick and tired of having checkers, and blind checkers, and checkers checking checkers. Mathematicians and statisticians must be put back to book work and kept from the establishment of sales policies.

The founding fathers of our business applied common sense. They didn't call in scientists to devise sales policies, and that is what made this industry great. Let's go back and become showmen again. Let's stop trying to outsmart each other. Let's see that more people come to the boxoffice. If the policy makers of this industry will sit down together without the help of the scientists and apply common sense, they will find that this plan is the only logical and practical plan to pursue. I hope that the distributors will do this soon, before this industry gets too ill.

With the present prosperity in this country, and full employment, I see nothing but healthy boxoffices in the future, provided the distributors take the chains off the exhibitor and allow him to take off his coat and hat again, put on a pair of overalls, and get back to old time exploitation and showmanship.

Midwest Showman Wants 'Earthy,' Not Problem Pix; Thinks H'wood Salary Levels Can Be Trimmed

By A. H. BLANK

Des Moines.

Subject to all the ifs and buts invoked upon all of us by the jittery conditions rampant in the world as of now, I look forward to the New Year with the same old confidence I have felt for this industry for almost a half century.

In the year ending we have never failed to find our public willing and anxious to buy good pictures. We have found them excited and thrilled at novelty, laughter, adventure and musical pictures, especially in Technicolor, and when we have these things, business is good. We have learned we must herald these attractions with genuine enthusiasm and zeal, plus all the showmanly tricks we can cook up.

In the past several years, basketball, football and baseball, all played at night, constituted our greatest competition, but we have learned to fall into step with these sports and make the most of the many opportunities to cash in on the public's love for them.

Which brings me to film costs and film rentals. Now there is a sore spot. I have every confidence that Hollywood's brains and brawn can meet the producers' need through stringent economies that have already been proven feasible and practical. The studio workers will have to learn to do with the salary levels to which the theatre workers have been of necessity held. Now is no time to seek this from the exhibition end.

'Keep Them Earthy'

For almost nine months "Movies HAVE Been Better Than Ever," but out of my experience I would sound just one note of warning. In our motion picture producers' splendid efforts to interest the 'lost audience' they must be careful lest they fail to interest and hold the loyal ticket buyers — those constant enthusiasts for the adventure, the thrils, the laughter, and the exhilaration, they so eagerly seek and so pitifully crave. Too many of our newest and finest productions soar high over the heads of our mass audiences, and, please, by this I beg you to understand, I am not inferring that the mass audience is dull-witted.

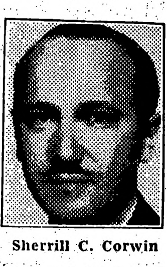
Keep our motion picture entertainment earthy, simple and, except for the always desirable flights of fancy, a true reflection of life as we all experience it here in this great United States of America.

The motion picture theatres will always be able to sell that sort of thing.

So. Cal. Exhib Lists Ways To Recoup Lost Dollars

By SHERRILL C. CORWIN

Los Angeles.


Sherrill C. Corwin

I am firmly convinced that things have touched bottom in the TV areas and that we will see a definite upswing around Easter, when the full impact of the Government spending will begin to take effect. I feel, however, that the regions unaffected up to this time by TV will go through the labor pains that we have suffered as their constituents become set-saturated.

Film rentals have never been a problem for exhibitors, as long as there has been some business, but no exhibitor can live at pegged 35 or 40% rentals when his gross drops below the point where he is sustaining large losses while the film company is still earning 40%. No sales manager in the world can convince me that this is equitable selling, and that is why the sliding scale, based on house expenses, is the only fair way to play the product.

Unfortunately, because of the declining grosses, the film companies have abandoned the sliding scale because they wound up earning the minimum percentage. Hence, the pegged 35 or 40%, which must create a desperate condition where those exhibitors have fixed expenses commensurate with their increased cost of operation.

Bidding is both a blessing and an evil—a blessing to those small independent exhibitors with small situations who heretofore have never been able to get first-run product but, because of their low house nut and extended playing time, can pick off many of the hit pictures; an evil to those houses with a high nut, whose very bigness tends to lessen their potential as a customer capable of throwing off big film rentals.

Paradoxical, isn't it, that the big flagships should be the ones in the most trouble, where in the competitive spots the small surescater can deliver more film rental to the film company.

My views are well known about television and its impact on our boxoffices—and I have the red ink to prove it.

No Glamor to Pix Biz Any More

You know one of the most cogent things that I believe I heard in Houston was an ad libbed remark by John Balaban, who told me that when he used to go to parties in Chicago, he would be a most sought-after guest . . . a glamor guy, if you please, because he was an exhibitor, in the motion picture business. Today his only claim to fame at these same parties is that he is the owner of a television station! What has happened to our business that those around us, who used to feel a certain excitement in association with a theatre man, have now discarded us and consider us, by implication, part of a decadent industry.

My own opinion is that we should go back after the captive audience that we lost—and that audience is pretty generally sitting around the house, watching the "monster" in the parlor. I am firmly convinced that if they can sell paring knives, patent medicines and bobby pins on TV, we can sell a great motion picture, and that a good portion of the producer-distributor advertising dolllar must now go to a rival medium in the hope of recapturing the audience that has forsaken us.

I have another idea, too, for which I may be branded a heretic, but these are desperate times and they require vigorous action. It is simply this: Why don't some of the major producing companies buy some television time to present two of their own picture (vintage 1938-41), with all the commercials designed to plug a new picture, let's say, on a saturation booking the following day. Special trailers should be prepared exclusively for television, to be inserted mid feature as well as between features, that would whet the appetite and excite the interest in a current film. I am convinced that people would leave their sets if we sold this intelligently. Certainly, this is revolutionary, but we would be using our own product for the sole purpose of selling our new product. It is common knowledge that they are looking at pictures constantly and buying other advertisers' products. Why not our own?

COMPO—What Price 'Unity?'

A major problem is that we have been too timid in speaking out our thoughts about COMPO. It would have been heresy to have the N.R.A. called unconstitutional in 1933, but a few short years later the Schechtel case proved it to be so. I am certain Bob Taft is not enhancing his position by declaring the Nuremberg Trials a violation of international law, but he did have the courage to speak out against them despite the unpopularity of such a stand. Well, I believe that a strong exhibitor organization is virtually impossible if COMPO is to speak for the industry. I further believe that there are limitations on matters upon which both distributor and exhibitor can act in concert. Certainly in the field of public relations, yes—and if COMPO were to take that course solely on a national level, then there would never be any complications.

I don't think that anyone can speak for exhibitors but a strong exhibitor organization, be it T.O.A. or Allied, and if there are those of us who have the courage to fight for a stronger exhibitor organization at the possible risk of destroying COMPO, we must not be damned or maligned for destroying industry "unity," for industry unity cannot be achieved if an over-all, top echelon, super-agency is formed that will destroy the entity of the exhibitor group. It all adds up to what price COMPO? The price of a disintegrated T.O.A. is too great too pay—even for the oft quoted panacea, "Industry Unity."

Pros and Cons on Rentals

The question concerning distribs being justified in making a pitch for more coin is a good one. Let's examine the facts. Since the film companies have amortized their expensive postwar negatives and have settled down to intelligently budgeted picture-making, they have changed their figures from red to black, particularly in the case of Universal and Columbia. The other companies have been making money—big money—particularly in the last three or four years. Today many exhibitors are operating at a loss. There use to be a yardstick which measured the exhibitor's profit at 50% of what he paid for film rental. Today the film rental may be 20 or 25%, but the exhibitor has lost his profit and is being severely hurt. A few paragraphs back I spoke about sliding scale versus pegged percentages. This is just one example.

Radio City Music Hall Exec. V.P. Sees TV as Ultimate B.O. Stimulant for All Theatres

By RUSSELL V. DOWNING

Russ Downing

To those who would prophesy doom or drastic change for the film industry with the coming of television, I should like to ask the question, "How about four on the aisle for 'South Pacific' tonight?"

That may sound aside from the point, but those who recall the days not too long ago when calamity howlers were looking unhappily forward to the collapse of the legitimate stage because of the coming of motion pictures, may get my idea. In fact, those prophets of doom for the stage a few decades ago are probably among the customers now standing on line for "South Pacific."

By the same token, no one associated with the "South Pacific" company is panicky about TV competition any more than we were when "Sunset Boulevard" was playing to record audiences at the Music Hall this summer. It would have been as absurd for us to have feared Broadway competition or for Broadway hits to have been concerned about ours. Boxoffice grosses in both quarters were too large for that. Neither were we troubled by any TV-inspired lack of audience when "King Solomon's Mines" was playing at our theatre. For we had a picture the public wanted to see and business was robust, to say the least.

In other words (to resort to that old phrase), "Nothing succeeds like success." Of course TV is a great, immensely popular and ever-growing entertainment medium, with a future that fires the imagination. However, the public will never stay away from a fine picture or a fine stage play, and the competition which TV offers both entertainment media may well be actually of service to both. As I see it, it is putting Hollywood and Broadway producers and motion picture exhibitors on their toes. Indeed, the theatre's answer to television can only be more truly good stage and screen entertainment.

The variety shows and such forms of TV entertainment have great appeal, but let a theatre offer a new picture or stage play or a brilliant stage production with music, color and living performers and, if it is worthy of attention you will have audiences paying their way to seeit. The public, in my belief, will always be ready to seek entertainment outside the home. We have no feeling against home and the joys of family life. We who cater to entertaining families, as the Music Hall prides itself in doing, are naturally very home and family-conscious. However, it cannot be denied that the change of scene, the glamour which a theatre offers does have greater entertainment appeal than one's own sitting room. Even the crowds which flock to see NBC video shows on stage at the Center Theatre in Rockefeller Center attest to this.

Certainly we did not experience any falling off of our traditionally huge holiday business at Christmas. TV or not, New Yorkers and patrons from all over the nation came to see the elaborate show which they have become accustomed to expect of the theatre. For months reservation orders for the holiday period were received in the usually heavy, gratifying volume, the same as in other years and the same as for the show last Easter.

Music, For Example

Here, moreover, is another point. We might well use the example of radio, record and concert fields to illustrate how the three media of visual entertainment—pictures, stage productions and TV—may all prosper and improve together. New York, and practically every other city of any size in the United States, boasts at least one symphony orchestra and annually an elaborate concert season. At the same time, music record sales and radio broadcasts of fine music have grown tremendously during the past two decades. But have record sales and broadcasts diminished at-

(Continued on page 63)

The Proof of the Puddin'

(My Ozark Legal Upbringing)

By JULIAN T. ABELES

(Copyright Attorney)

One day I hears that after six years of out-fiddling the sheriff, Ham Ashkenay, 'til then a resident of Pole Cat Ridge, Arkansas, goes and gets himself toted off to a more confined abode. I couldn't nohow recollect all the deviltry that no-count Ham did. It would be much simpler to try and recall one vile deed he missed up on. Well, I don't believe they ever caught him robbing the poor box, but come to think of it, how come Ham's a'going to church? As for the Ten Commandments, Humpty Dumpty never did no breaking up Ham did to them things.

Julian T. Abeles

Well, on the day I'm relating about, the sheriff stealthily approached Ham's mountain "retreat" (being they don't like that word thereabouts—I better say abode) with the largest posse ever assembled 'round there. It wasn't long before flying lead was thicker than boll-weevils in a deserted cotton patch. Then Ham, who was a right smart one, goes and drapes a Confederate flag over the front door. I needn't tell you the firing ceased, as none of them besiegers were a-goin' to violate Confederate territory.

That got the sheriff and his boys to a-try and thinking of something Northern to offset that Confederate bulwark. But what could be Northern in the State of Arkansas? Even the North wind knows plenty well enough to do its blowing around elsewhere. And I've even heard tell that the Aurora Borealis (northern lights I believe) don't do no flickering no-how in them parts. But the sheriff goes and recalls when General Jackson was a-leading the Southern Army triumphant like almost to the Northern Capital at the beginning of the war. In roundin' up their quarry the Confederates always had trouble a'ferreting out the Northern officers. They would invariably be a'hiding in the hog pens. And as they're most apt to tell it down there, them officers looked so much like the hogs, 'cepting the hogs were a sight more human, they had plenty trouble telling them apart. Got so a hog pen came to be known as a "Yankee hovel."

The Mason-Dixon Line

Well, this made Ham's hog pen North enough. Now the sheriff knowed of Ham's deep affection for his pet hog Amaziah, and that on account of Ham's cabin being none too clean like, Amaziah did her sleepin' in the hog pen. Well, come the next day, warn't long before Amaziah got so powerful hungry, her mournful grunts sounded like the honk of automobile horns at 42d Street and Broadway on a rainy afternoon. The sheriff bided his time, knowing Ham wasn't for lettin' that hog stay hungry none too long. That would be kinda taking advantage of Ham, but you got to consider that a fifth cousin on his Aunt Elishah's side went and married a Northerner, so whether he had any rights left was most debatable.

Sure 'nough, after a spell Ham went a-hoofin' it for the hog pen, with a nice mess of possum and greens for Amaziah. Then the sheriff goes in and totes off Ham to his guesthouse, and I mean totes, for Ham might a'been invited, but he warn't being no willing guest.

Ham goes and gets himself a lawyer—none other than my tutor and ideal, the illustrious Hezekiah Isaiah Ezekial, to go and turn him loose. As I was wont to do in them days, I 'tends the trial with Hezekiah.

At the opening, the prosecutor has 26 jugs of white mule, that the sheriff confiscated from Ham, marked as the State's Exhibit A. Thereupon, the burst of gulps from the parched throats of all present (not excluding the judge and jury) sounded just like feeding time in a hog house. As you no doubt surmised, the exhibit was a bit short on account of between Ham's place and the courthouse, the sheriff and his boys somehow managed to lose track of 10 more jugs. Hezekiah would-a made a point of this except that he knew the sheriff, rather nice like. always declared the judge in on the shortage which sort of made it legal.

A Bell-Ringer

It was a well known saying in them parts that wherever Hezekiah went his big brass cuspidor was sure to go He was always wont to say that he never felt just right spatting his chewing tobacco in a strange receptacle. And, says Hezekiah, as how he never married, he had that feeling for his cuspidor some other men might have for their womenfolk, and it was a darnsight more useful. But knowing Hezekiah as I did, it was my sneaking notion that cuspidor business had the foul odor of a very ulterior motive. Because many was the time when one of Hezekiah's regular felon clients had been caught plenty flat-footed. and the faithful cuspidor managed to eke from the jury Hezekiah's favorite words. "We done went and found that criminal not guilty again."

Well, the prosecutor starts puttin' in his evidence against Ham. 'Bout then Hezekiah sets his cuspidor at six paces, takes a big chaw, gets his bead and lets go. This particular cuspidor had a roundish bottom, and Hezekiah had the knack of hitting the lip at an angle and spinning the cuspidor 'round and 'round like. You can understand this was none to the prosecutor's liking. On the other hand, Hezekiah's marksmanship weren't going to be a sideshow to the prosecutor's case, with no judge or jury. The bailiff moved the cuspidor at Hezekiah's biddin' and his chaw shoots through the air like unto a mad hornet making a beeline for a baldhead, with the jury placing bets at different paces and the foreman making book. Of course, this didn't no-how lower the prosecutor's blood pressure, and he goes and blows up a couple dozen of them blood vessels blurting out. "I objects, yore Honor." To which Hezekiah retorts. "There ain't no human law can deprive one of God's chillun of his most precious birthright—the enjoyment of his chawin' tobacco."

Whereupon rules his Honor, "Objection overruled—four bits on Hezekiah come 30 paces," and high above the din could be heard the voice of justice, "Come on you Hezekiah."

It got so nobody but the prosecutor was fool enough to bet against Hezekiah—as how he was egged on by sheer exasperation. Well, they went and took the prosecutor for everything he had 'ceptin' his lower underwear. For when it got down to that, his Honor, judicial like, upholds the tradition of the Court by allowing there must always be dignity and decency in the sanctuary of justice. So there were the prosecutor just like after he was born, with a powerful lot more hair on his carcass and somewhat more diaper. Then, prefaced by Hezekiah's crack, to the haw-haws of all present (sans the prosecutor) as being how it's a right degrading violation of evolutionary science for a defendant to be prosecuted by a low-down hairy ape, the trial went and proceeded. Whereupon the hairy ape —I mean the prosecutor—growls out that "Exhibit A" (the 26 jugs of white mule) be undeniable evidence of Ham's guilt.

But the prosecutor weren't reckoning none with Hezekiah's infallible resourcefulness. For right then and there Hezekiah hears that rebel yell a'ringing in his ears and swiftly rises to smote the enemy. With an outburst of intense rage, and a voice that makes the courthouse shake like a hootchie-kootchie dancer on a vibrator, Hezekiah demands that the judge tell the prosecutor off for "besmirching the good name and enviable reputation of our righteous former fellow citizen Ham Ashkenay."

I must say that rather startled his Honor, who with reverent respect for Hezekiah asks meekly, "How come, Hezekiah?"

"On account of," says Hezekiah, "there ain't no evidence in this case that there's air'y a drop of white mule in any of them 26 jugs."

"How you gonna prove there ain't," inquires his Honor, now plenty meek like.

Killing the Evidence

"Right simple how," replies Hezekiah. "Give one each of 13 of them jugs to your Honor and the 12 gentlemen of the jury, consume them contents I says and by Jehosophat the prosecutor's gonna have awful nice indigestion eatin' them mighty bad words he gone and spoke."

I don't need to tell you that it took no time at all for the 13 jugs to be minus them contents. So, it was with quite some effort that justice reared its head from the bench, and addressed the 12 jurymen, lying prostrated over each other like so many sacks of grits, "Gentlemen, what you gotta say." Then Hezekiah arises like unto the great champion he was of them that the State was always versus, and bellows, "Before that formality, I craves readin' to your Honor and this here upright (ahem!) jury, from section 86, subdivision (e) of Kirby's Digest, the recognized legal authority of our most glorious State, wherein it is written that all may read, as how if any judge or member of a jury does during the course of a trial consume any intoxicating beverage—such as, and I quotes, 'white mule,' he shall serve 60 days in the state penitentiary and be fined the sum of $25. Now, as how it has been definitely proven to the satisfaction of this Court and jury that there warn't any intoxicating beverage in them jugs, such as white mule, this here statute could have no possible bearing, but I kinda thought it would be mighty nice to know, just in case this here Court and jury might ever be enticed into such an unfortunate predicament by some no count defendant's lawyer. Now your Honor, we can proceed with that there formality of hearin' what the jury's gotta say."

Talk about throwing a glass of cold water on a drunk to pull him out of it, you would-a thought a cloudburst of the Antarctic Ocean, icebergs and all, fell on that judge and jury. Then after a spell the judge, wanting to make certain that justice were surely done, addresses the jury, "In accordance with your sworn oath as jurymen, you have an obligation to the State of Arkansas to decide this case uninfluenced by any personal consideration or motive. Therefore, mind's ya, you gonna go and bring in yore verdict for the defendant, that's what you gonna do," and meandering over to the jury with a shout like a clap of thunder, "You all heard what I said!"

The foreman didn't have no intention none whatever of flouting the Court. "We naturally gotta find for the defendant. And in furtherance of justice, we most highly recommends that the 13 remaining jugs with their contents be given to this here judge and jury. Then we can decide there aren't nary a drop of any intoxicating beverage, such as white mule, in any of them there jugs, and thereby lay low all them there slurs cast at our most finest example of a law abiding citizen, Ham Ashkenay, by that no good no-how hairy ape of a prosecutor."

'So You Work in Hollywood....'

By ALAN JACKSON

So you work with motion pictures . . .

1. You know you people never look at the really good books. Take "Lord Jim," take "Kim" . . .

2. My niece has written a story . . .

3. I've always liked and admired you, but I was distressed to hear that you were connected with an industry that harbored so many Communists. Why couldn't you have found a job with some steel or automobile company? (Ed note [not VARIETY's]: Who gave, not sold, millions of dollars of talent and film to the Government during the wars. Did the Government get automobiles free?) . . .

4. My niece has written a story . . .

5. Say, there's a hatcheck girl down at the El Subito who would be something. And I think if you could get her a test she might . .

6. My niece has written a story . . .

7. Dora's baby is only three years old but . . .

8. Look, just between us, what's the dope on Paragram's stock . . .

9. Hello, this is Jake calling. Could you get me a couple of passes to your show tonight . . . (Ed. note [not VARIETY's] This is Alan calling. Could you get me a couple of passes to Lilli Palmer tonight?)

10. My niece has written a story . . .

11. You of the entertainment industry have always been known for their generosity . . .

12. I don't like pictures. No, I never go to them . . .

13. You read books. Who was it who stopped at Eboli? . . .

14. My niece . . .

15. The reason people dislike Hollywood is because of their disgraceful marital scandals like Rita's and Ingrid's. Now take Bobo or Barbara . . .

16. My niece (and the funny thing is we bought the story from the last niece).

IN DEFENSE OF DUCK SHOOTERS

By CLAUDE BINYON

Hollywood.

One of the most maligned and caricatured individuals extant is the duck shooter, principally because he refuses to fight back. He is a sportsman through and through, disregarding his tormentors with rare good humor while continuing his relentless war against the scourge of the American rice grower.

Claude Binyon

Among my friends in Hollywood are many who pursue the elusive saucer-lip. Producers, such as O. O. Dull, Z. Wayne Griffin and John Beck, seem almost human when viewed at 5 in the morning seated in a 55-gallon oil drum in the middle of a stagnant marsh. Actors, among them Clark Gable, Fred MacMurray, Charles Starrett and John Wayne, also take on a rare, human quality when seen swollen-eyed and stubble-faced at dawn. Only agents seem unaffected by the spirit of the sport. I have seen Phil Berg dressed for the kill at 4:30 a. m. with a beardless face, a tie made of pheasant feathers, a contract in the pocket of his rubber waders, and a charge of two ball-point pens rattling in his shotgun.

Directors such as Frank Capra, George Sidney and Clarence Brown are very fond of the sport, but have little success, due to their habit of standing up in their blinds and trying to tell the ducks where to fly.

Duck shooting breeds a spirit of warm fellowship among men in all walks of life. In the club to which I belong are Fred MacMurray and Charles Starrett, actors; Enrico Ricardi, vocal coach; James Barker, makeup man; Dr. Robert Guy, owner of a highly successful pill factory, and George Lait, Columbia publicity man. We are happy to get away from the labors and intrigues of Hollywood and spend long hours in our little country shack discussing Jane Russell.

We lease 320 acres of land for an annual fee that is slightly less than the actual value of the property. This we are glad to do, because the owner of the property is very rich and practically all the money he gets from us goes to the Government, of which we are very fond. Our headquarters is a small house just a few feet from Highway 99. We share it with a woman and her two children, who occupy the front, and the owner, who occupies the rear. Seven of us occupy the middle room, which also has a sink. Little or no sleeping is done, because three of the members snore so heavily they have been mistaken for runaway diesel trucks.

Each night before the shoot we journey to a cafe only seven miles away, order one more drink than we need, dine heavily on things we never eat at home, borrow digestive pills from our doctor-member, then crawl groaning into ill-smelling sleeping bags. Promptly at four we are awakened by an alarm clock, stare at each other's mosquito-swollen faces with amazement, jump into cold, clammy hunting clothes and race to a truckers' cafe for a breakfast of ham and eggs swimming in lukewarm bacon grease. This calls for one more round of pills, then off to the shoot.

We reach our ponds in darkness and wade through three feet of water which rests on treacherous adobe mud. Reaching our blinds, we discover that we have to go to the bathroom. When finally we have returned to our blinds, put out our decoys and loaded our guns we find the sun blazing in our faces and the shooters at adjoining clubs starting their cars for the long journey home. This makes our shooting somewhat sporadic as ducks seem to prefer settling in ponds from which the shooters have already gone. To fill in the long hours between ducks we have acquired little gasoline stoves on which we cook coffee and powdered soups. Since our brush blinds catch fire easily we frequently enjoy the spectacle of a member leaping from his blind with hunting coat aflame and rubber waders bubbling.

To assist each other in sighting incoming ducks we use the accepted method of "marking." The man who first sees the ducks yells: "Mark!" All the other shooters shout: "Where?" The first man hollers: "East!" The other members stand up, look east, then shout: "Are you nuts?" The first man says: "I meant west!" Then everybody sits down and resumes cooking because the ducks have long since been startled away by the pandemonium below.

Rules of the Game

We have our own little rules of sportsmanship. A member who mistakenly shoots another member's rubber decoys, in the belief that they are flying 50 feet overhead and are fair game, is entitled to three steps in the opposite direction before being fired upon. Any member who shoots another member is granted the same jury trial as any normal human. If two members shoot the same duck the first member to reach it keeps the bird, if he is the stronger. Any member guilty of roaming about the ponds and spoiling the shooting for others may not be fired upon with any shot larger than 7½. This last rule has decreased the cost of our group insurance materially.

Our little group has been shooting together for five years, and so strong have become our bonds of friendship that each year we find ourselves looking forward eagerly to the close of the season, so that the start of the next season will be that much closer.

If these few words have given you a real understanding of the man behind the gun, then I will have a warm feeling of satisfaction in my heart. Hail to the duck shooter, continuing his relentless war against the scourge of the American rice grower!

The American rice grower's name, incidentally, is Mlenich Moozechekian.

Sorehead

The blase war correspondent, doing his stint through firing lines was paying scant attention to shot and shell whizzing by. Suddenly, with a door knob in his hand, he kept waving it at a bombing plane and screamed: "You dirty Commie bum, I won't forget you"—and kept waving the door knob.

"What's wrong?" asked a passing officer.

"What's wrong?—the louse just blew a saloon right out of my hand!"

Harry Hershfield.

THE
BIG GUN
Paramount
!
IN '51
Paramount Pictures

THE BIG GUN

Paramount

IN '51

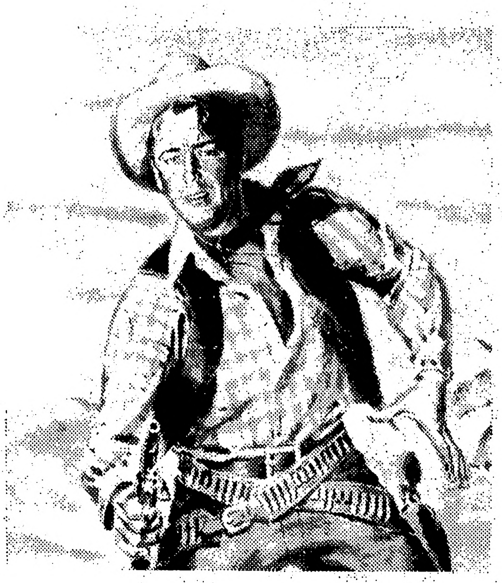
!!! First Hits in a Year-

MANPOWERED BY THE STRONGEST AR

Alan Ladd is back in the west—back in color—back for more of that "Whispering Smith" boxoffice action!

JANUARY !

Alan Ladd • Mona Freeman • Charles Bickford in "BRANDED" with Robert Keith Joseph Calleia • Peter Hanson • Selena Royle Tom Tully • Color by Technicolor • Produced by Mel Epstein • Directed by Rudolph Maté Screenplay by Sydney Boehm and Cyril Hume • Based on a novel by Evan Evans



ALAN LADD

in

BRANDED

Color by
TECHNICOLOR

America's funniest comedy team in their newest, and their most hilarious picture!

JANUARY !

"AT WAR WITH THE ARMY" starring Dean Martin and Jerry Lewis • Introducing Polly Bergen • Based on a Play by James B. Allardice Directed by Hal Walker • Written for the screen and produced by Fred F. Finklehoffe Songs by Mack David and Jerry Livingston
Executive Producer Abner J. Greshler

DEAN MARTIN · JERRY LEWIS

in

AT WAR WITH THE ARMY

introducing
POLLY BERGEN

In a boxoffice tradition of human, heartwarming film hits from "Humoresque" to "Going My Way"!

JANUARY !

"THE GOLDBERGS" starring Gertrude Berg as Molly Goldberg with Philip Loeb • Eli Mintz • Eduard Franz • Barbara Rush • Peter Hanson • Produced by Mel Epstein • Directed by Walter Hart • Screenplay by Gertrude Berg and N. Richard Nash • Based on the CBS radio and television programs as created by Gertrude Berg

The Goldbergs

starring
GERTRUDE BERG

-Long Boxoffice Barrage

MY OF TALENT EVER RECRUITED AT ONE STUDIO

The flaming love story that was filmed in the world's most romantic spot, beautiful, exotic Isle of Capri!

FEBRUARY !

Joan Fontaine • Joseph Cotten in Hal Wallis' Production "SEPTEMBER AFFAIR" also starring Francoise Rosay with Jessica Tandy • Robert Arthur • Directed by William Dieterle • Screenplay by Robert Thoeren • From a story by Fritz Rotter and Robert Thoeren

JOAN FONTAINE · JOSEPH COTTEN
in

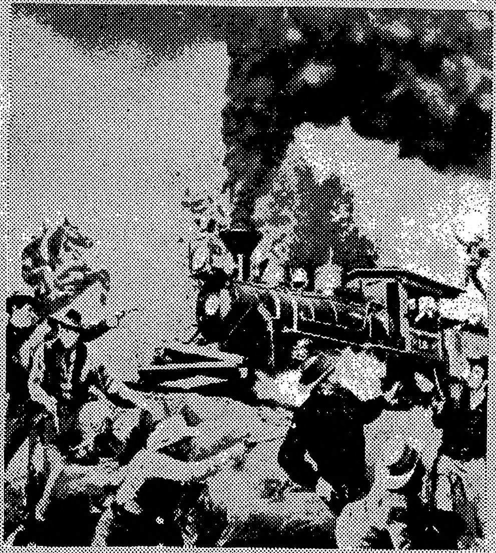
September Affair

A HAL WALLIS
Production

All the gun-thunder behind the first great train robbery in the West's lawless decade!

FEBRUARY !

Wendell Corey • Macdonald Carey • Ward Bond in "THE GREAT MISSOURI RAID" co-starring Ellen Drew • Bruce Bennett • Bill Williams • Anne Revere with Edgar Buchanan Color by Technicolor • Directed by Gordon Douglas • Story and Screenplay by Frank Gruber • Produced by Nat Holt



THE GREAT MISSOURI RAID

Color by
TECHNICOLOR

Here comes the bride. And just keep an eye on the Mother-of-the-Groom who refuses to act like an in-law!

MARCH !

Gene Tierney and John Lund in "THE MATING SEASON" with Miriam Hopkins • Thelma Ritter • Jan Sterling • A Mitchell Leisen Production • Produced by Charles Brackett Directed by Mitchell Leisen • Written for the screen by Charles Brackett, Walter Reisch and Richard Breen

GENE TIERNEY
JOHN LUND
in

The Mating Season

Produced by Charles Brackett

THE BIG GUN
Paramount
!
IN '51

THESE AND MORE—MORE—MORE... BECAUSE

Paramount Has Increased Its Production by 50%

GENERAL RELEASE—of the Greatest Grosser of Our Time!

MARCH !

Cecil B. DeMille's "SAMSON AND DELILAH" starring Hedy Lamarr • Victor Mature George Sanders • Angela Lansbury • Henry Wilcoxon • Produced and Directed by Cecil B. DeMille • Color by Technicolor • Screenplay by Jesse L. Lasky, Jr., Fredric M. Frank From original treatments by Harold Lamb and Vladimir Jabotinsky • Based upon the history of Samson and Delilah in the Holy Bible, Judges 13-16

Cecil B. DeMille's
Masterpiece
Samson and Delilah
Color by
TECHNICOLOR

Red-hot romance in the rod-hot west, as Glenn gets rough with lovely Rhonda!

MARCH !

Glenn Ford • Edmond O'Brien • Rhonda Fleming in "THE REDHEAD AND THE COWBOY" Produced by Irving Asher • Directed by Leslie Fenton • Screenplay by Jonathan Latimer and Liam O'Brien • Based on a Story by Charles Marquis Warren

Glenn Ford
Edmond O'Brien
Rhonda Fleming
in
THE REDHEAD AND THE COWBOY

Bob's back on Runyon's Broadway, in a comedy funnier than "Sorrowful Jones"!

APRIL !

Bob Hope • Marilyn Maxwell • Lloyd Nolan Jane Darwell in Damon Runyon's "THE LEMON DROP KID" with Andrea King • Fred Clark Harry Bellaver • Produced by Robert L. Welch Directed by Sidney Lanfield • Screenplay by Edmund Hartmann and Robert O'Brien • Additional Dialogue by Irving Elinson • Story by Edmund Beloin • Based on Damon Runyon's "The Lemon Drop Kid"

BOB HOPE
in
DAMON RUNYON'S
THE LEMON DROP KID

And '51 is the time to run greater-than-ever PARAMOUNT NEWS AND SHORTS

Divorcement's Widening Of Competitive Market

By GENE ARNEEL

Fait accompli for the past full year as concerning Paramount—divorcement of theatres from the major film companies—has proved effective in widening the competitive market on a number of fronts. The principal distributors are flirting with more independent exhibitor accounts to the financial and psychological delight of the latter. Non-affiliated producers, similarly, are making inroads on the territory which, traditionally, had been held by the major firms exclusively.

But the indies, both in exhibition and production, while conceding that some benefits have accrued to them, claim that divorcement alone is no panacea. The demand is for more whittling of the large circuits, regardless of their affiliated or non-affiliated status. As a consequence, litigation which would seek more drastic relief is threatened.

Among the industry analysts and highly-placed execs whose comments were invited on the matter was Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, who repeatedly has sounded off on what he terms the continuing monopolies in exhibition.

"Some benefits have accrued and will accrue to the entire American motion picture industry by reason of the divorcement decrees," he admitted. But Arnall immediately followed this with the warning, that the court judgments have not gone far enough. He added that some exhib strongholds have begun throwing their weight around even to a greater extent.

Arnall lashed out anew at the larger circuits in vigorous fashion: "The pernicious and nefarious local, state and regional monopolies in exhibition continue to exist and have become more ruthless and callous since the divorcement decrees. Exhibition monopolies should be abrogated and destroyed by the antitrust division of the Department of Justice."

'Private Suits Should Continue'

The former Governor of Georgia, continuing, flatly declared that private antitrust suits versus the "monopolies" should continue. "It is only by constant efforts directed against them, that an open competitive market for American pictures can be obtained," he concluded.

Position of the indie distribs was voiced by William C. MacMillen, Jr., president of Eagle Lion Classics, who joined Arnall in the belief that the divorcement relief, while helpful, has been inadequate for the indies. Non-major distribs, he said, are receiving and will continue to receive a large portion of the benefits of competitive playing time. But he qualified this with the observation that "while divorcement has been 100% legal, it hasn't been 100% practical." MacMillen explained his feeling was that the existence of circuits controlling entire territories is continuing to result in at least a partial exclusion of indie product.

Among the first prominent officials in exhibition to hail the advantages of major company splits was Abram F. Myers, board chairman and general counsel for Allied States Assn. He noted the larger film firms are sending their salesmen to smaller indie exhibs with sharply increased frequency, and in general are making new efforts to lure the lesser accounts.

So far as the private court action is concerned, it's continuing to mount to the extent some distribs assert they're fearful of being put out of business. Pointing this up was the disclosure that the new RKO film firm is enmeshed, along with other companies, in a total of 109 actions. Total amount of damages sought was not disclosed, but judging from the similar predicament of the RKO theatre company, it obviously is astronomical. Latter, with other circuits and the distribs, is tied up in 25 suits in which the plaintiffs are demanding aggregate damages of $71,279,500.

Both ELC and Arnall's SIMPP are active in this field. Distrib outfit has a $15,000,000 action pending in U. S. district court, N. Y., against the RKO and Loew's chains in the metropolitan area. Members of the indie producers group are plaintiffs in an $8,500,000 antitrust blast at United Detroit Theatres and Cooperative Theatres of Michigan.

Two of the immediate parties to the antitrust litigation, reperesenting the plaintiff Department of Justice and United Paramount Theatre, latter as the first independent circuit to emerge from the theatre disaffiliation, for the present are maintaining a cautious silence on divorcement's effects. UPT prexy Leonard Goldenson said he preferred to "reserve judgment"; Sigmund Timberg, head of the Department's antitrust consent decree section, said he was not authorized to discuss the subject.

However, numerous trade execs were more amenable to the idea of passing on their observations. Gist of their views was that the bargaining position of indie theatres has been brought up to an equitable level with major theatres in competition, but only if the indie houses were equal to revenue and prestige stature. It's pointed out that very often the major company's theatre was the best in town. Thus it still figures to get choice run over the independent, despite divorcement. However, serving to substantiate the argument that the competition is opening was a recent experience involving Paramount's top grosser of the year, "Samson and Delilah." Film was sold to a Loew's first-run in New Orleans, although Par had been licensing to its own pre-divorcement affiliate in that city for years.

Further exploring overall marketing conditions, observers said that other portions of the court decrees have contributed to the welfare of the indies more than divorcement. Edict on "reasonable" clearance has meant earlier availabilities and sometimes prior runs for hundreds of theatremen. Competitive bidding, despite its pitfalls, has resulted in realistic competition between affiliates and unaffiliates in scores of situations. The bans on blockbooking and forced sales have had obvious benefits throughout the country.

It was said, however, the biggest single factor working to the advantage of the indie exhib has been the court directive on licensing each picture solely on its merits, without regard to other deals which the distribs may have with their big circuit accounts.

Insight on this was provided by a prominent sales official in N. Y. who related his experience with an unusually well-heeled circuit customer. Prior to the court injunctions, he recalled, the account yielded approximately $1 200 in weekly rentals for newsreels alone. Selling a film away from the circuit, although a competing indie could offer a better deal in one situation, would have been economic insanity. The sales exec reasoned that his company's entire business relationship with the circuit might have been jeopardized by a deal with the indie. There can be no continuance of such conditions, the distrib spokesman said. "We're forced to sell each picture to each theatre on an entirely individual basis. In such situations the courts have endowed the local theatremen with new and highly profitable business opportunities," he concluded.

In summation, independent theatre operators, whose properties are of like calibre with the major operation, have within their reach to compete on an equitable basis. In this respect "they've never had it so good."

An Author's Lot Is Not A Happy One

By BENNETT CERF

Once upon a time an author's work was done the moment he wrote the last word of his manuscript and planked same on his publisher's desk. Today that marks only the beginning of his troubles. After the briefest of respites, during which an erudite editor does his best to alter the manuscript beyond recognition, the author is plunged into a dizzy round of activities, known as "helping to promote the book and get it rolling," that makes the training of a heavyweight prizefighter look like a championship chess match in slow motion.

Bennett Cerf

First, the writer is summoned to address a sales conference, a device designed to enable the publisher's representatives to get a glimmering of the book's contents without having to read it. The author's remarks at this conference are listened to with rapt attention, unless, of course, there happens to be a ballgame being televised on the boss's set in the adjoining office.

Then comes publication date, and a long series of radio appearances, all strictly on the cuff, and for the most part between 5 and 7:30 a.m. To this may be added TV programs—if the author is a good-looking girl with a low-cut dress in her wardrobe. The book under discussion is apt to be smothered in a welter of commercials about pickles, laboratory tests, deodorants, and how to get the right tang into gedaemfte rinderbrust; and the m.c. often forgets to mention the title entirely, but since the listeners to this type of program practically never buy books anyhow, the only thing lost is the author's temper. When the radio whirl is completed, he at least can tell his children the inside facts about lunch at Sardi's, dinner at Reuben's, breakfast at Sing Sing, 20 Question, 39 steps, 40 winks, Martha Deane, Dizzy Dean, author meets the assassins, Hex and Blinks, Sterling North, Anthony West, and Fleischman's Yeast.

Meeting the press is the next item on the modern author's agenda. Unfortunately, most of the interviews don't get published, and more unfortunate still, the reporters who show up never come from the papers that really count, but while waiting in vain for Breit of the Times, Hutchens of the Trib, and those dashing, mysterious young men from Time, Newsweek, VARIETY, and SRL, the author can always get writers' cramp signing six or seven hundred copies of his masterpiece for people who like to borrow or rent an autographed book.

By this time the author has begun to point out a certain lack of advertising and window displays, and the publisher is parrying questions about the sale with an airy "It's too early to tell yet" which is literary slang for "Yoicks! What a flop!" The author is promptly sent on a tour of personal appearances to bookshops in Hohokus, literary teas in Worcester, book and author lunches in East Saint Louis, and book fairs in Corvallis, Oregon. None of them result in any sales, but at least they keep the author out of town and by the time he drags his weary bones back, the exhausted publisher himself is off for one of his quarterly vacations.

The country's leading writers—men like Hemingway, O'Hara, Hersey, and Lewis—refuse to lend themselves to this unholy and unproductive ballyhoo. Directly William Faulkner, for example, delivers a manuscript, he secludes himself at his Oxford, Mississippi, estate, cuts off his telephone, buys a few hundred new mules, shakes incoming letters to see if checks are enclosed, deposits the rest, unread, in the nearest waste-basket, and in general enjoys the relaxation to which every author who has completed a major effort is clearly entitled. Has it hurt him any? The public, discerning critics, and the Nobel Prize Committee don't seem to think so!

Barrister's Grim Humor About Creative Talent

By MORRIS L. ERNST

I always prefer to be funny. The funniest thing I can think of in the field of VARIETY's audience is the fact that stockholders, traders, guys and dolls, get a better break under the tax laws than do creative people such as authors, entertainers, painters, musicians, scenic designers, and in fact, the entire crowd who make up the culture of our nation. Isn't it funny that even last year, at the very end of the last session of Congress, additional laws were passed discriminating still further against writers and certain artists and musicians? This strikes me as funny and sad because obviously the most precious commodity in our culture is ideas, and for this purpose I don't care whether the ideas seem to me to be good or bad, tawdry or world-shaking. In the long run the better ideas win out in the competition among ideas.

M. L. Ernst

The stockholder buys some stock, gives it to his kid; the kid sells it and pays a tax of 25% on the increase. A writer develops another kind of printed material, namely: a book or a magazine article. He can give it to his kid under proper circumstances and with no strings attached, but when his kid sells the document the kid does not get the relief of a capital gains tax such as is provided for the investor or stock trader.

It is about time somebody—why not VARIETY—inspired a campaign to get a break tax-wise for the creative people. There are innumerable ways by which creative people can get relief today, and certainly when writers or musicians die the Government is somewhat considerate of their estates. But today there is no organization representing any creative group that has made any sense to combat, in this field, discrimination against those who develop the ideas and the entertainment for the people of the nation. This is not the time or the place to discuss detailed proposals but all of us know that if a creative person hits the jackpot he has practically no take-home pay and he finds that he is merely a tax collector for Uncle Sam at about 10 or 15c on the dollar. It is high time that some book publisher, art gallery, some motion picture company or radio network realized that the discrimination against the people whose material they use in the long run adds to the burden on consumers.

So we have a very funny situation. The innumerable present wangles allowed in the law give relief to many creative people but they should not be compelled to resort to legal wangles. In fact, they should get a high priority because in this nation we have gambled everything on the free flow of ideas into the market place of thought. This is our national religion. But it's a bum gamble if the market place is not a decent, free market place. This it isn't as long as the Government discriminates against those who enter into it with ideas and entertainment. And the funniest part of the entire story is seen, if anyone will look at the facts, that the oil companies of America never paid a penny of excess profits tax because they are given a high priority called a "depletion allowance." I don't know of any author, or singer, or baseball player, or any other artist who does not get "depleted" by Old Man Time. His resources are not limited by what is under ground. His resources are limited by the number of his days and years on this exciting and confused planet. A meeting of COMPO and the Authors League and the Union of Baseball Players and ASCAP and all other groups representing creative people might reduce the sad humor of the present cruel tax laws.

TV As The Sitting Duck

By PAUL RAIBOURN

(V.P., Paramount Pictures, and Treasurer-Director,
Allen B. DuMont Laboratories)

"——————— is a sitting duck."

It has been the custom for the last several years for people outside the picture industry to fill in the blank in the title above with the words "the motion picture." These prophets appear to be proceeding, as far as logic is concerned, on the basis of the fact that television *comes* to the home audience and is *for free.* Lately, there have been voices in the picture industry which have been singing the same refrain, based on the decline in admissions in certain areas. They do not seem to realize that admissions are also pretty awful in spots which do not have television. Anyone can make his own guess as to how much of this is due to crippling sharpshooting within the industry.

Television enthusiasts also feel that radio is a sitting duck, implying that AM broadcasting is also on its way out, but I believe that television is a sitting duck. The reasons run about like this:

Way back when television was first being considered it was found easier, at that time, to produce synchronism in the picture at the transmitter and receiver if there were separate oscillators controlling line and frame frequency at the transmitter. It meant, however, that transmitter and receiver were connected together as a "lock," with "a key" for it. It is impossible to change the lock without making the key useless or to change the key and still make the lock work.

The rapid flood of television receivers which have entered the homes of the public over the last two years make it clear that the sum invested in "locks" and "keys" is such that it will soon require a major upheaval in our national thinking to change the locks and keys.

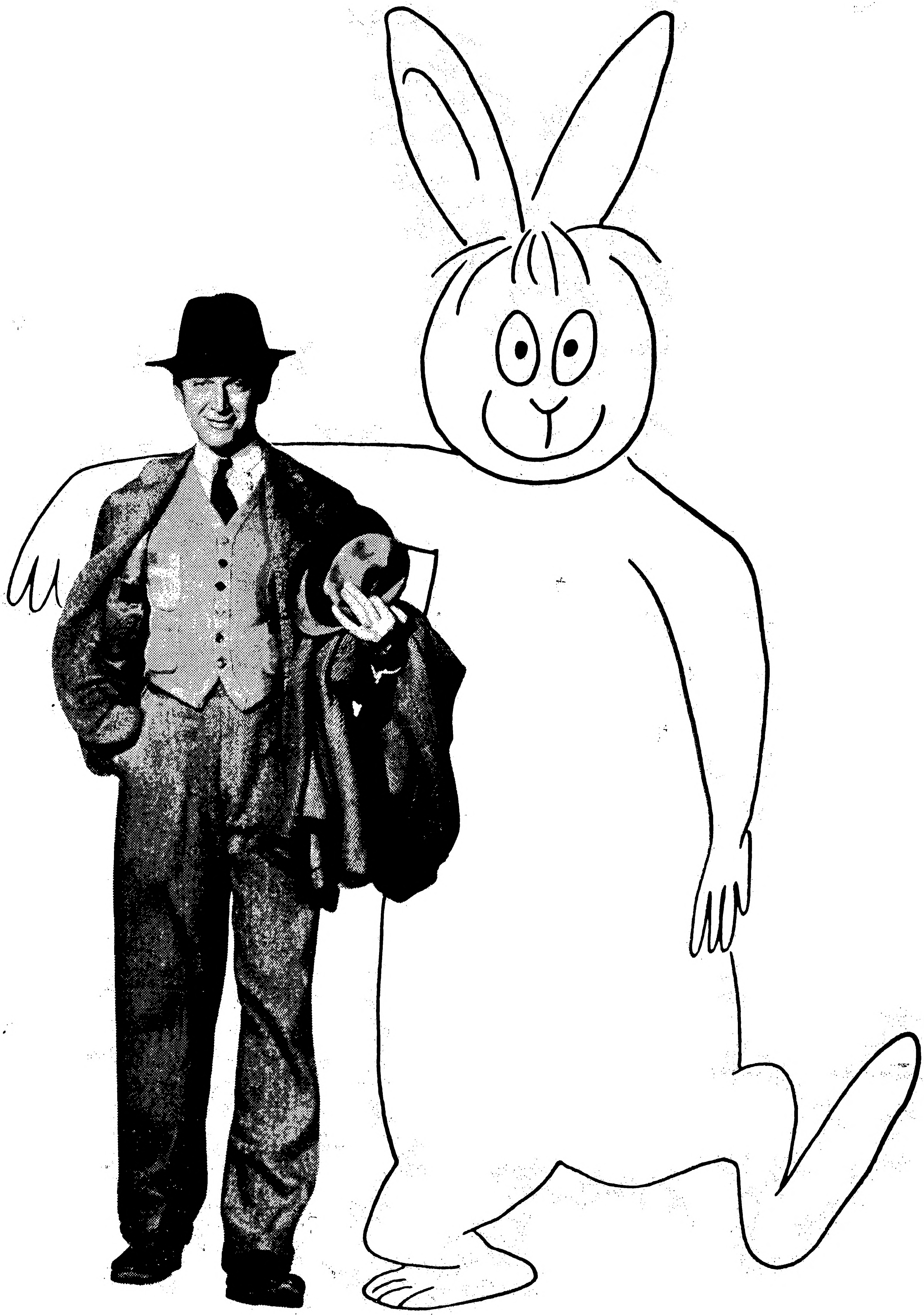
There was an effort made by long-range thinkers to change the key to a flexible one prior to the establishment of standards in 1940. It failed, and pride of conception and economic advantage played a part in that failure.

The Federal Communications Commission sees the problem quite clearly. It should, since it is the one that will probably take it on the chin from the public when the public discovers that it has to double its investment to get new keys made. The FCC brought up the subject in connection with color, and the outcry which was raised by those interests with economic stakes connected with the present standards in television completely drowned out its small voice of caution and discretion.

So, it looks like it will be the way it is. There will be 20,000,000—then 30,000.000—then 40,000,000 television receivers in American homes in the not-too-distant future. At that time, television will be the "sitting duck." For by that time radio and motion pictures will have taken it on the chin sufficiently to have swallowed their pride and forgotten their greed, while pride and greed arising from television profits will be holding full sway over their entrepreneurs.

The technicians will get together to improve the emotional effects of radio and of motion pictures in ways which "frozen" televisions cannot follow. These effects need not be inventions of the future. They may be demonstrable realities of the present which change the physical and economic setup of the business to the extent that too many people who now spend their winters in Florida find them disturbing to the even tenor of their ways.

Don't forget that you can close your eyes but not your ears, and that you won't want to if the sounds which reach them are sufficiently beguiling; and that the request for scotch while the kitchen is full of martinis does not seem nearly so funny in the living room as it does in the midst of hundreds of people who, like the "father of the bride," have been through similar catastrophes.



The boxoffices of America are now reflecting fully all the showmanship intelligence and great production care that has made a great motion picture out of a great stage play.

"harvey"

Starring **JAMES STEWART**

with **JOSEPHINE HULL** • CHARLES DRAKE • CECIL KELLAWAY
JESSE WHITE • VICTORIA HORNE • WALLACE FORD *and* PEGGY DOW
From the Pulitzer Prize Play written by MARY CHASE and produced by BROCK PEMBERTON • Screenplay by MARY CHASE and OSCAR BRODNEY • Produced by JOHN BECK • Directed by **HENRY KOSTER**

Universal International

Ask the men

All over the country, every week of the year boxoffice results are proving how pleased patrons are with the consistent high quality of the motion picture gems from the J. Arthur Rank Studios.

ADAM and EVALYN

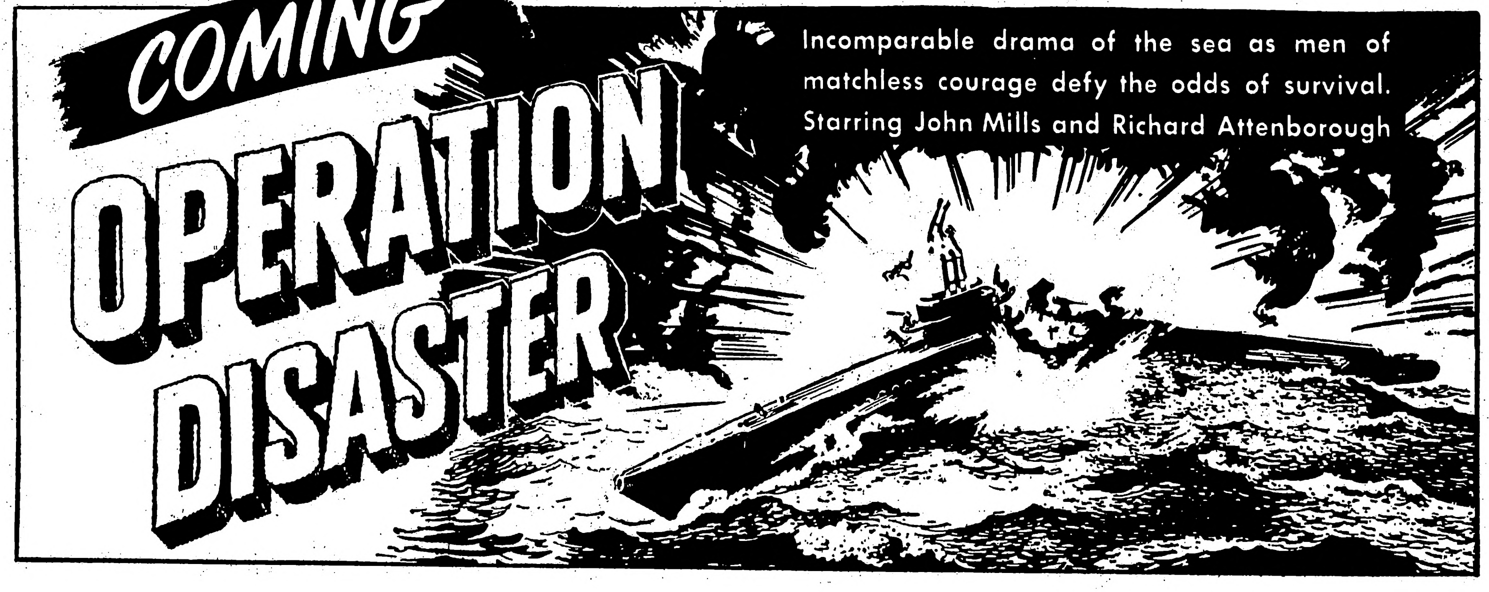
Its grosses are reflecting the rocketing popularity of Stewart Granger and Jean Simmons

MADNESS OF THE HEART

Starring Margaret Lockwood in one of her most dramatic roles

MADELEINE

One of the strangest murder trials in history with Ann Todd in the title role



COMING

OPERATION DISASTER

Incomparable drama of the sea as men of matchless courage defy the odds of survival. Starring John Mills and Richard Attenborough

who play them!

NOW IN GENERAL RELEASE,

the most acclaimed film in all motion picture history is still showing its prowess as an outstanding box-office champion.

HAMLET

...and if *you're* looking for that "Lost Audience"...
here are the pictures *they're* looking for!

PRELUDE TO FAME

Passionate drama of a maestro whose genius cried out for music... but whose heart wept for love

TIGHT LITTLE ISLAND

The funniest picture that ever crossed the "Big Drink"

THE ROCKING HORSE WINNER

From the D. H. Lawrence classic, the story of a little boy's strange power to pick horse race winners

A RUN FOR YOUR MONEY

A deft and daft comedy about the perils of winning prizes

*Book these J. Arthur Rank productions today
at your Universal-International Exchange*

'Don't Throw The Popcorn Machine At Exhib; He's Doing His Best'

By GAEL SULLIVAN

(Executive Director, Theatre Owners of America)

In the average person's mind the theatreowner is a well-fed, expensively shod bloke with a bloated bankroll who gets up at noon, phones the boxoffice for the first take and then rolls over and goes back to sleep. At five in the afternoon, he is presumed to take a quick gander at the theatre, thumb through his mail, and then make for the town's top bistro. Now I'll freely admit the shoe may fit in one or two instances, but by and large the theatreowner has more grief than an umpire at a sandlot ball game.

Gael Sullivan

He walks down Magnolia street just off the square to find 10 of his former patrons huddled around a neighbor's television set for the Berle show. Joe Fudge who never missed a picture come Saturday night, now drives up to Chicago for the night harness races. The members of the Patton A. C. have floodlighted the local diamond and half the male population are now devotees of night baseball. Just when he thinks he has a winner, the local censor hollers about the decolletage being too falling down and scissors the print into a photographic mish-mash. The Ladies of the Tuesday Night Literary and Poetry Appreciation Group do a bluenose tilt against a Cagney crime-chiller which makes the boxoffice for that week about as sweet as an Assyrian wrestler's breath.

As though this were not enough, the poor theatreowner suffers from cinema cycles. It takes the form of an outbreak of westerns all at one time which brings in the kids but sends ma and pa back to their canasta game. Or it might be an outbreak of socially significant problem movies which ma and pa dote on but which makes the teenagers think a ride in their jalopy or a beach barbeque isn't such a bad pastime after all.

If there's one word that frightens him, it's "product." Should he have a heart attack, his wife will say for the epitaph—"Product did it," because product is what he mostly hasn't got. Unlike the grocer or the saloonkeeper, he can't send it back. He never gets enough of what he wants, and he wishes he didn't get all that he has to take. As a man of average good taste, he's aware of the synthetic character of most of the product sent to him, and he has to keep a straight face in asking the editors and columnists for a few kind words.

He can't speak his mind about stupid censorship because the censor holds life and death over him. That the censor is usually some wizened fifth-rate political hack is quite beside the point.

Other Nightmares

He has other nightmares. What he makes on a "Sitting Pretty," he can drop on one of those "Journeys to the Moon." Hollywood's shortage of top releases has caused him to shut off his balcony in mid-week. Stories about insane asylums, alcoholism, paranoia, and the like are sure to bring out the local alienist and his family—who occupy at least four seats.

He has never been able to convince Hollywood that good comedies ("Cheaper by the Dozen") or good family appeal romance ("Father of the Bride") have a lot more boxoffice hypo than those stories about how the spread of a man's dandruff can drive him to murder.

In the outlands and around the crossroads many a theatreowner has given up gambling on his product and gone back to the surefire of Hopalong Cassidy, Gene Autry and Roy Rogers. One smalltown theatreowner who virtually owes his existence to these three Valentinos of the saddle suggested it might be a good stunt to promote the female counterpart of these hard-riding gentry, to be named, of course, Hop-Along Chastity.

As though the long-suffering theatreowner was not harried enough by assorted bluenosers, he is the target for 900 movie critics who seem more interested in what's wrong with a picture than what's right. These critical panjandrums use mostly Park avenue and Gold Coast standards to judge film fare. It's a cinch they never had to live in coldwater flats in one of our crawling slums. They seldom hold fire on their tasteless jabberwocky long enough to realize that the average person wants escape from drudgery and the pressures of living, and are not interested in caviar culture. They aren't looking for social implications in a motion picture; they merely ask that the picture give them a few moments of surcease.

When he isn't taking hot milk for his ulcers, the theatreowner has to go on the prowl for new lobby gimmicks. To support his theatre he has to know more about popcorn than an Iowa farmer; he has to take up mechanical engineering in order to operate his half dozen or more vending and dispensing machines; he has to warehouse candy to insure adequate supplies. In some areas he has to take a course in ceramics to keep up on modern trends in pottery that he will want to give away on bank night. He has to lease property and go into the parking lot business to help entice the citizenry to his cinematic alhambra.

The theatreowner is winning back much of the TV audience because of the low calibre of TV programming. He knows that no mechanical contraption yet devised will keep women permanently at home. And where is there a better place to show off a new hat or coat than at the theatre? It was true in Cleopatra's time, just as it is in Liz Taylor's. TV will have to go a long way to equal the 75,000,000 admissions a week garnered by the movie houses.

The drive-ins are proving a godsend, and they are here to stay—TV or no TV. The drive-ins are developing a whole new audience—paraplegics, young couples who can't afford baby sitters and older folk who want to avoid the milling crowds on main streets.

I like what Bill Galligan, part-owner of the Glen theatre, said recently to a women's club audience at Glen Ellyn, Ill.: "Because of the fact that they have a few hundred dollars tied up in a mechanical gadget is no reason why people should persist in tying themselves to it seven nights a week. If they do, I feel sorry for them, not because they fail to attend my theatre, as much as the loss they sustain in the books unread, the fine magazine articles unseen, the lack of stimulation from conversation with friends. the absence of the enjoyment of a satisfying meal at a good restaurant. But most of all I feel sorry because they have forgotten the meaning of the phrase 'a night out' as the great safety valve for sanity."

Ignorant Censorship

I think mostly the theatreman is victimized by ignorant censorship on the part of all kinds of pressure groups. Each has its own ax to grind and its pet series of taboos. They apply particularly to films with a controversial theme, such as "Pinky," "Snake Pit," "Home of the Brave," etc. He demands to know, and rightfully, why the movies are always the censorial scapegoat.

No question that of all art, the cinema is the most subject to the whims and vagaries of the censor. The theatre, of course, gets its share from season to season, but the film is under constant surveillance from one end of the country to the other. Perhaps it is singled out by the self-righteous standard-bearers of "morality" because it is the easiest to view and the simplest to understand. Contemporary literature, especially of the more experimental genre, is pretty much beyond the intelligence and comprehension of the "hounds that bay."

The graphic arts, painting and sculpture, have been beyond their ken since the days of the French impressionists. The growth in popularity of swimming, boxing, wrestling, and similar sports that exhibit the body have taken the dare out of the modern dance. And the snoopers have never been interested enough in music to take a crack at jazz or bebop.

The truth is that it is simply a rough deal for our purist friends to perceive a moral issue in the esoteric art forms. Certainly they would have no more scruples than did Stalin in shutting off a musician who strayed from the beaten path. As a matter of fact, we are tempted to believe that the majority of our moral guardians do not even read. How else explain the fact that the Bible, the Sears Roebuck catalog, and Winchell's column are still free of the bonfire?

The movies depend on the simpler, combined auditory and visual responses, though we sometimes wonder if the suppressionists are not blind as well—at least spiritually blind.

Oddly enough, the one ethical category in our films that is the most suspect and provokes the most wrath among our censors is that which has to do with the Christian virtue of love—love for one another (male and female) and love for one's fellow man (regardless of birth, creed, or color). Is it then because our Puritanic dictators are lacking in this one function of humanity—or are they afraid of it? Or because the world is really progressing and the emotional isolationists are making a last determined stand for intolerance?

Irrational fears, such as are exhibited by the suppressionists, are recognized in their more pathological forms as anxiety neuroses, persecution manias, and similar aberrations, and as such are treated by alienists. It would be interesting to see a Wechsler-Bellevue test or a Rorschach ink-blot diagnosis of some of our more persistently malicious and bitter censors. It might prove, as we suspect, a basic inability to see the difference between good and evil and, in a legal sense, perhaps absolve them of all responsibility for any actions of a moral nature.

Theatreowner Will Join TV

But let's not shed too many tears over the plight of the theatreowner. He won't lick television, he'll join it. With all of Hollywood's so-so product and with fierce competition of the leisure dollar, he is still lugging a fair take to the local depository. If some of the marginal, conventional theatres are folding, then consider the tremendous increase in the number of drive-ins—3,500 by the close of 1950. There are evolutions in show business, but there will always be show business. Switching the knob on a television set can never equal the thrill of watching the curtain part for a feature.

I've now been associated with the theatreowners for a trifle over two years. They are a great breed of men. If there's a flood, you can have their theatre for an emergency hospital. If the local church group is without an assembly place, they can have their services in the local theatre or drive-in. If the Red Cross wants to make a collection, they'll stop their show to help fill the tambourines. If a hospital or orphanage needs entertainment, they'll provide it at their own expense. If the cancer drive needs a push, 19,000 screens are at its beck and call. The fact that they carry the burden of one of the highest tax rates hasn't dimmed a real and earnest civic pride. Every business on the Main streets of America flourishes when there is a movie house in the block.

The exhibitor knows there are new dynamics a-coming up that create additional movie patrons—bigger screens, all-color films, three dimensional film, third dimensional sound, and theatre television.

He knows that there is still some good pioneering to be done, and young or old, he wants to be a part of it. He knows there is plenty of future in front of him, and he won't be sitting it out on any mourners' bench.

Yes, sir, it's looking up in the year ahead for the exhibitor.

Serious-Minded

I once had a friend who was very careful with his dough. Used to watch it like a hawk. Well, he had a little boy and he'd take the kid with him traveling thither and yon. Naturally, when they went traveling my friend would only pay half fare for the boy. This went on for years and when the kid was 12 years old they took a trip on a train. The conductor comes along and says, "How old is the boy?" and my friend says, "He's only five years old." The conductor wipes his glasses, looks again and says, "He looks twice as old to me." My friend—he is shocked, being his veracitude is being questioned—says with the innocence of a babe, "Can I help it if he worries?"

Jimmy Durante.

Standing in the Wings

By GEORGE JESSEL

Hollywood.

I am writing this from Palm Springs where I am having a weekend vacation (?) after a most hectic couple of months in which I have run the gamut in theatrical, fraternal and sentimental activities. Such as:

George Jessel

Motion picture production, one of which is now shooting, and another follows in a few days. I have appeared on television, radio, at six benefits, seven banquets, and, sad to state, I delivered four eulogies at the passing of great artists who were great personal friends.

And now, in the early sunny morning out here, I have had an hour of nothing to do, so my thoughts turn to the amusement business in which I have lived nearly all my life.

In 1909, at the tender age of nine, I made my professional debut at the Imperial theatre on 116th Street in New York City. I was a member of a trio—the Imperial Trio, and our stage names (everybody had to have a stage name in those days, no matter how attractive their own names were)—anyway, the Imperial Trio called itself Leonard, Lawrence & McKinley. I was McKinley. The tenor was Leonard, whose right name was Jack Wiener, who is now a good actors agent out here in Hollywood. The lead singer, Lawrence, was Walter Winchell, the best looking of the Trio by far. I haven't heard anything about him in years. However, the last time I saw him billed was in 1924 on the Pantages time. But I recall he was an observing lad and I have no doubt that he is doing well in something.

Our salary then was $12 apiece, which did not include Sundays. On Sunday we sang five songs standing at a pit piano accompanied by Harry Carroll or Phil Baker, while illustrated slides were thrown on the screen above our heads. For this we got 50c. apiece extra, actually 10c. a song. The rest of the show consisted of about three one reel pictures, one as a rule—a Max Linder-French Path comedy; a John Bunny comedy; and a Kalem or Lubin o Biograph one-reel romance with Arthur Johnson or Kin Baggott.

And so I have watched the nickelodeon become the motion picture and vaudeville house. I have seen the grea vaudeville circuits disappear, the motion picture palace arise, the burlesque circuits completely vanish, the popular price melodramas become forgotten memories, the talking picture driving out the silent, the radio, and now—newest of the arts though still in its infancy, the tele sion—and wait just a minute—color television, if you please!

In Defense of Video

And while I am not in the television business, except f an appearance for some charitable cause, I leap to its c fense when I hear it knocked and panned by so many unappreciative people. In fact, I had no idea of starting this little piece with nostalgia. I had really intended to call it: "If You Didn't Pay, Be Quiet." And in thinking of what the American public cheerfully paid for and what they get now for nothing, is the reason for my indignation at the knockers. For in that little nickelodeon in the old days with its wooden seats, its Imperial Trio, and its couple of reels they paid 10c. and 15c. on Sundays—they paid from 50c. to $1.50 to see eight vaudeville acts—$1 and up see a burlesque show with two comics, 12 girls and straight man. Now, they have the television, which, o the installment plan, is paid off at about a penny an hou They see the greatest artists, football games, baseba games, basketball games, prize fights, parades, nation events, movies—and they're mad yet.

I was listening to some fellows talk about prize fights, and I remembered that my grandfather told me he had paid $20 to sit on a barrel on a barge on the Mississippi to see Kilrain fight Sullivan, and he thought he had a wonderful time. A couple of these modern fellows I heard talking were complaining about the Ezzard Charles-Joe Louis fight which they had seen for nothing in their living room where they sat in their shorts, were also playing cards and made love at the same time. But they were awfully upset because they thought the referee should have worn a darker makeup.

And so it goes in this ever-changing world of amusement. It seems, as the saying goes, "The more you give a guy for nothing, the more he will criticize it." Make him pay and he thinks to himself, "This must be good or they wouldn't dare charge admission."

And aother strange thing has come upon us. The songwriter and the music business. Let's see what has happened to him since the happier days in Tin Pan Alley. Before the surveys which led to the Hit Parade, a songwriter with a good song might have a million or two million copy sale. However, since the radio plugs and the Hit Parade, he now has the wonderful feeling of seeing his song in print as the No. 1 Hit—but the meantime, the people having heard it for nothing 37 times a day on the air, haven't bought it, and the only copies that are sold are to the songwriter's immediate family who want to show the people next door that their uncle is a songwriter. Added to that, the songwriter has to grab the tab of musicians and singers for plugging his song so that for writing a very popular song, he eventually loses about $406.

Now another new complication is the Drive-In, where the other night they held up the show for 10 minutes because the butter didn't arrive for the popcorn.

And so it goes. I could tell you more stories that would break your heart—but I won't, for I wish to take advantage of my weekend here in Palm Springs with nothing to do, unless of course, Zanuck calls me to come back to the studio . . . oh, oh, there goes the phone. It must be him —I know that staccato ring. So be it.

Too Expeditionary

Colonel Effingham was walking to his club in Piccadilly late one night when an ebony-hued hussy emerged from the shadows, linked her arm in his, and suggested, "How'd you like to take me home?" The startled Colonel stepped back in horror and exclaimed, "My dear young woman! All the way to Africa?"

Bennett Cerf.

'Major Studio Prevue Tonite'

(An excerpt from the book 'Case History of a Movie')*

By DORE SCHARY

Hollywood.

With the several studios previewing all their feature productions in and around Los Angeles, it is not easy to find a theatre where we can depend on getting a really fresh reaction. The regular audience of a house which runs a lot of previews quickly turns pro. Its reactions are selfconscious and, consequently, useless to us. Also, many people in the industry like to get an advance look at their own and the other fellow's product, and they make the rounds of the previews.

An audience of this sort betrays itself with flurries of applause and hep comments on the credit titles: when you hear wise whispers such as "I thought Mellor was with Stevens at Paramount" you know that you're going to waste your evening. After the running you will get the standard foyer routine of the taut handshake, the reverent stare, and the "Basil, you've done it again!" This may make you feel very good at the moment, but is small comfort later on when the picture lies down and dies with more typical audiences. Small comfort of a different kind comes from the cynical old studio hand who was annoyed at the way the preview went. He looks at you grimly, shakes his head and says dourly, ". . . needs a lotta work, my boy." I prefer to bypass all the inside comments and put my trust in the comments of the people for whom we actually make the pictures. We decided to take "The Next Voice You Hear" down to the United Artist Theater in Pomona.

Any husband who has driven his wife to the hospital to have a baby will recognize my emotional state of "It's all a mistake—we never should have gotten into this, let's go home." There was a vague fear, would this picture become known as Schary's Folly, would it become one of the famous failures? Some of the fears were uncomfortably specific: "We've come to the wrong town . . . we picked the wrong night, it's a Friday and the house will be full of youngsters . . . maybe I've made all the wrong decisions all the way through the picture . . maybe I've ruined Billy Wellman, I pulled him into this wrong gamble and if we flop he'll be so disappointed." I was afraid the audience might not respond, then frightened that they might laugh too much at the wrong places, that people might even honestly consider the story irreverent and walk out . . . And then, with the rain suddenly beating at the car windows, I saw an awful vision of the big theatre with almost nobody there but us.

The lights were shining on the wet black streets, the gutters were swimming with rainwater and the three theatres we passed entering Pomona were playing great pictures, wonderful shows which had probably corralled all the audience in town, and why hadn't we chosen a theatre up on the main street where people could get to it? We turned the corner and pulled up beside the lighted marquee. The canvas banner MAJOR STUDIO PREVUE TONIGHT flapped dismally in the rain, and one lone man was standing at the boxoffice.

We gathered in the lobby, trying to look cheerful and nonchalant. Bill Golden reported that the film was on hand okay, chief projectionist Merle Chamberlain was up in the booth and both cutters were on hand to cover emergencies, and Doug Shearer was inside on the fader. I wiped the rain off my glasses and peered through the crack in the aisle doors. My nose caught the smell of wet wool, and then my eyes got accustomed to the darkness and I saw that we had a packed house. We crossed our fingers and went inside to the little patch of empty seats.

The house lights faded down. The curtains drew apart, and on the screen came the title card announcing that this was a preview and would the audience please fill in opinion cards after the running. The studio Lion roared; he gave way to the title card "The Next Voice You Hear," and the case began to go to the jury.

For those first few moments which always seem like years the audience just sat there. A few rows down a man stood up and pushed his way out past the people and walked up the aisle: murder filled 12 hearts, until we saw that a very little boy was pulling him by the hand. Now young Johnny slid into the scene and the three people began the breakfast business. The camera went close on Joe as he looked upward and just chewed—suddenly there was a snicker, it built into a laugh, and when the camera cut to the twin shot of Johnny looking upward and chewing in the same deadpan fashion, the laugh built into a roar and I let out my breath for the first time since the start.

The film clicked inexorably closer to the one short shot which I had felt all along would be our make-or-break point. It was the moment at the beginning of the scene in Johnny's room where Joe says, "A funny thing happened on the radio just now . . ." and told about hearing the Voice that claimed to be God. If the audience thought that was funny, we were dead. But if we made that one transition, we were over the hump. The film kept coming closer.

Joe finished the dishes and started in toward the living room. We cut to Mary helping Johnny with his home work. We cut back to Joe settling down with his paper and glass at the radio. We cut back to the full shot across Mary and Johnny toward the bedroom door. And then the door opened and Joe stood in it, and Mary said, "You're not listening to the radio—what's wrong?"

I should have trusted Bill Wellman's direction. He had held back the disclosure just the right time, balanced the scene like a celluloid ball on a column of air, and when Joe told about the Voice saying "This is God—I will be with you for the next few days," the proverbial drop of the proverbial pin would have echoed through that house. We were home. There would be spot fixes as we went along, plenty of them, but we were home.

We went to the St. Charles cafe for a gathering with the town's civic and religious leaders. Barrett Kiesling had arranged for them to see the picture and meet with us later as a sort of test for a similar method of selling the picture in the general market later on. Their opinions were very pleasant to hear. Bill Golden and Stan Markham stayed down at the theatre "counting the ballots" and telephoning in the returns every few minutes until we climbed back into the cars and pulled out in the rain for Los Angeles.

It was a long ride without much conversation. As the car pulled up into the driveway at my home shortly after 1 a. m., the phone was ringing inside. It was Golden with his last report for the night. Out of 279 opinion cards, the picture was rated from "Very Good" to "Outstanding" by 266. I wanted to call up everybody who had worked on the picture then and there and tell them about it and thank them for what they'd done. I compromised by calling Wellman and thanking him. Then I thanked God.

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* As told to Charles Palmer. Copyright by Loew's, Inc.; Excerpt by permission of Random House, Inc., New York. $3.

B&K NABES BENEFIT BY DECREE DESPITE CLAIM

Chicago.

Figures brought out recently in Balaban & Katz' attempt to lift the two-week playing time restriction in the Loop, might hamper the circuit when Federal Judge Michael Igoe hears final arguments this week. Culled from 18 circuit "B" and "C" release houses, figures show B&K profited from the Jackson Park decree—at least in its general release nabe houses. These theatres comprise the major portion of the circuit's local holdings.

When the Jackson Park decree took effect in the latter months of 1947, the 18 houses racked up a round total of $3,075,000 in admissions. In 1948, after the decree had fully effected the circuit, admissions increased to $4,253,000.

B&K, during hearings in the late fall, has attempted to show that the edict has hurt its business by 30%, as compared with pre-Jackson Park figures. Attorney Tom McConnell, representing the indie theatre, contended that the Jackson Park had likewise shown a comparable decline, and that the dropoff was not peculiar to the edict alone.

Kalmenson Named Sales Mgrs. Chairman

Following a meeting of industry general sales managers in New York last week, Warner distribution chief Ben Kalmenson was named chairman of the sales manager committee for 1951.

Among Kalmenson's duties as chairman will be to head the forthcoming Brotherhood Week for the National Conference of Christians & Jews.

HOW TO COLLECT AN INSURANCE CLAIM

By EZRA STONE

This exchange of correspondence is offered as a public service to members of the profession who, like myself, have mistakenly believed that owning insurance meant one was automatically reimbursed on presenting a claim.

Aboard Cunard Line, R.M.S. Caronia, Saturday, July 1, 1950.
The Lem Bailey Insurance Co.,
Hollywood 28, Calif.
Dear Lem:

This morning there was a hell of a blow and as I turned about and started thru the hatch on the port side forward of the sun deck, a big wind flattened me against the rail and swept my glasses from my nose and scaled them leisurely overboard. If it had been me instead of my glasses this letter would be written to my life insurance people and doubtless by someone else's hand.

Just before the glasses hit the water and disappeared into the churning Spindrift, I thought, "I wonder if my insurance will cover this," (Hell of a floater policy you sold me. They sank as soon as they hit the water.)

I immediately checked with the bridge to fix our position, 65° latitude and 40° longitude, in case you or the company cares to institute a search. We were rolling along at 34 knots and I don't think the skipper would have cared to turn about. He's a nice chap, understand, but not easily swayed from his course.

I just hope they fell into the hands of some needy mermaid or a far-sighted professor with the nearest school of fish.

However, the tragedy did not end there. I smugly went below to get my second pair that I remembered to slip into my portfolio at the last moment of frantic packing. Lo and behold, (which incidentally about fixes the position of my cabin), the left lens was cracked but still in the frame. This I remember was caused by the porter dropping a heavy piece of luggage on the leather portfolio at the entrance to the pier. I'm going around wearing them, of course, but it looks like some irate husband, on catching me in a compromising situation with his wife, didn't wait to say, "Take off your glasses." It's really not too uncomfortable, but I feel as if I'm looking at everything and everybody through a bomb-sight.

So, if any or all of these problems fall comfortably within your sphere of influence, please write me at the farm, where I shall be on July 20. Back home on the Queen Elizabeth, leaving Cherbourg on the 15th. On the way back I intend to have a new pair of glasses that my N. Y. optician will have air-mailed to me in Paris. I promise to have these glued to my nose with spirit gum and as an added extra precaution, I'll have the shoes I'm wearing nailed to the bulkhead at the foot of my bunk. I'll also keep away from other men's wives and take all my meals intravenously. Hoping you are the same, I am,

Myopically yours,
Ezra.

P. S.—Please send one Seeing-Eye dog to the Hotel Favart, Paris, France.

* * *

July 29, 1950.

Mr. Ezra Stone
Stone Meadows
Newtown, Pa.
Dear Ezra:

We have been kicking around the claim for the blown away glasses, and we are trying to determine whether or not the deductible of $25 would be applicable.

As you remember, the policy says "such deductible shall not apply, however, to loss or damage by fire, lightning, windstorm, cyclone, tornado, hail, explosion, riot attending a strike, smoke or damage by vehicles or aircraft, burglary or hold-up."

We finally sold the adjuster on the fact that the zephyr that flattened you against the rail and swept your glasses from your nose, must have been at least a windstorm, and possibly a cyclone or tornado, and so the company is more than happy to pay in full for the replacement of your glasses.

However, unfortunately, the cracked left lens is not covered under the policy because the policy specifically excludes breakage of brittle articles unless caused by certain accidents which include fire, earthquake, windstorm and thieves. If you can establish the fact that the porter who dropped the luggage on your portfolio was a thief, we might be able to reopen the matter of the left lens.

I enjoyed your letter and am sorry that I cannot keep it in my files. If you make a photostat of it I would then like to have it back for our continual amazement and amusement.

With best regards, I am
Yours very truly,
Lem Bailey Company.

* * *

(Advertisement Maritime Workers Union Journal.)

Wanted! Any information establishing Cunard Porter No. 742 as a thief. Liberal reward. Guarantee not to prosecute. Strictly confidential. Write Box 469.

* * *

See how simple it is, friends?

WALLIS TO PRODUCE FIVE FILMS IN 1951

Hollywood.

Hal Wallis, who hasn't made more than four films annually since joining Paramount as an indie in 1944, will make five in 1951.

Two of these, "The Stooge" and "Good Boy," will be Martin-Lewis comedies. Another, "Son and Stranger," will be lensed in England. Remaining duo are "Peking Express," starring Corinne Calvet, and "Night Man," starring Burt Lancaster.

MPAA Tries to Block Holland's Anti-U. S. Plan

Motion Picture Assn. of America reportedly has appealed to the U. S. State Dept. in an effort to block a proposed program of the Bioscoop Bond of Holland which would make distribution of American films in that country considerably more difficult. An industry-wide monopoly composed of distributors and exhibitors, the Bond is scheduled to vote today (Wed.) on whether the program should be placed into effect.

Bioscoop members are to ballot on three regulations. First would limit a theatre from using more than 40% of its product from any one distributor. Bond would also be authorized to pass upon the managing director of any theatre company. Third proposal calls for importation of pictures to be limited to not more than 25 pix to be handled by any one distrib.

JACK SHAINDLIN
SEASON'S GREETINGS TO ALL MY FRIENDS

HOWARD HUGHES'
production

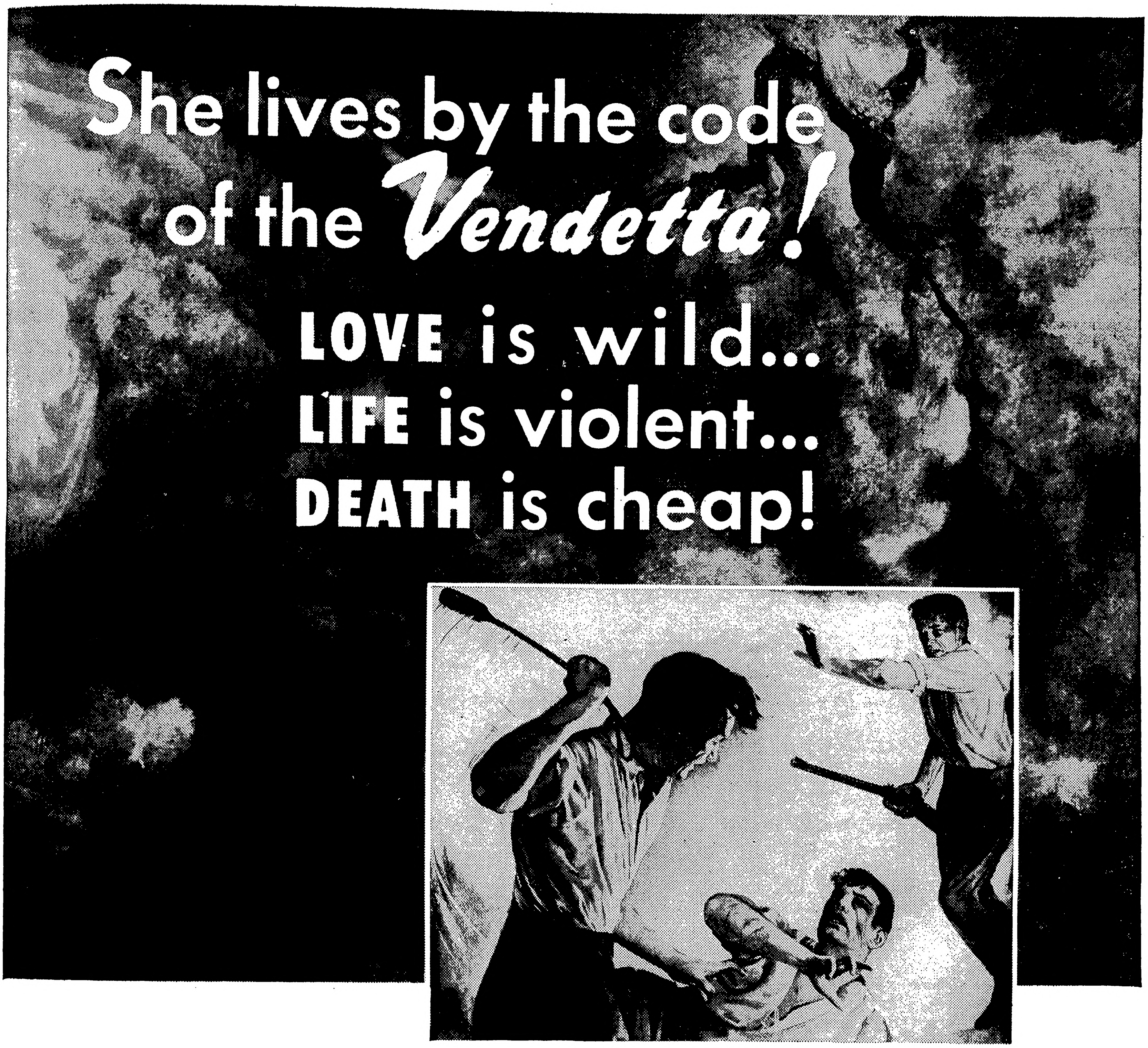
Vend

BIG FOUR-COLOR NAT'L AD CAMPAIGN WORKING FOR YOU! Striking, dramatic, seat-selling full pages in Life, Look, Saturday Evening Post, Time, Newsweek, Collier's . . . Redbook, Cosmopolitan, Esquire, True Story and full list of Fan Magazines . . .

TOTAL CIRCULATION
31,012,884

Starring

introducing GEORGE DOLENZ with HILLARY BROOKE · NIGEL


She lives by the code of the *Vendetta*!
LOVE is wild...
LIFE is violent...
DEATH is cheap!

etta

R K O RADIO PICTURES

FAITH DOMERGUE

BRUCE · JOSEPH CALLEIA · HUGO HAAS · DONALD BUKA · DIRECTED BY MEL FERRER · SCREENPLAY BY W. R. BURNETT

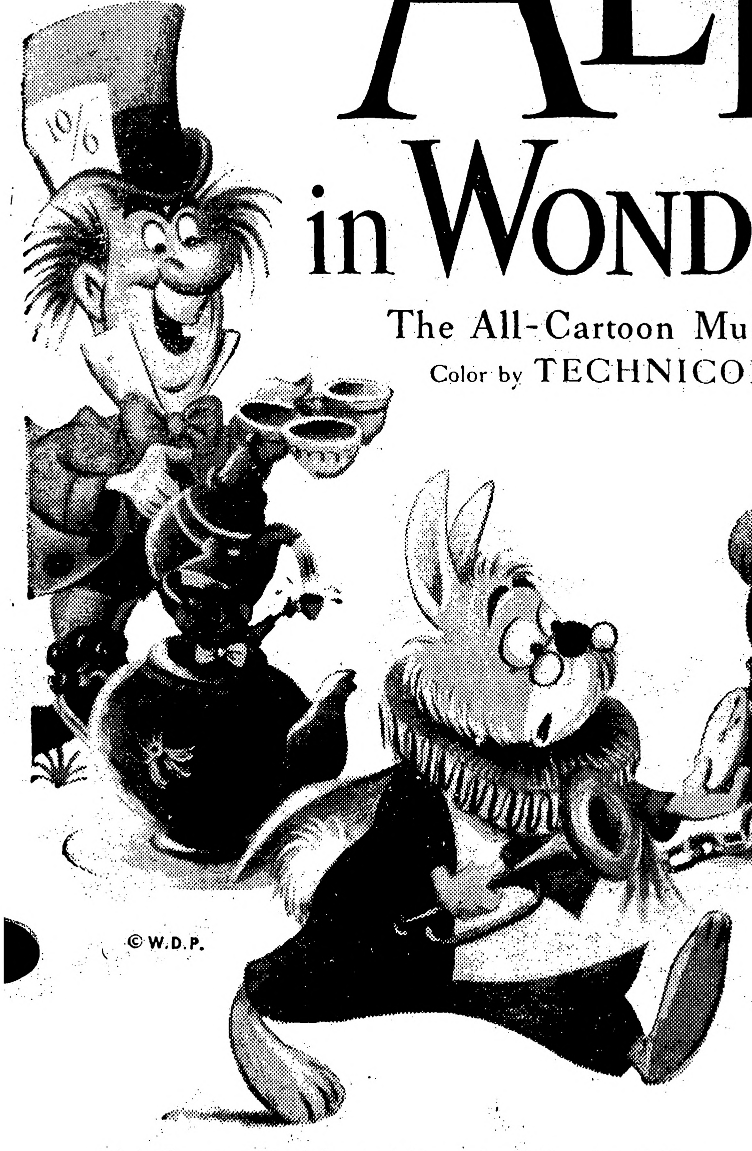
Coming this Fall!

---but the vast promotion program is under way RIGHT NOW!

ADVERTISING — This page is an adaptation of the four-color, full-page ad scheduled for the January 22nd issue of Life . . . the opening gun in the mammoth national advertising barrage that will keep pounding away till release date! **PUBLICITY** — The torrent has started with two full-color covers in "Pictorial Review" (circulation 6½ million each). On January 14th, "This Week" (27 papers, 27 cities, circulation 10,000,000) schedules a cover and an Inside 2-page spread. **TELEVISION & RADIO** — Walt Disney's "One Hour In Wonderland" TV show over 62 NBC stations and which reached more than 20,000,000 viewers on Christmas Day is only the starter. Music plugs on radio and TV begin in February, *and continue!* **NATIONAL TIE-UP ADVERTISING** — Big nationally important organizations in the food, textile, railroad, airplane, citrus and packing fields are among those already lined up. Ads begin to appear in January, reach their peak release date. **MUSIC** — Special "Alice" album of song hits by RCA . . . *plus* recordings by top artists through Decca, Columbia, RCA, Capitol and others . . . *plus* Simon & Schuster's eight little golden records — all set for release and promotion by February and March. **PUBLICATIONS** — At least 2 dozen "Alice" books and comics start going on sale in March. *First* printing of Dell's one-shot magazine, "Alice In Wonderland" will exceed 2 *million.* **MERCHANDISE** — Over 50 Disney licensees will market a wonderful array of "Alice" products from "shoes and ships to sealing wax". Additional promotions planned: Traveling Museum Art Exhibit; Special Key City Screenings; Personal appearance tour by Kathryn Beaumont (the voice of "Alice"); many others.

Walt Disney's ALICE in WONDERLAND

The All-Cartoon Musical Wonder-Film
Color by TECHNICOLOR



STARRING THE VOICES OF

ED WYNN	*The Mad Hatter*
RICHARD HAYDN	*The Caterpillar*
STERLING HOLLOWAY	*The Cheshire Cat*
JERRY COLONNA	*The March Hare*
KATHRYN BEAUMONT	*ALICE*

Distributed by RKO Radio Pictures

© W.D.P.

HIT SONGS YOU'LL SOON BE HEARING:

"All in a Golden Afternoon," "Very Good Advice,"
"The Unbirthday Song," "I'm Late."

The above ad is adapted from the full-color, full-page advertisement which will appear in LIFE Magazine of January 22.

GUEST OF HONOR

By CHARLES WILLIAMS

Hollywood.

We were about to land at the Los Angeles Airport. The Skymaster grounded effortlessly, and in a few minutes I was in a cab headed for Hollywood. I hadn't eaten on the plane and suddenly had a craving for a couple of Manhattans, and a good steak.

I thought of the "Mummers," a club of which I had been a member ever since Garbo talked. As I paid the cabbie, the sound of hundreds of men chanting the club song smote my ears. I hurried up the flagstone walk, stepped into the lobby and discovered the cause for revelry.

A brightly painted sign had been set up facing the door. On it a printed legend read: "The Mummers Honor Roger Warren with a Stag Dinner."

I checked my bag, bought a ticket and the headwaiter squeezed me into a far corner of the banquet room. The place was jammed with the higher bracketeers of movieland. Sitting on the dais was a group of personalities whose yearly incomes would have dwarfed any equal number of men in the country.

Mortimer Simpson, the popular English star and club president, was presiding. On his right sat the g. of h. I didn't recognize him at first, but after a double take I placed him.

The man was Roger Warren, noblest Roman of them all, as Alan Dale proclaimed him after one of his triumphant opening nights at Frohman's Empire theatre in the good old legit days. It was generally conceded by historians of the theatre, that Warren was the last and greatest of all the titans who trod the boards in the golden age of the theatre. Brought to Hollywood at an unheard-of salary, he made movie history by an unforgettable portrayal in the great silent epic of the sea, "Typhoon."

Talking pictures revolutionized the movies and toppled most of his contemporaries, but Warren took it all in stride. He was among the first Academy Award Winners and for years had a monopoly on the Best Actor niche. In fact, he won so many Oscars, he used them in his home for paper weights and door jams.

His personal life was even more colorful than any of his great acting roles. The primrose path was his favorite highway. Benders that lasted for weeks held up production, sending ulcerous executives to the Cedars, apparently having no effect on his heroic physique. He was great copy and his peccadillos only zoomed his boxoffice rating. Yes, you could write a book about this man. One of our leading novelists did and got a bestseller out of it.

But no human could stand this pace indefinitely. It finally caught up with him. A heart attack sent him to a sanatorium, and for a time it looked like curtains for Warren. He recovered and tried desperately for a comeback, but couldn't remember two lines of dialog. His phone stopped ringing, and the kiss of Hollywood was stamped on him. Warren was poison at all studios. Hopelessly in debt, he moved out of his colonial mansion in Beverly, to a cheap bungalow court off Vine street. For a time he lived on touches and retouches from a host of friends, but this source of income finally petered out. How he existed became a mystery no one bothered to solve.

I still couldn't figure out his presence here tonight. It was explained to me later that the club had run out of names for guest of honor. Mortimer Simpson had gotten the idea while browsing through some old stills in the club library. Why not Rogen Warren? It would be great nostalgia, his record made him an easy first, as the most famous museum piece in the film colony. The man on the dais looked a hundred years old, and bore no resemblance to the idol of my youth.

I was jolted out of my reverie by the introduction of the first speaker. It was Edward Mason, star of last season's Broadway success, "Plunder." Metro had brought him out to do the screen version. Mason's opening line stunned us all. "Gentlemen, I used to be Mr. Warren's dresser. Yes, I also shined his shoes." Warren suddenly cut in, "Mason, tell the boys about the time you hocked my evening clothes and studs so you could take the ingenue out on a party. You swore I had been robbed but there was no conviction in the way you read the lines. I fired you, of course."

Mason countered, saying, "I sent you a check a few days later, didn't you cash it?"

"Yes, and it bounced a few days later," quipped Warren.

The room rocked. Mason continued with a short eulogy, admitting, that "working in Warren's company was really a school for acting."

"Too bad you never graduated," returned Warren.

Ted Mahoney, one of the hottest directors in the business, was introduced next. He told us about the days when he was an assistant director for Warren. They were shooting "Typhoon" off Catalina. It seems that Mr. Warren became worried about the seagulls and decided to do something about their plight. He made it a practice of tossing pails of food over the stern of the three-master they were working on, causing thousands of hungry gulls to follow the ship. Their cries ruined the soundtrack, thereby prolonging the shooting schedule for weeks.

"Those poor actors needed the money," shouted Warren.

"Maybe they did," admitted Ted, "but the cost was staggering.

"So was the cast," snapped Warren. Ted decided to cut right there. He blew a kiss to Warren and sat down.

Mortimer Simpson kept things going by telling his personal experiences with the guest of honor. "Gentlemen, I played a bit in one of our honored guest's productions. After we finished the picture the governor threw a party for the male members of the cast at the most expensive bordello in town. It was the laugh of the year."

Warren chuckled. "Not as funny as the time I leased the place for a month and paid Madam and her cuties to keep the regular customers out. It was the best vacation I ever had."

He regaled us for almost an hour about his life in a brothel and how this strange interlude was terminated abruptly one night by the unrehearsed appearance of some prissy gendarmes. He charmed us and we wouldn't let him off.

"Gentlemen, in closing I want to thank you for a most wonderful evening, especially the dinner. It was the first meat I've had in weeks. You see my gas has faded out through the discourtesy of the California Light & Power Co. The only item in my frigidaire at the moment is a well chilled '38.'" Drunk and exhausted, he sank into his chair. The crowd arose as one man and gave him an ovation.

The toastmaster realizing that no one could follow him, quickly adjourned the dinner. The boys made a concerted rush for the grill in the basement to do some serious drinking. A few old faithfuls stopped to shake the befuddled Warren's hand. In a few moments the room was empty. Warren slowly slipped off the chair to the floor and passed out. A busboy was about to switch off the lights. I called him and we carried Warren out to the lobby. The desk clerk phoned for a cab.

A porter had taken Warren's picture off the bulletin board and was tacking up a still of the next guest of honor. A cabbie came in and helped Warren to the car.

I noticed a document lying beside the chair Warren had just vacated. I picked it up and was about to hand it to the desk clerk, but curiosity won out. I opened the folded missive and saw it was an eviction notice served on Warren that very day. The noise from the grill grew louder. I tore up the document and tossed the pieces into the trash can, knowing that Warren had memorized it and wouldn't need the script.

The next day, Roger Warren chased the war news off the front page, by using the '38' to make his final exit.

Now I knew why he held that title, "The Noblest Roman of them all." He was made for it.

Let's Mobilize The Kibitzers

By MAURICE BERGMAN

Before proceeding into the vagaries of this essay it is my purpose to define the kibitzer. A kibitzer is one who creates an opinion without the benefit of a serious audience. The lack of the serious audience is due mainly to our failure in putting the kibitzer on a professional basis.

To be taken seriously, the kibitzer in our business must start charging fees for his advice. No opinion is properly valued unless it is paid for.

Kibitzers in the motion picture business contemplate the joy of seeing their opinions in print. As a result, this plethora of opinion goes unheeded because it has not been elevated to a commodity and, lacking price value, it is doomed to the obscurity of *obiter dicta*.

Why not mobilize these prophets? These abstract thinkers, who sometimes have a germ of plausibility, are masters of the non-objective art of agitation, a healthy symptom in a business constantly in need of ideas.

All of us have been confronted by the kibitzer. He pounces upon you like a predatory centurion, eager to spear you with his latest aberration which he is convinced will save the business.

On the other hand, were he properly mobilized and professionalized, his opinions would not be sprayed like the spectacle of a Roman candle. Rather, he would don the robe of the wise man and instead of remaining on a low plane would immediately be elevated to the realms of the sage.

Were this done, then these neo-druids no longer would suffer the humility of the curbstone Socrates but instead would be properly enshrined so that once-a-year pilgrimages could be made to their havens.

The advantages to such a move are many. First of all, with this mobilization, if the kibitzer persisted in getting into print or if he could not curb his propensity for expounding, he could be stopped by saying:

"Now, look here, my boy. We have a place for you but you have to qualify. You show all the signs of being a good kibitzer but you have to prove it. We have a special examination to test you. If you pass, you will then be admitted to the learned order of the kibitzer. You will be paid an annual fee to chronicle all your ideas. You will become a pro and will be guaranteed an audience. Now isn't that much better than freelancing?"

The time is ripe. Last year more opinions were wafted upon disinterested ears than ever before because the kibitzer is increasing geometrically. This always happens when anything retains its amateur standing. Just imagine if lawyers or doctors did not have to qualify.

I hope I have proved my point. If not, I will be back next year.

Hollywood Story

By JAMES J. GELLER

Hollywood.

It is no secret that Paramount is scheduled to release in the near future "Carrie Ames," the William Wyler production, based of course on Theodore Dreiser's first novel published half a century ago as "Sister Carrie." It would be gratuitous for me at this time to extol the praises of "Sister Carrie" as one of our truly great American novels. How it broke away from the popular tradition can be determined by anyone who has read it. Up until Dreiser's appearance, most of our novelists bombarded the readers with the usual apostrophes on behalf of legitimate romance and business. The furor that followed the publication and suppression of "Sister Carrie" has been duly recorded. However, I have always had more than a passing interest in the fortunes of Dreiser's first masterpiece which goes back to about 30 years ago.

At that time, I was engaged to read material for a new film producer whose base of operations was at Mission Road adjoining Lincoln Park opposite a privately owned ostrich farm in the City of the Angels. This producer shall remain nameless. Even at that time I caught traces of iron that had entered his soul. He had during those pioneer days, two young and beautiful female stars under contract. It was my task to unearth suitable material for their dubious talents. Those were the days when there were scarcely any agents toiling in the Hollywood pastures. You covered material as it appeared in print or ploughed through the mountains of unsolicited manuscripts that arrived by mail or personal submission.

Literary Dynamite

It was an ominous day, for me at least, when my employer casually deposited for coverage on my roll-top desk two published volumes that were accompanied by a short communication. Glancing at the letter I learned that the correspondent and the author of the two novels was none other than Theodore Dreiser, with a local P.O. Box No. 181 for his mailing address. The two books were "Sister Carrie" and "Jennie Gerhardt."

I read them both with great avidity. I was aware that my boss sought material as conventional and harmless as an Elsie Dinsmore plot. It had to be saccharine, moral and non-controversial with the usual sappy ending. "Sister Carrie," of course, was different. This novel shrewdly depicted the deep and penetrating tragedy of people. It combined intense feeling, emotional power and dignity. The uncompromising author disclosed the invisible forces which control personal destiny. The disintegration of Hurstwood is one of the most terrifying portrayals in American literature. In short, the book rightfully takes its place as an American classic. It has undoubtedly influenced Sinclair Lewis, Ernest Hemingway, Sherwood Anderson and all honest practitioners of the craft of fiction.

Well, after soaking in "Sister Carrie," I braced myself to set sail for all cosmic ports. But above all, I failed to realize that in my nonage, I was perhaps naive and impressionable. Perhaps that is why I tactlessly allowed myself to become fired with a fanatical enthusiasm concerning the film possibilities. I went to work with a vengeance, completely oblivious that I was preparing my death warrant. I read Sister Carrie a second time. I wrote a lengthy, inspirational synopsis in which I craftily slanted the action, situations and characters in terms that would intrigue my producer's imagination. It was a "must" for the films, anyway you looked at it.

When I finished my glowing contribution, it was turned over to the producer who, taken in by my extraordinary and exuberant recommendation, handed it over to an elegantly tailored hanger-on who, fortunately for him, was married to one of the contract players.

After several weeks had elapsed, this well-upholstered but ineffable gent came brusquely into the office one day, dumped "Sister Carrie" and my report on my desk, held his nose, and then walked out abruptly without uttering a word. In any other country this insult would call for pistols for two. My temperature mounted and I rushed into the head man's office and implored him to read the book. He promised to get around to it in due course of time. I began unconsciously to make a nuisance of myself. My diary, now on file in the archives of the Library of Congress, will reveal that I wrote 217 interoffice communications, made 692 phone calls and cornered him on 187 different occasions under all sorts of circumstances in an attempt to squeeze an opinion out of him; so much so that I drove him to his spiritual adviser who counseled him that it was either his life or mine. Finally, one morning he came into my office and requested that I follow him int his quarters. Had I been on the beam, I could have detected an oily demeanor that concealed the impending disaster. Once we entered his office, he shut the door and politely beckoned me to a chair as he remained at his desk. I still retain a vision of him as he picked up a pencil and began softly tapping his teeth. He began in a dulcet voice, in his most drippingly King's English: "I have finally read this book. You believe that this is for me?" Here he paused to look at the title. And before I had an opportunity to reply, he suddenly switched his treacle soprano to a foghorn bass and unleashed a torrent of personal abuse against me that his voice sounded like a combination of eisteddfod and voodoo ravings, culminating in, "See the cashier and take your dirty recommendation elsewhere!" And so I landed figuratively on my roundhouse under a smogless Los Angeles sky.

Confidence Pays Off

Before I completed the final week, I returned "Sister Carrie" and "Jennie Gerhardt" to Dreiser with a brief resume of what had happened. On the final day of my sojourn at the studio, I received a touching reply from Dreiser, which I still possess. He wrote, among other matters, that I was not the first to come to grief over him, nor would I be the last. I boarded the next train for New York.

Now, then, if "Sister Carrie" (or "Carrie Ames"), under the guidance of William Wyler adds a little lustre to the screen, then I'll hold that my efforts were not in vain. As for the producer, he has gone successfully on his merry way for three decades, which completely runs counter to the old bromide of poetic justice.

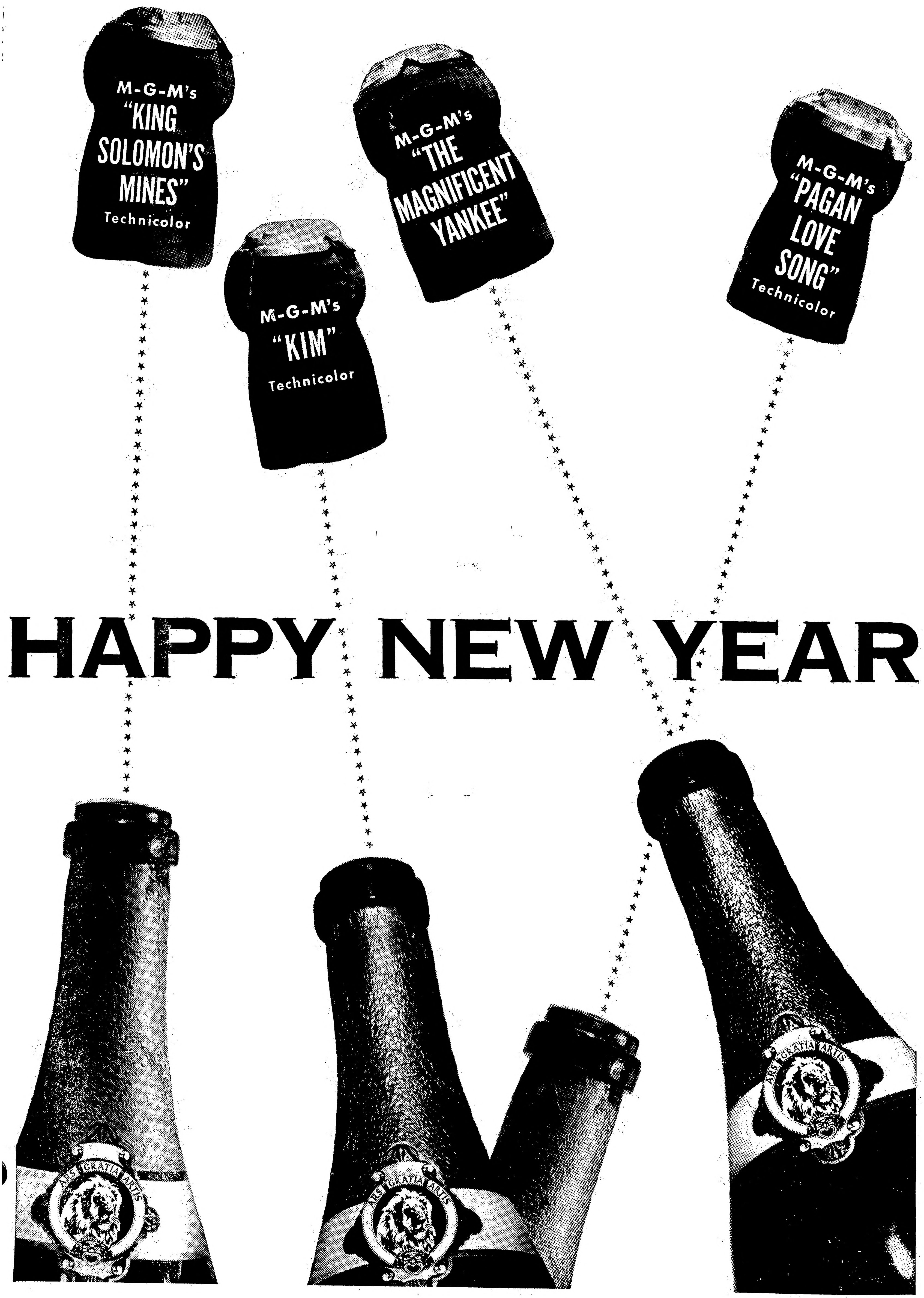
Metro Boosts 7

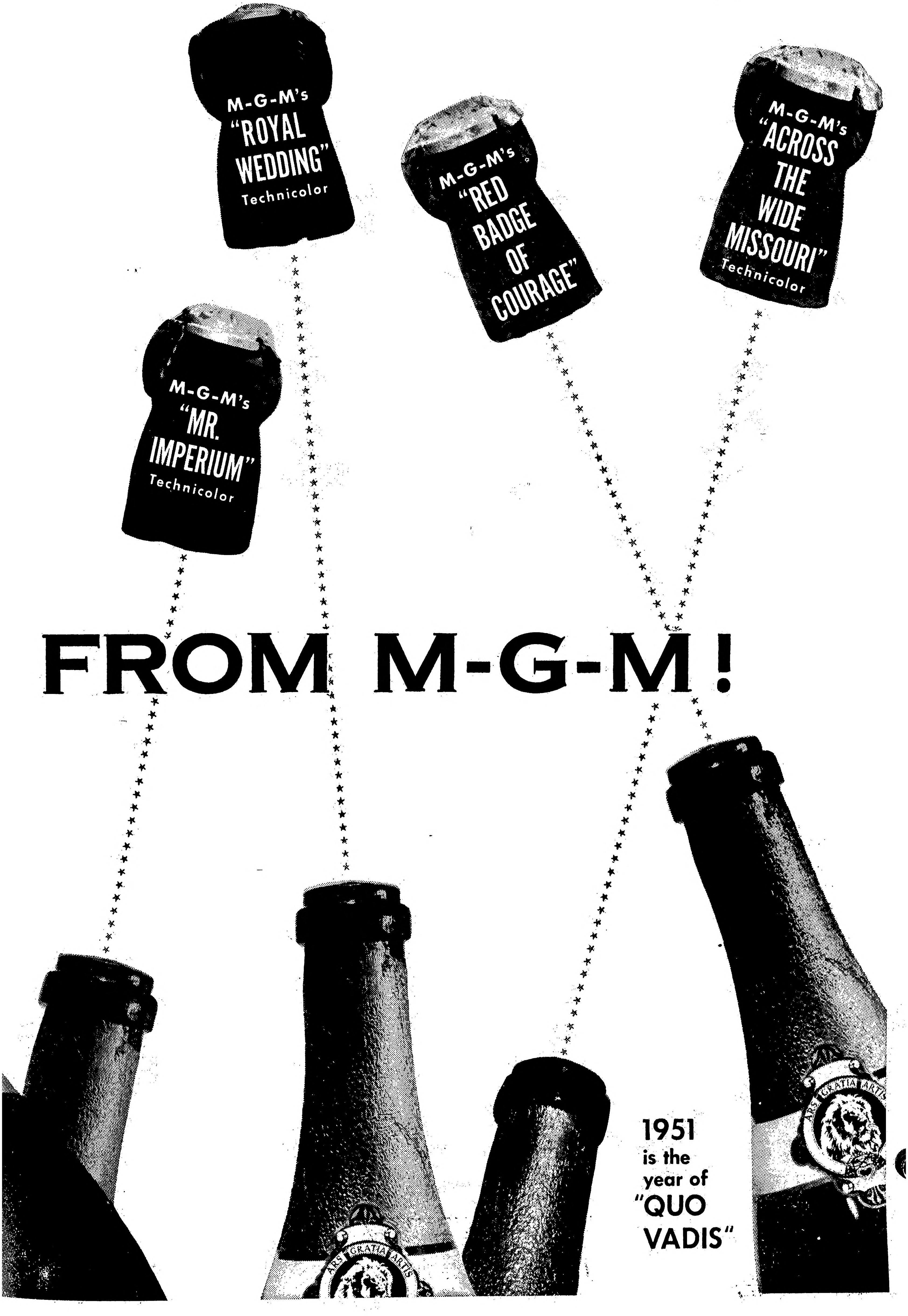
Hollywood.

In accordance with the studio's promotional policy a total of seven Metro employees were upped to full directorship during 1950.

Lucky seven were Robert Pirosh, Gerald Mayer, Harold Kress, Fletcher Markle, Don Weis, Robert Alton and Stanley Donen.

GEORGE SHERMAN
Director
Mr. Sherman has just completed "TARGET UNKNOWN" his 14th picture for UNIVERSAL-INTERNATIONAL.


M-G-M's
"KING SOLOMON'S MINES"
Technicolor
M-G-M's
"KIM"
Technicolor
M-G-M's
"THE MAGNIFICENT YANKEE"
M-G-M's
"PAGAN LOVE SONG"
Technicolor
HAPPY NEW YEAR
ARS GRATIA ARTIS
ARS GRATIA ARTIS
ARS GRATIA ARTIS


M-G-M's
"ROYAL WEDDING"
Technicolor
M-G-M's
"RED BADGE OF COURAGE"
M-G-M's
"ACROSS THE WIDE MISSOURI"
Technicolor
M-G-M's
"MR. IMPERIUM"
Technicolor
ARS GRATIA ARTIS
ARS GRATIA ARTIS

FROM M-G-M!

1951
is the
year of
"QUO
VADIS"

Just a Little Respect For The Researcher, Please!

By **HENRY KING**

Hollywood.

King David and King Solomon
Led merry, merry lives
With concubines and vintage wines
And half a thousand wives
But when old age o'ertook them
With its many qualms
King Solomon wrote the proverbs
And David wrote the psalms!

Two years ago this doggerel, illustrating the thesis that it's pretty easy to start moralizing to the livelier members about the errors of their ways when you get to the point where you can't make the grade yourself any longer, would have constituted a considerable part of my ready knowledge about the Biblical David and his son Solomon.

Henry King

That was two years ago.

Well, anybody here want to know anything about King David now: Boy, I'm loaded.

The fact that my exhaustive fund of information on the subject seems to have been acquired coincident with my direction of a picture called "David and Bathsheba" for 20th-Fox, is a mere happenstance. Small world after all, isn't it?

A fast man with a sword and a hard boy to beat at rough-and-tumble international politics, David also was a real killer with the ladies. The tabloid editors of his day must have loved him.

His ability to qualify himself as the world's first charter member of the Hole-In-One Club by bouncing a doorknob off of Goliath's pumpkin haid was a minor accomplishment compared to his prodigies in the field of amour.

He seems to have combined the killer instinct of Sonny Boy Wisecarver, the ring generalship of Whataman Hudson, and the shifty, weaving infighting style of Casanova with the staying power of Tommy Manville.

Funny thing is that in doing preliminary research for a film based on historical characters, such as "David and Bathsheba," you'll find that the more scholarly and profound your reference reading becomes, the more colorful and piquant become the facts which emerge.

Respect for Researchers

During the exhaustive research which preceded and accompanied filming of the picture I acquired a respect amounting to awe for my researchers.

The Bible is basic, of course. They started off with that, with special focus on the Book of Samuel.

But this was only the beginning. Then came some light reading such as Bruno Baentsch's "David und sein Zeitalter"; Rudolf Kittel's "Geschichte des Volkes Israel"; W. Robertson Smith's "The Religion of the Semites"; H. P. Smith's "Critical and Exegetical Commentary on the Books of Samuel" (I'd love to see that on a marquee); A. R. S. Kennedy's "Introduction and Notes to the Books of Samuel"; the histories of Herodotus, and, of course, dozens of other volumes which took weeks of research to just find, no less read.

The strange thing about all this heavy reading is that it is really fascinating and out of it has come enough material for a dozen stories on David or Bathsheba. What a pair they made! Take David, for instance. Unquestionably one of the great artists of history, the beauty of his psalms is probably rivalled only by the poetry of his son, Solomon, whose mother was Bathsheba. David was one of the great soldiers of all time, his brilliant strategy crushing the mighty Philistine Empire, although greatly outnumbered. As a politician the red-headed ruler was tops. He had to be in order to weld the 12 tribes of Israel and Judah, which had split into two jealous factions after the death of Saul, back into one nation more solidified than it had ever been before. And, as a lover, well, that calls for another paragraph.

To put it mildly, David was a man of affairs, a list of which would make any of our glamor playboys seem like rejected members of a stag line, while driving Lolly Parsons mad in an effort to keep up with his latest fling. When he was in his early teens, the boy, then a shepherd, captured the love of Rachel, comely wife of a neighboring farmer. David wisely timed his amoral visits to coincide with the farmer's absence, thus managing to live to knock off Goliath. The latter feat brought him King Saul's younger daughter, Michal, as his wife. They soon pffft and split up when Saul and David quarreled, the latter going into exile with an unruly band of outlaws under the command of David's nephew, Joab. Chased all over the country by Saul, David's army was on the verge of starvation. But this was where the lad's sway over the ladies came in handy. When a wealthy landowner, Nabal, refused to help out with supplies, David batted his eyes at Abigail, Nabal's wife. The next day came a long procession of donkeys bearing bread, flour, mutton, figs and wine, enough for the whole band. And when Nabal conveniently died a few days later, David promptly married the widow.

Still Another Wife

Soon after that he took another wife, Ahinoam, daughter of a prominent family in southern Judah, which helped his cause in that part of the country. When Saul was killed by the Philistines, David became King of Judah and promptly took on a few more wives, all of them daughters of neighboring kings. Soon after that he reclaimed his first wife, Michal, thus establishing a legitimate claim to the throne of Israel. And, when Joab killed Abner, Israel's military commander, David united Judah and Israel into one kingdom under his own rule.

It was then that Philistia, jealous of the country's growing strength, struck and was destroyed by David's forces. But, to continue with David's affairs, there was also Bathsheba, David's one true, great love. And what a woman she was! Beautiful, she also had a shrewd brain and, more important, she knew what she wanted.

Bathsheba wanted power and set out to get it. The wife of Uriah, a Hittite officer in Israel's army, she, according to some sources, first made a play for Joab, now commander-in-chief of Israel's forces, and second most powerful man in the country. But when Joab's ethics wouldn't allow him to play around with the wife of one of his officers, Bathsheba went after the top man himself. She talked her husband into buying the house right next to David's palace. Then, when Uriah went off to war, she proceeded to lug her bathtub up to the roof and take a bath. It was purely by accident, you understand, that David saw her in the tub. But what happened after that was no accident.

He promptly sent for Bathsheba and soon found that he was on the way toward fatherhood. He also discovered that Bathsheba had other ideas than being merely his mistress. Being a realist and realizing he could not afford a scandal, David sent a message to Joab. The result was that Uriah was sent to lead a charge against the enemy. Pursuing the Ammonites, Uriah suddenly found his men falling back in response to a signal, while he was left alone with the enemy. And so Bathsheba became a widow. And if this seems unduly cruel and treacherous, we must remember that this was an age in which men took what they wanted and the hell with anyone in their way.

Bathsheba's child didn't live, but a later one, Solomon, did. And Bathsheba's conniving and intriguing to make sure that Solomon was chosen as David's heir would make Machiavelli look like Henry Wallace as a politician.

David, as seems true with so many great men, was a tragic figure as well as an heroic and a romantic one. In his old age, he saw his favorite and beloved son, Absalom, rise in revolt against him. And he wept bitter tears when his son was stabbed to death by the ruthless and uncompromising Joab.

Yes, there are many film stories that could be made on the life of David or on Bathsheba. I hope I've managed to get one good one based on the lives of both.

Another B'way Battle Lost

By **HY GARDNER**

Whenever the office phone rings after 6 p.m., I know it's a call for the Favor Department. Easily 90% of the requests are for either theatre or teevee tickets or a hotel reservation—the balance equally divided between arranging blind dates, buying a television set at 30% off list price or arranging for some over-developed blonde with an under-developed mind to audition for a job in the chorus or take over Bergman's roles when Ingrid retires. So I wasn't too surprised when I picked up the receiver late the other afternoon to hear the voice of a Colonel under whose command I once sweated out five miserable months.

"Do you remember me, Captain?" he said.

"How could I forget you Sir," I answered, "what are you doing Colonel; back on your bookeeping job or still goldbricking the Government?"

He chuckled. "I see you haven't lost your sense of humor."

"Who's kidding?" I replied. "But seriously, pal, what can I do for you?"

"Well," came the inevitable pitch, "I just returned from Tokyo. I'm in town for only one night and I thought perhaps you could plan an evening for me. You know, Gardner, a show maybe, a nightclub, you got the idea."

For a few moments I was silent. A montage of all the unhappy moments the stuffy officer gave me during the war flashed through my mind. And my brain went into one of those tussles that have been the theme for so many of those psychiatric B-pictures. Finally the past compromised with the present.

"Colonel," I said cheerily, "sorry I can't have a cocktail with you—but you give me 15 minutes, then drop up to my office, and I'll fix you up like you've never been fixed up before."

"I always thought you were a nice guy," the Colonel said gratefully.

"I wish I could say the same for you," my voice smiled back.

In practically no time at all there was a knock on the door and there, with more ribbons on his chest than a prize-winning Bedlington (if the breed will forgive me the analogy) stood an old nightmare making a personal appearance.

Since there were no newsreels around, I shook hands—briefed the brasshat for his Broadway maneuver and then apologized that I was up against a deadline—would he mind if I cut our reunion short.

Nice Maneuvering

As soon as the Colonel walked out of the door, I strolled over to my file marked "Army Business, Personal" and put a red line through the name Colonel D - - - - -. The score was even. For the night on the town I'd arranged for the gent, included dinner at the Cotillion Room, (which doesn't open on Monday nights), two front-row seats for the play the critics voted most likely to recede, a ringside table at the Paradise, (recently shuttered)—and a clubhouse pass for the Roosevelt Raceway, now closed for the season. For a coup de grace, I also arranged transportation for the Colonel to get to Garden City via the Long Island Railroad—hoping their service would be down to its usual unusual standards.

A very satisfied gent, I then proceeded to my typewriter—convinced that the Colonel would never darken my telephone extension again.

As usual I was wrong.

When I got to work the next morning, a telegram was sitting on top of my other mail. I opened it casually, punctuated my thoughts with arched eyebrows, returned to my war stuff file and eliminated the red line through Colonel D's name. For the telegram merely thanked me for my courtesy of the night before, followed by a flowery apology.

"A few minutes after I left you," it read, "I ran into some old cronies. What with reminiscing and swapping adventures, I didn't get to either see the show, eat at those fine restaurants as your guest or use the railroad tickets to visit Long Island. Nevertheless, I want you to know I appreciate your fellowship and you can be sure, Major, that you'll be one of the first reserve officers I'll requisition when I get my own command."

So You're a No. 1 Bestseller

By **BUDD SCHULBERG**

New Hope, Pa.

These past six weeks have been a little on the frantic side. Next time a book comes out I should probably be in La Paz or Tierra del Fuego or somewhere away from phones, radio stations, cities, colleges and people in general. When "The Disenchanted" hit No. 1 the N. Y. Times called to find out how I was taking this success. I told them I would be dismayed if I wasn't counting on the whole thing to blow over.

Budd Schulberg

You know what I mean. I don't wan't to sound snooty about the reception of the book. I'm delighted, if somewhat flabbergasted, by the sale, and I'm flattered, if sometimes less than stimulated, by the general enthusiasm of the press. Has the hullabaloo about "The Disenchanted" changed your life I was asked. Well, not at all in the long run, but profoundly right now. I don't think people change too much after 35, no matter what happens to them. I think a writer is pretty well set in his ways by the time he's 30. If success is going to break him down, it probably already will have done so. If he thinks of his work in terms of the long-pull, then he may have to figure on a little or a lot of success, just as he will undoubtedly have to figure on a little or a lot of failure.

But in the short run, I told the Times, things like this happen: someone calls and wants to know if you'd like to write a comic strip. All kinds of people are ready to go into partnership with you. Hollywood calls you. Harvard calls you. You get a long-distance call from Texas from an old friend who only wants to borrow a grand. You get a chance to go on all the radio and TV programs. Writers you respect send you good letters that ought to be answered. People want your photograph rushed off to them by three o'clock. Why not cash in with a lecture tour, says one letter. We'll pay a record price for one TV script a month, you're told. Here's a little writing job you could just knock off without leaving your farm, an agent tempts you. You find yourself, in spite of all your good intentions, not working. You find yourself, despite your belief in as simple a setup as possible, hiring a secretary. You find yourself, instead of sweating out the notes for the new book, engaged in a somewhat feverish correspondence with the people in Hollywood who want to do your last book. And you're a little ashamed to find yourself, in contradiction to your convictions about writing the best you can and letting the chips fall where they may, turning to the best-seller list to see if you're still on top. In short, you find yourselves lost, or nearly lost, for the moment. You can underline that for the moment. For sooner or later the letters dribble off, the phone calls swing back to normal, nobody cares what you look like or whether you can be in Cleveland a week from Friday. It has blown over. Ah. You take a deep breath. And go back to work.

On the Broadway Sidelines

By **KELCEY ALLEN**

A drama critic died and his body was taken to the cemetery. Burial was postponed for a week and when the superintendent asked the reason he was informed by the chief gravedigger that he had had a tough job finding a grave on the aisle.

* * *

An Englishman went to the boxoffice of the Majestic Theatre where "South Pacific" was playing and asked for two seats for any evening performance during the week. The seats must be between the third or sixth stalls in the centre. He was politely informed that there was nothing left. "Have you got stalls in the right gangway or in the left gangway?", he asked. The treasurer informed him that there were no seats in the theatre for the next month. "Dammed bad management," the Englishman replied.

* * *

A firmly established dramatic star was sought by several film producers, but he turned down all Hollywood offers with the statement that he considered "motion picture acting a very low art." He soon met young actors who were winning fame and earning big money acting for the screen and he decided that he was wrong in his decision about films.

Although he did not receive any more picture offers, he decided to go to Hollywood. His standing in the legitimate theatre got him several interviews with important directors and he was engaged by one for an important role in a new picture. The director, however, said to him. "There is a great difference in acting for the screen and acting on the stage. May I ask if you had any experience in acting without an audience?" "Well," replied the actor, "that's what brought me out to Hollywood."

* * *

A manufacturer of furs went to the boxoffice of a Broadway theatre and asked for two seats in the orchestra. "I don't care what they cost, only please don't give me the last row."

The treasurer said, "I can take good care of you."

After the first act was over the manufacturer went out to the boxoffice and abused him in a loud voice. "Didn't I tell you not to give me the last row but you did, you dirty bum," was one of his mildest expressions.

"Let me see your coupons," said the treasurer. "They're not in the last row, these are Row J. That is not the last row."

"It's the last row tonight," was the retort of the departing patron.

* * *

One of the late George Bernard Shaw's writings was given little publicity. It was as follows: "I hereby resign as dramatic critic of the Saturday Review as I find that the work takes up my evenings."

* * *

A newspaperman said the only reason he was appointed drama critic was that he was the only man on the paper who owned a dress suit. Had it been a new one he would be made the grand opera critic.

'Writing for Hollywood' No Author's Shame

By THEODORE PRATT

A writer who has even temporarily ever had anything to do with Hollywood finds himself in a unique position thereafter with many reviewers of his books. It seems that once having committed the "sin," as it is regarded, of receiving Hollywood gold, the author becomes a sort of permanent Judas.

Ted Pratt

To argue from the personally specific, I wrote eight books before one of them had the good financial fortune to be purchased for pix. Before that no reviewer had ever accused me of writing for Hollywood. Since then I have been lucky enough to have three more of my works tapped for California. These were included in nine additional books I have had published. Every one of these nine has been accused by one critic or another of having been slanted toward Hollywood. This holds good for two novels that so outraged the Hollywood production code it was a waste of time for copies even to be submitted to the studios. These books could only have been written by a madman with Hollywood in mind, and so far I have managed, though with some effort lately, to stay out of mental institutions.

Sometimes the reviewer has no ulterior motive when he records it as his opinion that a certain story would make a good movie. Usually he is naively talking through his hat, but he doesn't mean it in any snide manner; he is simply trying to be helpful and even full of welcome enthusiasm. But more often he uses the accusation as the ultimate scornful comment, frequently tacked on to the end of his review to polish it off critically and burn the book to a final crisp. Nothing, he intimates, could be worse than a writer writing his book with Hollywood in mind.

It is my opinion that there is one thing worse, and that is a critic thoughtlessly and carelessly accusing a writer of doing this when it is just as much, if not more, anathema to the writer than it is to the critic.

I once spent some months working in a Hollywood film studio in connection with the picture adaptation of one of my novels. I had heard all the old cliches about what to expect in Hollywood, and I had my fingers crossed and a chip on my shoulder (critically, not financially) when I walked into the studio. I was so saturated with the accepted idea of the place that I thought, as I crossed the threshold. "Here goes my integrity, if any." I trembled at the prospect.

Surprise, Surprise

To my astonishment, I was put in an office by myself and asked to write out how I would treat my story in a movie if I had the sayso. I know I didn't have the sayso, but at least they wanted to hear how I would do it if I did. I spent my time writing this out. The final version of the picture didn't use all of it by any means, but it used quite a bit.

There was a good deal of the widely depicted Hollywood craziness and cynicism. There was also something else. Never have I forgotten the first time this happened: During the shooting of the picture the producer, director, and star could not always agree on how the chief character should act in a certain situation. When this happened, they would say, "Let's look in the book." They looked in the book to reach a decision; it was almost like a Bible to them. When they couldn't decide this way they asked me what I had meant or what I thought. They didn't always act upon what I told them, but sometimes they did. I was amazed, pleased, and humbled. It made me wonder why this side of Hollywood was not publicized in the drumbeating fashion by the 20 men in the publicity building; I realized this did not make drumbeating news, that it did not follow the Hollywood newspaper formula editors love.

I learned that, behind all the terrible public relations Hollywood wallows in, there is often a serious effort to do good work. I learned something more. This is that if a writer desires to sell his books to Hollywood (and who wouldn't like to?), to write them in any degree with such sale in mind is almost always self-defeat. For to do so is to write only what the place has already done, and the place is looking for anything except that if it can find it, which it does frequently.

The third thing I learned is that Hollywood is no place for anyone attempting to be a serious novelist. Even to live there with such an ambition is dangerous and virtually impossible. The atmosphere is too charged with motion picture values which are bound to affect your own viewpoint. That was the large reason I left the place and will never go back except for visits or to work for short periods on subjects I might know.

Jumping to Conclusions

Shortly after I left Hollywood another book of mine was published. Several reviewers remarked that, now I had collected Hollywood money, it was obvious I had written this book with pictures in mind. I had written this particular book before my brief Hollywood participation, previous to the publication of my first book made into a movie. It had been held over for publication until a more propitious time for its subject matter.

May I respectfully and meekly hold the opinion that the question of whether or not a book is a candidate for being made into a motion picture fails to have anything to do with its critical worth as a book. And that, virtually whatever the content of a book, a critic is not clairvoyant to what goes on in the mind of the author who wrote it? May I suggest that book reviewers know absolutely noth-
result.
ing about Hollywood's requirements for pictures and that the matter is best left in the hands of the studio story editors? May I state that whenever a reviewer gives it as his opinion a book of mine is ripe for Hollywood, I shudder for its sale to pictures, knowing this is one strike against it?

When a writer gets an idea for a book (or the idea gets him), he can no more not write it, and can no more change it to what he thinks are Hollywood standards, than he can live without food. Whatever the idea is that grips him, he is stuck with it, and must write it, no matter what the

Except perhaps by those who might like to but do not hope to earn Hollywood money themselves, there is no reason to scorn writers whose books sell to Hollywood or who have worked out there for short periods and have never become of the place spiritually. A picture sale, just as the sale of rights to radio, television, or other subsidiary rights, is a legitimate business part of the result of the awful, wonderful creative process, to be welcomed though not pandered to. Picture money in many instances has furnished fine authors with the opportunity to write fine books, accomplishing as much, if not more, than various grants and prizes. I trust picture money continues to do so. It is a matter of perspective in knowing how to use any kind of money from any source. I hold that if a writer has integrity he will usually have perspective.

Words Into Celluloid

There are many other things to be recommended about the process of a book being made into a movie. I admit that there have been many very bad things about the process, and there will continue to be bad things. But most of the emphasis to date has been upon the bad and the good virtually overlooked. It has happened that the movie version of a book has turned out to be a better article than the original book, and it will happen again. It has been too long the custom to lump the Hollywood product into one inferior category and villify it. Excellent and sometimes superlative pictures, which catch the true spirit of books, are missed in this unfair process. At its best Hollywood has nothing to be ashamed of, but something to be proud of, and the same goes for the novelist who sells his work to Hollywood and is fortunate enough to get it treated well there.

Just because he may sell a few books to the movies is no reason he spends the rest of his life trying to write for them. If reviewers care to be consistent, let them keep track of books used for the radio, television, the stage, and other mediums, and accuse the authors of those of writing novels with the hope of their being made into scripts for those means of entertainment.

'Come Back to Broadway, Boys'

By JOHN BYRAM

On balmy summer evenings 25 or 30 years ago it used to be the companionable custom of Al Woods to place a chair on the sidewalk in front of his theatre, the Eltinge, and from that point of vantage observe the paying customers and the other sights of bustling, colorful 42nd street. In those days the Woods offices upstairs were presided over by the doughty Martin Herman. Across 42nd street were the Selwyns, Jed Harris, Herman Shumlin and a host of other producers; down the block Ziegfeld and Sam Kingston held forth in the New Amsterdam, and around the corner Gilbert Miller was busy at the Empire. When he was not in Europe or French Lick Springs, Charles Dillingham could be found above the Globe, and Belasco was frequently visible in the dim-lit cathedral-like atmosphere that shrouded the office portions as well as the interior of his theatre. In other words, the New York theatrical managers could actually be found in the Broadway district.

Other times other manners. Now it seems to be the fashion for those who provide the entertainments in the playhouses of Manhattan to make their offices as far from Broadway as possible. From elaborate ateliers to cubbyholes these worthies operate all over midtown New York, and for an actor to get around to see all of them must involve considerable expense in bus and subway fare, not to mention shoe leather.

The trend away from what, with strict accuracy, can be called the Broadway district, started with the building of Radio City. The aforementioned Mr. Woods and the aforementioned Mr. Miller, Katharine Cornell, Guthrie McClintic, John C. Wilson and Vinton Freedley were among those who leased space in Mr. Rockefeller's lofty and imposing battlements. Venturing further east, Rodgers & Hammerstein, flushed with kudos and dollars, have moved to elegant quarters in Madison avenue and 57th street, from Park avenue to Broadway, is dotted with theatrical offices, Herman Levin, Harold Clurman, Courtney Burr, Malcolm Pearson, Leland Hayward and Lemuel Ayres and Saint Subber being among those who have found refuge in buildings along what luxury goods businessmen like to describe as "New York's Rue de La Paix." A couple of producers are operating out of Park avenue penthouses and sometimes the easiest way to keep a theatrical appointment is via the East River drive.

A Few B'way Diehards

There are, of course, many able entrepreneurs of the first magnitude who have not yet left the Broadway purlieus. Aldrich & Myers still are tenants of the Empire, as are Russell Crouse, Howard Lindsay, and Theron Bamberger. The Shuberts and John Golden preside over 44th street; Arthur Schwartz gets his mail at the Paramount Bldg., and Irene Selznick brings forth hits from the miniature office that used to be Gilbert Miller's in 43rd street. (The sometime speculation in those days was how Mr. Miller ever got into the office, but that is another story.)

It is easy to understand why any reputable manager, finding himself in a pleasurable state of solvency should want to transfer his lares and penates away from the orange juice stands, the shooting galleries, the tawdriness and the pinchback charm of Broadway. But the theatres, the edifices in which he must display his wares, are in the Broadway area, and even without emergency war restrictions against building, the chances are that they will be there for some years to come.

It is the so-called legitimate theatre—a phrase which I have never liked, but one which may have some validity, at that—which gives Broadway its tradition, its character, perhaps even an air of respectability. If the people connected with it move away, less attractive elements are bound to rush in. As a street of picture palaces or TV playhouses, Broadway would possess neither individuality nor glamour.

Though not the best thing for it in a world necessarily tending to urban decentralization, the theatre seems to be stuck with Broadway, if not on it. This being the case, it would seem to be a good idea for everyone who is able to do so to contribute toward making it a place representative of the living theatre rather than the mechanical mediums of entertainment. The stage needs tradition and apparently, for better or worse, it will still have to come from the Times Square wellsprings.

I Don't Want To Ask Questions

Satevepost Biographer Accents Contrast To the Corny Fan Mag Technique

By MAURICE ZOLOTOW

Recently, I put together an essay about Ethel Merman for Cosmopolitan. In the course of my research, I was making an appointment with the lady who has been playing the Ambassadress to Lichtenberg (from the book by Lindsay & Crouse; known to some as Call Me Mesta). I asked when I could see her the following day. She said, "Meet me at my apartment at five." I said, "Can't we make it earlier?" "No," she said, "because I've got to see my dentist and then I got some shopping." "Good," I cried, "I'll go along with you." "Are you kidding?" she gurgled. "What's the connection between buying shoes and belting out a song?"

Actors are frequently baffled when they find that I, like many of the other writers who prepare their life stories for the magazines, want to cling to them like leeches. They expect an interview to consist of a series of tired little questions—the same old questions they have been hearing from interviewers since they got into their first hit show—and they're a little suspicious, particularly if they're beautiful females, when I often just want to hang around for days and observe what the actor does and how he talks to other people, and how he unconsciously reacts to unexpected situations.

Partly, this confusion arises from the fact that in fan-magazine profiling there's a rigid system of question-and-answer. The movie studios will not permit an interview for a fan magazine unless the author has first submitted a list of questions, which an executive producer and the publicity department must clear. The Hollywood interview follows a set pattern—a publicity man being always present—and the writer cannot deviate from the approved questions. Many stars have become accustomed to this conventional form of interview.

The freedom from studio censorship which a writer for the Saturday Evening Post or any of the other popular magazines works under, actually results in a better job, because what the biographer should be interested in, is not so much the cold facts but the total personality. You can't get the feel of a human being by knowing how much she weighs and the number and pedigree of her fur coats.

Trivial But Important

Character demonstrates itself in actions. I found out a lot about Ray Bolger while watching him get a message; about Jed Harris by spending an hour with him in the Florsheim shoe store on Broadway and 47th, watching him buy six pairs of shoes, all of the identical model and color (brown bluchers.).

Everything, even the trivial things, a person does is a clue to the inner life of that person. Frequently, the trivial things are a better clue than the big things, because a person is less guarded when he's performing an unimportant act. With an actor, his real character is frequently concealed by a public mask, grown over the years, the result of hundreds of interviews, phoney buildups, of knowing that certain remarks he'll make will always bring in good publicity.

The actor can conceal his true character in the old-fashioned interview, the question-and-answer interview, but when the reporter follows his subject around, even for a limited time, even for one week, two weeks or three weeks, the true character begins cropping out in little ways, no matter how tenaciously the actor wants to conceal himself from the prying, inquisitive reporter. It comes out in the way he speaks to a maid or his valet, the way he reacts when something goes bad at a rehearsal, the way he tells a cabdriver where he wants to go, the way he answers the phone when his wife calls. I think nothing of devoting a minimum of two weeks studying my subject—and two weeks is little enough when you consider that you are going to try to sum up in 4,000 words a complicated entity like a Jimmy Durante, an Oscar Levant, or an Ethel Merman. I don't kid myself, though, that in a few weeks—even by the osmosis method—I can soak up enough pertinent data to give a completely rounded and valid portrait of a complex artist like Levant, for instance. It takes a long time to know anybody, even a fairly untangled person, and I have never yet met an untangled star.

'Anecdotes'

Then you try to fill out your own intuitions and judgments by seeking the opinions of his friends and those who are critical of him. But even there you don't trust their abstract opinions. You want to pin them down to specific cases, to what we call "anecdotes." Not only because the anecdote makes more vivid reading than the abstraction, but because the kind of person the actor is, is revealed through these anecdotes. Often, a close friend of the subject, trying to give his pal the best of it, comes out with an anecdote pointing up a bad phase of the subject's character, which had been unknown to you.

Interpretation, generalization, comes into it, of course. The estimate you make of a character will determine which of the store of incidents you will use, and how you will point them up.

But, basically, as any playwright knows, character shows itself in action, which is as true of a good magazine biography as it is of a successful play. The nice thing in writing about show people is that they are so gregarious, they don't resent having a stranger move in on their private lives. Generally, they seem to relish the experience. (One subject told me I was as much fun as her psychoanalyst, and much less expensive). Although recently—when I was tracking Mike Todd around from morning until night for a couple of weeks getting the material for a Satevepost yarn—Mike suddenly said at one point on the first day, before he got used to the shadowing routine, "Sweetheart, I've got to leave you for a couple of minutes."

"Where are you going?" I asked anxiously, getting ready to follow.

"I'm going to the powder room." He glared at me "Mind if I go by myself?"

THE WEST POINT STORY

JAMES CAGNEY · VIRGINIA MAYO · DORIS DAY · GORDON MACRAE · GENE NELSON

BREAKTHROUGH

DAVID BRIAN · JOHN AGAR · FRANK LOVEJOY
SUZANNE DALBERT

☆

DALLAS

COLOR BY TECHNICOLOR
GARY COOPER · RUTH ROMAN
STEVE COCHRAN RAYMOND MASSEY BARBARA PAYTON

HIGHWAY 301

STEVE COCHRAN · VIRGINIA GREY · GABY ANDRE

☆

SUGARFOOT

COLOR BY TECHNICOLOR
RANDOLPH SCOTT ADELE JERGENS
RAYMOND MASSEY · S. Z. SAKALL

OPERATION PACIFIC

JOHN WAYNE
PATRICIA NEAL WARD BOND · PHILIP CAREY

☆

RATON PASS

DENNIS MORGAN · PATRICIA NEAL
STEVE COCHRAN SCOTT FORBES DOROTHY HART

THE ENFORCER

HUMPHREY BOGART ZERO MOSTEL · TED de CORSIA ROY ROBERTS · EVERETT SLOANE
A UNITED STATES PICTURE

☆

STORM WARNING

GINGER ROGERS · RONALD REAGAN
DORIS DAY · STEVE COCHRAN

THE STORY OF FOLSOM

DAVID BRIAN · STEVE COCHRAN

JIM THORPE-- ALL AMERICAN

BURT LANCASTER · PHYLLIS THAXTER · STEVE COCHRAN
CHARLES BICKFORD DICK WESSON

GOODBYE MY FANCY

JOAN CRAWFORD · ROBERT YOUNG
EVE ARDEN · FRANK LOVEJOY

NUMBER
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THE TRAVELERS

KIRK DOUGLAS · VIRGINIA MAYO

LIGHTNING STRIKES TWICE

RUTH ROMAN · RICHARD TODD
MERCEDES McCAMBRIDGE · ZACHARY SCOTT

ALFRED HITCHCOCK'S

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and on! and on!! and on!!! including—

CAPTAIN HORATIO HORNBLOWER

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WB

It's A Perfect Crime

Vet Mystery Writer's Major Concern Is: Does Crime Pay Enough?

By JOHN ROEBURT

Hardly anything has been left unsaid about the murder story addict—What reduced him to such beggarly appetite?—what secret bang does he get—And why do seemingly good and sensible folk prefer "The Case of the Three-Legged Blond" over Thomas Wolfe?

John Roeburt

But hardly enough has been said of the murder story writer; the mildish looking fellow in tweeds who totes up the week's crop of cadavers, while spooning pablum into his infant daughter's mouth.

What makes a murder writer? and *why* does he write what he does, as he does?

Since self-analysis, like canasta, is the intellectual fashion of our times, I decided to pursue the question to its grim result.

I asked a colleague of mine in the racket—a colleague famous as a "gimmick man" in those unsanctified areas where Boston Blackie meets the Falcon. His reply was terse and sorrowing. "I wrote a great satirical play once, titled 'The Sea Gull,' only to find that a joker named Chekhov had already written the same story, and written it better. Talk about your coincidences, huh!"

Were we rejected dramatists at the base, I wondered. Declassed because of the inexorable pressures of originality—now mixing potassium of cyanide with adverbs in the lowest depths, like any lost soul mixes drinks at Paddy's? Was that the secret "why" of the murder fictioneers?

I continued my canvass of opinion. A second colleague's answer only proved that too many murder writers think alike. A distinguished book writer this one; the first mystery writer to provide a turbanned swami as the dauntless solver of crimes. "I wrote a terrific novel of social significance once," this writer wept. "I titled it 'Grapes of Wrath,' if I remember correctly. But every publisher nixed it. It seems a hack named Steingrift—or is it Steinwasser—had already done the same story. A coincidence, I ask you!"

About all I'd established so far was that murder writers sometimes make too good a thing of coincidence.

A third writer came right to the point—his own point. "Murder's big stuff in America. It sells newspapers, pocketbooks, Alfred Hitchcock, and Bromo Seltzer. Why am *I* in it? to buy white-walls for my Cadillac, sonny!"

An elite member of the clan, this lucky one, since the greater mass of my fellow guildsmen despair that: Crime Does Not Pay—Enough.

I took my canvass out of the trade.

I took it to the very next Saturday Night Social. And when the foregathered had utterly disposed of Dienetics, Salvador Dali, and the Scotch (Whiskey), I exposed my question. Not so much to the group, but to one oracular fellow purposely; a fellow who gets $25 an hour for listening, let alone talk.

Why is a murder writer, I asked.

The reply was as traumatic as Bogart's right cross to the jaw in any picture you name. The Doctor's summary guess about me and my ilk was: the mystery-murder hack is a Peeping Tom, an idiot child of fantasy, a feudist living in a psycho-literary Alcatraz, an Al Capone mounting a typewriter instead of a machine gun. The murder hack, argued this Doctor, is motivated by an unconscious aggression against the grocer, the Internal Revenue Bureau, landlords, Senator Owen Brewster, and his own Father (or Mother, according to the sexual disarrangements of the Oedipus Complex).

Whew!

More diagnosis on the cuff: The atrocious assault by manuscript, with atrocious words doing the job of bullets, is a shoddy "Operation Alibi," a wily maneuver for keeping out of the neighborhood lockup.

Wow!

I rose from the couch and crept home to counsel with my wife, my wise-guy wife. A respecter of science, she tempered the Doctor's findings, but didn't dispute them. "I'm glad you sublimate your hostilities the way you do," my wife said, contentedly. "I'd rather get slapped around in 'The Affairs of Peter Salem' than show the children a black eye at morning breakfast."

No comfort there, no solace. The next hot-eyed blonde in one of my scripts would really get the business, I promised myself darkly.

As a stew must, I stewed over the whole concept for a while, until it grew, and grew, like a brooding sense of guilt. I wrote murder yarns out of repressed hostility—But did I? I didn't *write* murder, not really—I committed it.

I took the concept indoors for dissection, into my locked room—the room in which I schemed my schemes, plotted my crimes. There, with the blinds down and the shutter secure against J. Edgar Hoover, I played my flashlight on the assorted hundreds of murders I'd committed behind the cover of radio, book, and photoplay. Murders by pistol, strangulation, hex, poison—I read the towering pile of scripts, and re-read them, re-read them, in a fever of remembering, straining to recover the forgotten emotions of yesteryear in a total recall.

What were my true inner hostilities over a decade of writing? Whom had I *actually* bludgeoned, gashed, gassed, shot, exploded, decomposed in lime? *This* script; this radio script dated January, 1942, titled "indeed Dead" — the villain knifed, sliced into filet mignons for our 6,000,000 hungry radio listeners in a sock stanza of butchery that brought standing cheers from BBD&O? Spangler was the clever alias I'd assigned the victim—Spangler, ha, ha! But who was he really?—Who!

Who was my pet hate in January, 1942? And the others, from January to December, 1943, 4, 5, 6, 7, 8, 9, 50—who were these faceless people whose death rattles had been heard across the land, even as Republican Presidential candidates over the same period?

I kept re-reading my stuff, pulling the stuffings out of my psyche in a pitiless self-search. And soon memory, sense memory that is, was wholly restored. Yesteryear's emotions came out of hiding—victims trouped before me like a parade of Inner Sanctum ghosts. The murdered and the dead; murders in effigy, murders by proxy. They stood before me, with accusing stares, and I tore the disguise from them, gave to them the'r true identity.

Omigosh!—They were old acquaintances I'd missed seeing around for ages. *This* ghost, a process server from the Automobile Finance Co.; *that* one: the Dapper Dan who'd cost me six sweethearts in a row; and *that* one—No!—not Solly Gottlieb, the kid across the aisle in 6B!

I was a wanton killer, God help me. In the jolting talk of a certain cigaret commercial, it was PROOF POSITIVE.

On the ride downtown to Headquarters, the cabdriver talked me out of surrendering myself to the police. A colorful cabbie was my driver, just one week away from being discovered by the New Yorker Magazine. And no dope, either—he'd read Sigmund Freud in the popular dollar edition, and Karen Horney in the Book Section of the Times.

Freudian Hackie

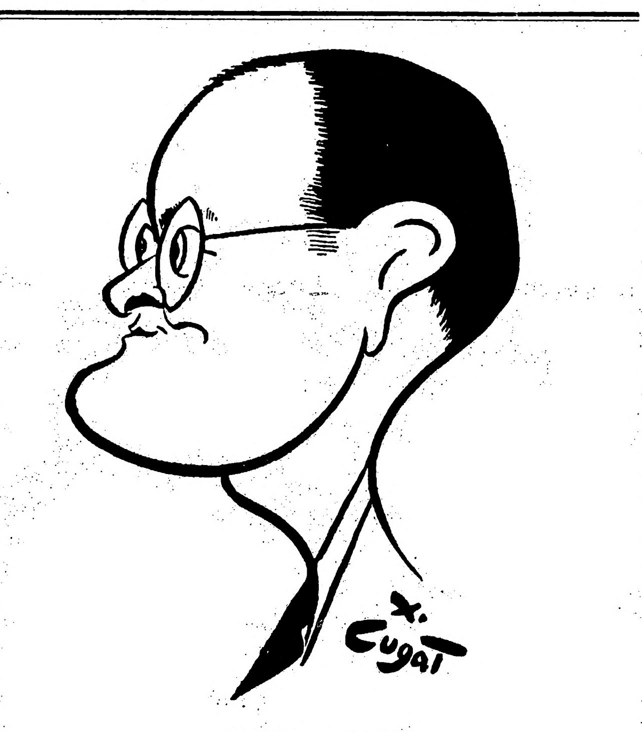
The cabbie counseled, "Bud, you ain't no psychopathic personality—not on your life! All you do is get rid of tension, like everybody else. And you're in a sweet racket for doing it. F'rinstance, take me. I got a gripe: a passenger skunked me, or I get a flat out in the Canarsie mud, or a horse named Uncle Miltie sent me to the cleaners. I'm feeling hostile—somebody's got to suffer because I'm suffering. So I ram my load into a brandnew Lincoln Cosmopolitan. I'm over my hostility, but now the fleet owner's hostile. I draw a 10-day suspension—Great!"

The cabbie continued, "Now take you. You're mad, you're boiling over. An editor's just turned down a script. So what do you do? Blow your top, call him a pinhead and get marked lousy for life? Or swap punches and wind up eating your expensive bridgework? Or start hating the Albanians twice as much as necessary? Naw. You just go home. You write a script. In the story, you axe the editor, you split his skull down the middle. And then, if you still haven't calmed down enough, you set fire to the corpse. You're over your hostility. You can eat without gagging, you can sleep without special music for insomniacs. You done murder, but you're still a likable guy to your friends, polite to your wife, and a wage-earner to your kids. Are you in a sweet racket—Mister!"

"Even better than that," the cabbie hammered his point. "*This* script you sell. It's good. You poured your heart into it."

Catharsis then?—A godsend of self-therapy? — Was that it? Was that the true motive behind a man's neurotic notion to write his time away on mayhem?

Since, not unlike half of America, I utterly believe in the infinite wisdom of cabdrivers, I took this analysis of it as the final word. I tipped him a buck—the lowest fee on record for psychiatry.



PETE SMITH

For the eighth consecutive year exhibitors have just voted *Pete Smith Specialties* the most popular live action movie shorts in the "Motion Picture Herald-FAME" national poll. And for the seventh consecutive year in the "Showmen's Trade Review" poll.

'QUOTE—UNQUOTE'

By EZRA GOODMAN

Hollywood.

In the course of roaming around the plaster city on behalf of the Los Angeles Daily News, I get to earsdrop on quite a few verbal gems that drop, like the proverbial Los Angeles dew or smog, from the mouths of the film folk.

I never cease to be amazed at some of the things I hear. I have just been skimming over my records for the past year, and I would like to pass along to you some of these memorable remarks.

Producer Leonard Goldstein, a man who has an affinity for screen escapism, told me in the course of an interview: "When a writer says to me: 'Let's not do it this way. It's been done 900 times before,' that proves to me it's good. After all, $12,000,000 worth of popcorn was sold in movie theaters last year. People must like corn."

That same respect for tradition was articulated by John Ford. I asked Ford whether his latest western, something called (at the time) "Rio Bravo," would differ in any wise from his previous horse operas. "No," replied Ford. "I hope not. Those others did very well."

Bill Pine, co-producer of "The Lawless," a superior picture about mob violence, said that he realized how good the movie was not from the reviews or audience reaction, but from the response of his wife. "My wife went to a sneak preview of 'The Lawless'," said Pine, "and afterwards she said: 'This one I liked.' I said to myself: 'Gee, this is the answer.' Bill Thomas and I had made over 60 pictures and she'd never said that before."

Janet Leigh confided to me on the set of "Jet Pilot": "I played a Russian jet pilot in this picture, but I don't have a Russian accent. I don't really need one. I had a Russian accent in 'Red Danube,' in which I was a Russian ballerina, but that was a serious picture. I don't need an accent in this movie because it is an adventure melodrama. It doesn't have a moral. Nobody will believe it anyway."

Joe Mankiewicz is a man who can always be relied upon to speak his piece. While he was shooting "All About Eve," he got this broadside off his chest: "Moviemakers should make the pictures they want to make just as writers should write books they want to write. You can only please yourself. To approach the job of making a movie with the attitude of what someone wants to buy is silly. Film is not a can of tomatoes or a Cadillac. Film is the creative work of two or three people—and it is up to us to keep movies from being a commodity."

Before leaving 20th Century-Fox for Paramount, producer William Perlberg and George Seaton announced that most of their movies at the latter studio would be comedies. "Of course," said Seaton, "we could scare the hell out of Paramount and say that we will make art pictures with significance, things with no sets or professional actors that we will shoot in 35mm, reduce to 16mm, and then blow up to 35mm."

Filmakers, the Ida Lupino-Collier Young-Malvin Wald outfit, works fast and economically. I was on the set of "Mother of a Champion," when a background light went on the blink, holding up production for several seconds. "Hell," said Young, who was standing on the sidelines, "now we're 15 frames behind schedule!"

Typed

Ronald Reagan, actor and president of the Screen Actors Guild, asserted: "An actor gets typed so easily out here. My work in the Screen Actors' Guild and in the Motion Picture Industry Council has affected me as an actor, dammit. I've had a suspicion lately I'd like to play villains and roughneck parts. Before the war I did. But I have had a job convincing them I can play something beside the president of the Screen Actors' Guild."

Walter Hart, who directs "The Rise of the Goldbergs" on TV, came to Hollywood to direct "The Goldbergs" on celluloid for Paramount. Between camera setups, Hart unburdened himself of these observations anent movies and video: "Television can show Hollywood how to shorten shooting schedules and chop costs. Television and movies should get together. Movies can be shown in homes via TV and collect several million dollars in one night. Television can save the movies."

George Melford, who once directed Rudolph Valentino in "The Sheik" and other hits, appeared in Edward Small's production of "Valentino"—in a bit role as a movie producer's friend. Melford told me he worked on the picture four days. "They just put me in for a little publicity," he observed philosophically. "It's all right with me." Rather typically for Hollywood, nobody asked Melford, who is quite an authority on Valentino, for the slightest bit of advice about the profile's life and times. "I didn't even get to read the script," said Melford.

At their initial press conference in Hollywood to announce the formation of their new setup at RKO, Jerry Wald and Norman Krasna rattled off innumerable names, ranging from Rodgers & Hammerstein to John Huston, who, they said, were coming into the organization to work with them. This bit of dialog from the press conference is quoted verbatim:

Wald: "We've talked to John Huston, Arthur Miller, Elia Kazan, Danny Kaye, Katharine Hepburn and Cary Grant."

Krasna: "Yeah, and some of them even answered us."

Pen and prose artist Bill Mauldlin is appearing as an actor in John Huston's picturization of Stephen Crane's Civil War classic, "The Red Badge of Courage," at M-G-M. Meanwhile, Universal-International is filming Mauldin's World War II tome, "Up Front With Mauldin." Mauldin doesn't think much of Hollywood war pictures and he even has his doubts about "Up Front With Mauldin." "As a matter of fact," Mauldin told me, "if 'The Red Badge of Courage' turns out as we hope, it may be the best picture about World War II ever made!"

Phil Silvers: "To get anywhere at RKO, you've got to be a propeller."

Harry Drucker, barber extraordinary to the movie mighty, lives in Beverly Hills and drives a big car, but he does not have a swimming pool. "If word ever got around that a barber in Los Angeles had a swimming pool," says Drucker, "every barber in the world would put his chair on his back and rush here. I can live without a swimming pool."

Gloria Grahame, a highly talented actress, unaccountably was assigned to a trivial role in "Macao" by RKO. When I asked Miss Grahame what she played in the picture, she replied as follows: "I'm in front of the camera, but I don't play anything. I eat grapes. I don't know how to describe this part. I play nothing. I do an awful lot of nothing. The only good thing about this assignment is that they usually don't release their pictures for several years."

Alex Gottlieb, producer of "Macao," a drama with Jane Russell and Robert Mitchum, had this to say about the picture: "This movie has no message. The only message this picture has is: 'For Godsakes, go to the movies!"

Robert Pirosh, Oscar-winning scripter of "Battleground," has been elevated to the position of director with "Go for Broke." While shooting his first film, Pirosh tried to explain why he liked being a director: "I've learned that the only way to get an office with a private bathroom is to be a director," he said.

Ben Goetz in From Europe, Then H'wood

Ben Goetz, head of Metro's studio operations in Britain, left for the Coast over the weekend after arriving in New York Thursday (28) on the America. Henry Henigson, unit manager for the company's recently completed "Quo Vadis," also came in on the same ship enroute to Hollywood.

Goetz is expected to confer with Metro's top brass in regard to the studio's projected film version of Sir Walter Scott's "Ivanhoe." Picture is to be made in Britain next spring, with Stewart Granger and Jean Simmons tentatively set for starring roles. While on the Coast, Goetz will also visit his son, Hayes, Metro producer.

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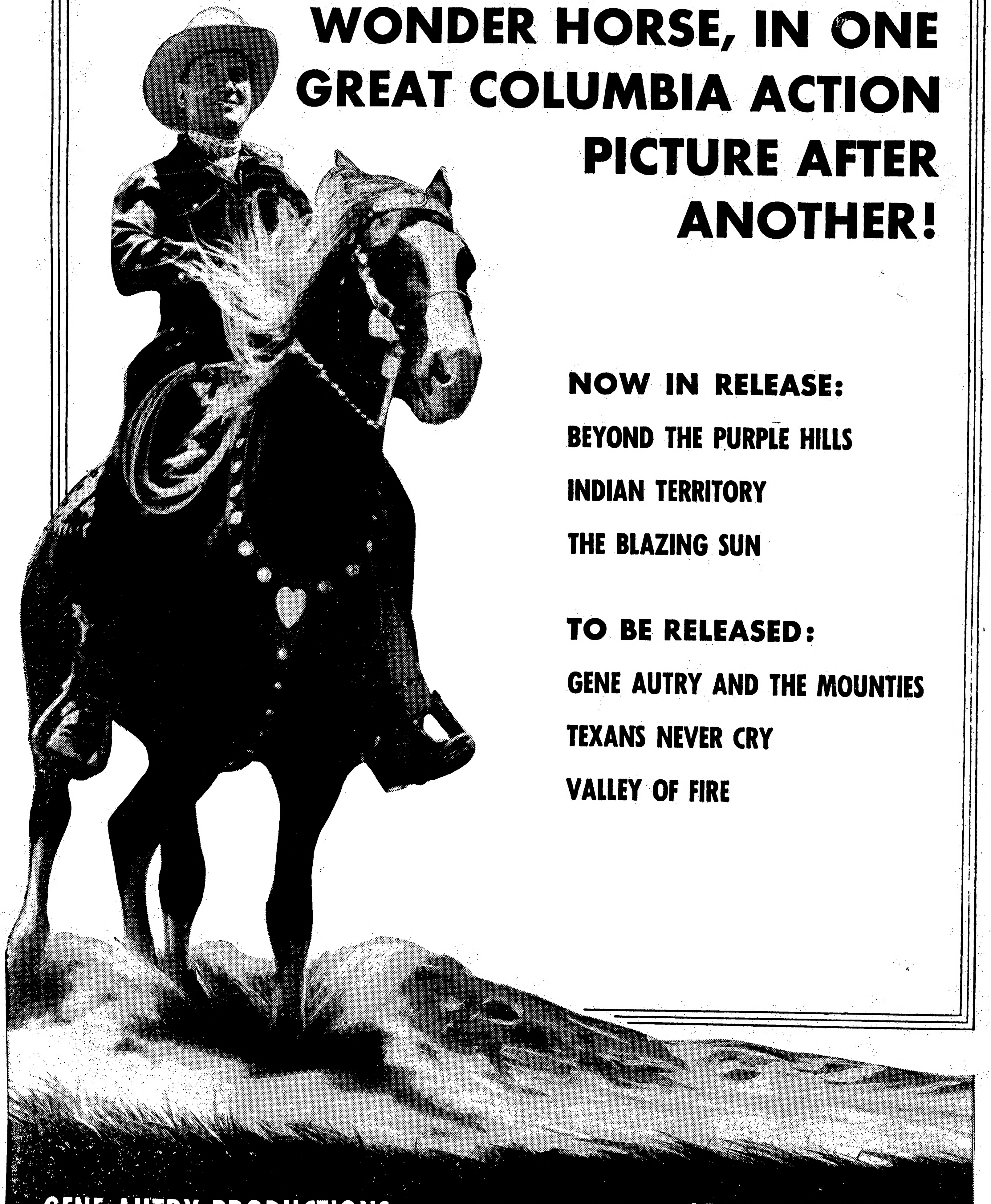

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START SINGIN', MUGG

By ALLEN RIVKIN

Hollywood.

Q: Your name, please?

A: Allen Rivkin.

Q: Occupation?

A: I'm a scribe.

Q: A scribe, sir?

A: Yes, a scrib, a scrivener, a penner, scripter, dialoger, adaptor, screenwriter, SWGer.

Q: In the motion picture industry?

A: Pix biz is more accurate.

Q: Where are you employed, Mr. Ryskind?

A: Culver City plant, where Leo roars, Metro, or just plain M-G-M. Any of those addresses will dig me.

Q: What is your salary, Mr Ruskin?

A: Healthy figure or tops, whichever is easier for you. All us triple-threat men have solid pacts.

Q: Triple threat?

A: You could say I'm a pen-prod-megger—or at least my 3-way ticket calls for this.

Q: Have you always worked in Hollywood, Mr. Rackin?

A: No, I Chiefed in from the Stem; that was, of course, before you could Super or Sky or AA or TWA or Connie or Greyhound in. That's because I'm a writer. Had 1 been an oater star I would have trekked in.

Q: There's a difference in these craft categories?

A: You kiddin'? An exhib comes by train for a looksee of new prods: a B'way flesh-peddler will hit Coast to sked a famous femme for top legit lead; a sales rep trods dust to hypo falling b.o.; a starlet will do a p.a. tubthumping jaunt to plug product—handled, of course, by studio flack; a megger will pilot own craft to a NY preem; but a Pul Pri playwright checks into lot for 2 weeks' huddle on property

Q: That's very illuminating, Mr. Riskin But why does the director go to New York?

A: Perhaps because he brought in the biopic under sked, or perhaps he has to prep his next pix with sales execs after having got nod from studio toppers, or perhaps he's repping SDG in Vid negotiations, or perhaps he just wants to survey TV-Tint Trix.

Q: What if he failed to bring his picture in on the budget allowed for it?

A: He's back for added scenes, or so front-office spokesman sez.

Q: Doesn't the director get a reprimand for this?

A: Sure. Sometimes he checks off lot after smash preview or maybe jinx plagued him and he's out with his deal settled amicably, unless he wants to take slash for repacting.

Q: To get back to writers, Mr. Rivkin. Do——

A: Oh, you want to know why script doesn't jell, eh? Or why dialog seems hackneyed or pedestrian, or why snipping a thousand feet will make script better package?

Q: No, not quite. I was going to ask you how long you've been employed at your profession.

A: I'm a vet.

Q: Always been in good health?

A: No, I've been bedded in Cedars a few times or rushed to St. John's but tha was only when my wife, non-pro, gave birth to what I'm sure will be a thesp.

Q: Ever work in radio?

A: I've cut a few—for the nets, that is. But I prefer the 15-minute layout to the half-hour stanza. You can prime them better for beaming.

Q: I suppose you've had your fling at television?

A: I did some yatating with a few Viders but when I saw the kine, I checked. They're still trying to ink me, though. I may take another gander at it when the lensers get better

Q: Lensers, Mr. Raksin?

A: Sure—the crankers, men behind the cam, the photoger.

Q: I see. Are you familiar with the current loss in boxoffice revenue?

A: Take is down, you mean? Yes, it's probably because exhibs don't invest enough ad coin after film is in can to hypo the b.o. Then, too, we're getting plenty of competish from telesets. The airers are getting better, too. It's really torrid, I tell you. But wait till "Quo" preems. It'll be the rebirth of heads like Biz Bouncing, Biz Nixes Doldrums, Socko, Terrif.

Q: You think "Quo Vadis" will be that great?

A: I promise you, Quo Kayoes Video.

Q: Well, thank you, Mr. Rivkin. We've had a very interesting time. You may step down now, if you wish.

A: No yocks to tell the boys at the table?

Q: Well, maybe. Tell them that there's nothing like a hot flick to chil' TV.

I Like Agents

By RUSSELL HOLMAN

(Paramount's Eastern Prod. Mgr.)

Among the current problems that bedevil the picture studios is the lack of good, useable stories.

The same problem, I'm told, worries the book publishers and the magazine editors. A prominent book publisher confided the other day that under normal conditions he wouldn't have accepted for publication, due to lack of merit, half of the books on his 1950 list. A magazine mogul said they were filling a large part of the current issues from the filed "bought by mistake" stories because they were at least better than the yarns being submitted. And most of the agents for stories, when you can entice them out to lunch, bewail that they haven't sold a line to pictures for months.

Now I naturally like all agents. We need each other so much in our respective and interlocked business. Their distress is our distress. So I was thinking about our mutual problem:

When I broke into the production end of the picture business in 1932 as an Eastern Story Editor, it was also a time of decreased grosses at the boxoffice, a lack of good stories, and the picture companies buying story material as warily and as cheaply as possible. And this is the way it was with the average top 1932 agent purveying stories to pictures:

It was a cinch getting a look at what story material he had. In fact you couldn't avoid it. By messenger and through the mail he littered your desk with galleys, mss., advance copies of his clients' books, etc. And he always wanted to see you and talk to you over the 'phone.

Moreover Mr. Top 10% laid himself out a schedule of his picture customers for the Big Periodical Pitch. This worked as follows: About once every two weeks was your turn. Having, hopefully, in the meantime softened you up with a good lunch he made a date to see you in your office. He arrived armed with a bulging briefcase. He had informed himself in detail of everything among his material that had any remote possibility for pictures. He had briefed himself in advance about your stars and their casting possibilities in his wares and your studio's tastes in stories. He gave you adroit shills as to how four or five yarns in this bag, if they weren't right for you as written, could be adapted for your players and programs.

This usually took about an hour and a half. If it didn't result concretely in a sale for the agent—and acquistion for your studio—it and the surrounding chatter usually brought on something constructive—maybe a personality the agent was handling, etc. In the final 15 minutes or so the agent might mention a rising young author of his who had a helluva idea or two in his head for pictures and could he bring himself around? (So the r.y.a. came by, and the result was an optional deal for a down payment on the basis of a verbal outline and substantially more when the 30-page treatment was bought.) The agent left your office with his briefcase depleted of a couple of sets of galleys or so and a ms. and the advance copy of a book and at least the prospect of a sale.

Generally once a day you entertained one Big Pitching agent or so.

Comes the Sellers' Market

Then came World War II and the so-called sellers' market. The Big Pitch vanished and the agents seldom came around. You had to call them. In fact they—and their material and their fledgling authors—became very tough indeed to dig. It got so you had to pay publishers dough to get a look at galleys or bribe readers at the magazines or book clubs. The agent for a best-selling play or book, just before you paid the fat check at 21, would say that of course, in addition to the six-digit price he was not asking but indicating consideration of, his client would expect 25% of the picture gross, and he had to know in 48 hours.

Came 1947, the drop in picture grosses and the desperate effort to cut picture negative costs, including the corresponding necessity of buying story material more cagily, more cheaply and for definite purposes, so that the industry could it hoped, make a buck or stay even. Came an emphasis on re-makes and originals and magazine short stories, because they were cheaper. And came, ironically, a dearth of good, pictureable new stories among the agents' wares.

Everything changed from 1942-6 in the story line—except maybe most of the story agents.

In 1950 most of the agents still don't come around much, you have to employ your private FBI to dig the stuff, etc., etc. And the agents aren't selling many stories to pictures.

Now I naturally like all agents. We need each other so much, etc. The average picture company and executive has had to reconcile himself to adjustment back to a 1932 way of doing business—or not do business. P. S.—the name of Par's eastern story ed is Alan Jackson, our play editor is John Byram (same telephone number).

Andy Smith, Jr.

Continued from page 13

perior to that which they will see by sitting at home in front of their TV sets.

In the past we have competed solely against other motion picture companies for the dollar of those desiring to enjoy audio visual entertainment. Today we not only have to compete with the fine attractions of other motion picture companies but we must also compete with the convenient and free entertainment offered by television.

Those two little words "free" and "convenient" are big ones.

"Free" entertainment particularly in periods of economic pressure, is especially tempting. To have this entertainment also "convenient" in the sense that you can have it without leaving your fireside together with a pipe and a drink make it that much more attractive. My view as to television then is that we must: 1. Make it work for us. 2. Convince the vast potential motion picture audience our product, is in truth, the best entertainment value available to them in the world today.

When we succeed in doing that, watch the dollars begin flowing into the boxoffice once again.

One of the best ways I believe we can attract more people to our theatres is by going back to the single feature.

The double feature has become what amounts to a traditional policy in most parts of the country. The basis for this policy is the belief that the public will buy quantity even before quality. I believe that's a false premise. The public can get all the quantity they want on television. They want quality! More than that, they want to see the picture in which they are interested when they want to see it.

We are an inter-dependent industry. We, as producer-distributors, supply many millions of dollars in risk capital to produce pictures which the talented men of Hollywood sincerely believe will find public favor. The law of averages being what it is, there are disappointments.

It is my feeling, therefore, that exhibitors who depend upon the producer-distributors of this country to supply them with the film that makes the continued profitable operation of their theatres possible, should recognize the fact that occasionally they are going to have to take a loss of a few dollars on a picture in order to support his source of supply.

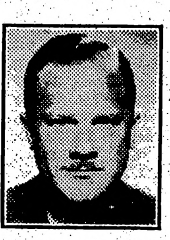
The exhibitor must remember that when he sustains a loss the producer-distributor is suffering one that is many, many times greater. The hard cold fact is that unless those who are supplying film to the theatres of this country are supported on all product by their customers, the day may well come when the steady flow of film, imperative to the successful operation of any theatre, will be so curtailed that our entire industry will suffer. No distrib has ever had any real trouble in arriving at fair and equitable terms with our customers. We, as producer-distributors, want to keep as many theatres open as we possibly can and we want them to be profitable operations. I believe sincerely that we can do this through a mutual meeting of the minds and an understanding of one another's problems.

There has been reference made to the "public apathy toward films." That is bad thinking—certainly poor psychology. The public isn't apathetic toward films. The public is just as interested in a good piece of entertainment as it always was. We have that fine entertainment. Therefore let's let the public know we have it. Let's re-awaken their enthusiasm. Let's pique their curiosity. Let's get back to the fundamentals of showmanship and sell motion pictures as they should be sold.

Pictures I Would Like to See

By RICHARD MEALAND

The following is a purely personal list. It doesn't take into account the b.o. potentialities of the ideas expressed, nor is it intended to be a criticism of the present output of Hollywood. But in thinking about the pictures which do not make me stir out of the house—and there are many—I said to myself, "All right, so be constructive. What *would* lift you off your piazza and send you to the local cinema?"



Richard Mealand

These would:

The Garbo Story—Starring Greta Garbo in a plot which tells of her early days, gives footage from the best scenes of her pictures, and explains why she is what she is today. (Why doesn't somebody ask her to do it?)

The Life of the Bee—If it could be photographed. Maurice Maeterlinck's masterpiece would be worth years of camera work. (But how would you ever get a microscopic lens up there in the blue on a certain day in June when the queen finally seduces, and disembowels, the lucky male?) Maybe *The Life of the Ant* would be easier. A little Communistic perhaps, but fascinating nevertheless.

Seven Pillars of Wisdom—By T. E. Lawrence, and I don't mean the bowdlerized version called "Revolt in the Desert." I mean the real thing with all its passion and mystery and depth and strangeness. In fact, T. E. Lawrence was one of history's most enigmatic figures. The story of his life would make, I think, an absorbing picture.

The Strange Case of Miss Annie Spragg—By Louis Bromfield. This is one of Bromfield's best, if least well known, novels. It has to do with a woman who receives the stigmata. Since such supernatural occurrences are reported in newspapers at least once a year, I'd like to see the subject handled in a picture. It would, of course, be highly controversial. So much the better.

The Diary of Samuel Pepys—The job of reducing this voluminous work to a dramatic story would be tremendous, but the ingredients are rich. Pepys was a character, whimsical, egotistical, fickle with women, and he amused himself by playing the flageolet. But he saw the Great Fire of London, not to mention everything else that happened in his day—and there's never a dull moment.

Gargantua and Pantagruel—By Francois Rabelais. This is one for Disney, but not for children. I wouldn't like to see the great Doctor Rabelais nice-nellied.

Pictorial History of the Movies—Simon & Schuster had a good idea when they brought out this book of pictures. Why doesn't the MPAA or COMPO, or whoever could organize the thing, do a bang-up job of telling the Movie Story in a play-by-play full-length feature, from the earliest days to today? It would not only be a tremendous public relations job for the industry, but I have an idea it would make money. For whom? I wouldn't know.

The Sky—This would be what you might call a documentary, but I'd like to see the following in one picture: a real tornado, a waterspout, some unusual storms and lightning, a hurricane, an eclipse of the sun and moon, a closeup of Mars, Venus and the other planets, a glimpse of the more extraordinary aspects of stars and nebulae as seen through the highest powered telescopes, in fact anything phenomenal that can be found above our heads, such as shooting "stars" and balls-of-fire and comets and other wonders of the firmament. Now that they've got that 200-incher working at Palomar, how about letting picture audiences look through it via the movie camera?

The Ascent of Everest—"The White Tower" and "The White Hall of Pitz Palu" have whetted my appetite for the big thing, the highest mountain in the world. James Ramsay Ullman told me that one of the studios had considered financing a large scale assault on Everest, but I've heard nothing about it since. Would the Nepalese Government allow it? Would Russia object? To the last question, the answer is: Naturally.

A Day in the Life of a Baby—Well, maybe, I wouldn't stand in line for this, but my wife would. Recipe: Take one cute baby about six or seven months old, and let him (or her) be himself. If there aren't at least 30 good belly-laughs, then I'm no father.

An Ordinary Guy—Now this idea is rather unusual. Like the baby picture mentioned above, it would take an ordinary guy—not an actor—and follow him through *his* day, from the time he wakes up until he finally goes to bed at night. The trick, of course, is to find someone who can behave without self- or camera-consciousness. Candid Camera has done this in snatches, but there's never enough when it's good, and we never have a chance to get fully acquainted with the subject. For even wider interest, do *An Ordinary Girl.*

Brave New World—By Aldous Huxley. This book still stands as one of the most furiously imaginative satires on the future yet written. Yes, it has a love story. Boy gets girl whenever he wants her.

The Story of San Michele—Axel Munthe's autobiography is fact and fancy all mixed up. It is also the story of Capri, than which there are few more fascinating islands. But where's the story? Does it matter?

A Journey Round My Skull—By Frigyes Karinthy. A vivid account, by a Hungarian journalist, of how it feels to have a brain tumor, have it removed, and to recover. Oddly enough, the narrative, in spite of its intense morbidity, is told with a lively sense of humor. The author died later, but not before he'd written it all down. As a picture, it would be far more delightfully frightening than "Frankenstein."

And I'd like to see *The Golem* again. I can't remember what it was about, nor whether it was a good picture, but I do recall being fascinated by the scene in which infants were fed alive to a huge fire-breathing stone idol. Why don't they think up nice horrors like that today?

Some May Call Those Snide Swipes at H'wood 'News,' But Public Doesn't

By ART ARTHUR

Hollywood.

Man musing . . . Been quite a while since I last put a column together. So many subjects to chew on, too—including a couple that are guaranteed to buckle any guy's bridgework. So let's send for a dentist—and gnaw on one of those. Just to see how many teeth a guy can lose in one bite. No tougher subject than the beefs about what some palm off as Hollywood reporting. The snide and sneering approach to Hollywood news coverage still marks some of the lads and lasses who profess to patrol the filmville beat. Those of us who've been around a while regard it as naive—even juvenile. But some of the Hollywood paragraph-purveyors — and occasional counterparts around the country—still seem to think that the derogatory slant is a mark of sophistication. Even though it comes out more bunkhead than Bankhead.

Credit Nunnally Johnson with having pushed the biggest pin into that bromide-balloon, in his foreword to Pete Martin's book, "Hollywood Without Makeup." Johnson, once a pretty good newspaperman himself, devastatingly pointed out that what some of them thought was so smart and sophisticated actually was corny and callow. He described Martin as a "very unfashionable" writer because he didn't avail himself of the familiar and popular routine. Observed Johnson, "The basic note is aloof amusement. From time immemorial (circa 1925) this has been the stylish approach to Hollywood and its citizens . . . It's about a thousand times easier to slap these things off with the old stencil than to write straight from taw every time."

Hate to use the "I-used-to-be-a-newspaperman-myself" routine, but I like to think I'm still a fair judge of newspapering. And I'll contend anywhere that a pretty good case could be made out for this argument: There's far more reader interest today in adult coverage than in the staleness of a snide-and-sneering approach. Sometimes a fellow is reminded of this in odd ways. Like the time that that Chicago paper launched what was supposed to be a very funny feature: The most unflattering photos they could find of some of our most glamorous movie stars. Contrary to expectations, far more readers resented the series than enjoyed it and the paper itself reported, "Many letters had been written to the 'Voice of the Editor' by readers who objected to the treatment accorded to the stars."

The 'Pro' Approach

Another illustration: Not long ago one of the fan mags varied the diet by running a feature on churchgoing Hollywood'ans. The editor reported subsequently that the article "drew more fan letters than any other feature in the issue."

We're all familiar with all the tired arguments that scandal and the Big Knock are gobbled up by the average reader. But then again, maybe reader tastes have advanced a little since the dizzier days of the New York Graphic. Certainly that was an interesting comment by a pretty good newspaperman who runs the Milwaukee Journal, J. Donald Ferguson: "Circulation will balloon up just as well when it rains and people buy papers to put on their head as when you dig up a good scandal—and the boost will last just as long." And, on the subject of changing tastes, there's also that comment by Editor Basil Waters of the Chicago Daily News about Fulton Oursler's syndicated series stressing the moral note: "People would have laughed you out of town if you had run that kind of stuff in the 20's."

Not that some of the lads who put their dispatches or columns on the wires out of Hollywood or do Hollywood stuff locally can be expected to turn into church editors. But some of them, with very little effort, certainly could strike a much better balance—and would, to their great surprise, find that their yarns are developing more, not less, news interest. Better balance certainly seems in order when you take the case of a correspondent for one of the major wire services who devoted an entire dispatch to reviewing a book about Hollywood which every important eastern publisher had turned down because the auther's pipelines seemed more like sewer-pipe lines. Not only did the correspondent choose to give the tome nationwide publicity, but led off with the book's smelliest morsel—something about an alleged starlet who, according to rumor, once had been a call girl.

Perhaps that *IS* news, worthy of wire coverage. If so, it's a different league from what it used to be . . . Maybe the readers gobbled it up.

Nix on Ingrid Series

On the other hand, maybe the reaction was more in line with what resulted when one paper started a sensational Bergman series. Along with the first article, the paper ran a box asking readers whether they wanted the series continued. The readers responded in no uncertain terms—and the remaining articles were dumped!

It could be that my evaluation of all this is away off. But things like the above provide plenty of food for thought. Might be an interesting subject for an editors' seminar one of these days. When I was a newspaperman, I never cared for the type of guy who would gripe about the lousy yarns and fail to say thanks—or even remember—the good ones. So let's record now the industry's debt to any number of columnists, correspondents, editors and broadcasters who go in for straight, honest reporting—whether the news is good or bad. This particular belch is only for those whose approach reflects a combination of fourth-rate New Yorker and frustrated Police Gazette. And who make a habit of it. Of course, Hollywood has a lot to undo because of some types of past press-agentry. But that's been changing too—and fast!

There are other raps, too, that are away out of order. Somebody pointed out the other day the way some of the press clan had been busy sealing the industry's doom while simultaneously tooting the television horn. It was noted that, by odd coincidence, the author of the derogatory observations usually had a TV program or else was angling for one. But the main beef comes back to the few who feel that the only approach to Hollywood, its product and its people is "beat their brains out." Childish, yes—but have you ever seen what Junior can do when he gets loose with a hammer? Maybe it's a nice limb I'm climbing out on. But I'll still lay a buck or two on the proposition that people today would rather read much more copy in a constructive vein than they might have held still for back in another era when some of today's wilted yardsticks were first established. Else why did that recent committee report to the Associated Press Managing Editors Association complain about stories that "wallow in filth and sordidness?" (Just to be clear, the shot wasn't aimed at A. P.'s Hollywood bureau).

Seems to me perfectly logical that the public should prefer sound stories about the favorites it has embraced—rather than yarns that snipe and slur. The individuals concerned are celebrities only because the public has so decreed—because Joe America saw them, enjoyed them, feels he knows them and certainly likes them enough to go see them again and again. Obviously, he thinks of them in a friendly and affectionate way. Sure, he'll accept it when a newspaperman puts the knock on somebody who had it coming because of some misbehavior. But the gratuitous type of rap or the harmful item written without any sense of responsibility usually turns the resentment against the writer rather than the victim. As many a pillar-filler has found out.

There are a lot of other angles that might be batted around, too, in any musings re Hollywood's grounds for complaint about certain types of press exaggeration and derogatory emphasis. Time and again leaders in Hollywood have had press clippings thrust at them, the inaccuracy of which merely served as a vivid reminder of the quote that "Caesar's wife must not only be free from shameful conduct but *even* from shameful report" . And there are those who warn, "Never fight a paper—unless you've got a paper."

All in all, the vast majority of newspapermen are trying to do an honest job of fair and factual reporting—and are most responsive when their attention is called to obvious unfairness. This has been demonstrated time and again. The offenders aren't many—and perhaps this airing will be one more contribution toward bringing about the better balance that the industry feels is in order today. And maybe this would be a good time, too, to close by recalling a couple of chunks out of a column by Earl Wilson, written after he had visited Will Rogers Memorial at Claremore, Oklahoma. Wrote Wilson: "It seemed to me, as I finished the tour, that Will Rogers did pretty good by writing pieces that hurt nobody, just as did another guy named Ernie Pyle. Every day I get a couple of pounds of hurtful, poisonous news that would be pretty readable. For years I've been throwing it away and now after visiting Claremore I hope I'm never going to quit throwing it away. I think I'm going to be needing a bigger wastebasket." Got a better tag?

An Upset Mother

Hollywood.

As most Hollywood knows, I took my first lessons in acting from my mother at her school, the Evelyn Offield School, in Muskogee, Okla. I think, perhaps, that if in the many roles I have played in motion pictures, the performances as comedian be considered good, it is because, somewhere down the line I have taken from her natural sense of humor.

After being with Paramount for several years, the studio was finally convinced that Evelyn was neither too young nor too old to play my mother. So it was in "Too Much Harmony," that she got her first part in pictures.

In the bustling tension of the starting day she decided to sit down and try to keep out of the way. Nobody noticed her effort to find a place to sit, and not wanting to be presumptuous, she passed up the directors' chairs with names printed on them, i.e., "Script," "Dialogue," "Eddie Sutherland," "Bing Crosby" and even the one marked for "Jack Oakie." She finally found an abandoned one without a name on it.

I'm sure no human philosophy could possibly figure out how those worn strips of canvass held the wooden arms and legs together long enough for her to carry it over and place it carefully near the camera, where she thought she could see the scenes and yet be out of the way. She sat down.

When Crosby and I rushed to her rescue she was already back up on her feet again.

"Are you all right?" we asked concernedly.

"Oh, yes," Evelyn said, and added with the kind of timing that comedians take a lifetime to learn, "My name wasn't on this chair so it kind of upset me."

—Jack Oakie.

THE PUBLIC SERVANT

By MAX SHULMAN

Eva Bryant sat on the divan. Sam Miller was behind his desk. "Hello, beautiful," I said—to Eva, not to Sam. You wouldn't call Sam beautiful unless your taste happened to run to fat, bald men slightly under five feet tall.

Max Shulman

Eva, on the other hand, richly deserved the adjective. Her ingenue days were long over, but she seemed to improve with age. The flesh stayed firm, the legs stayed sleek, the middle stayed flat, and the face got better. At 40 she could still play Juliet. Sam Miller thought so too. A day earlier he had announced his new production of Romeo and Juliet, starring Eva Bryant and Elery Hodges. Correction. Starring Ellery Hodges and Eva Bryant. Hodges always got top biling.

"What's up, Eva?" I asked.

"Don't tell him nothing," said Sam.

"Now, Sam," said Eva patiently, "we've been all through this. I've got to tell him the truth before he starts printing divorce rumors. You know what a skunk he is." She smiled sweetly at me.

I smiled back. I'm not really a skunk; I'm a columnist.

"Let him print divorce rumors," Sam said. "You oughta leave that big jerk anyhow."

My old ears perked up. The big jerk Sam referred to was Ellery Hodges, and trouble in the Hodges-Bryant household was news indeed. Hodges and Bryant were the theatre's ideally wedded couple, complete with twin sons. Since they married in 1937, they had provided not a single item for the scandalmongers. Their marriage seemed unshakably solid, which was, of course, admirable, but no grist for my mill. My readers, bless their shrivelled hearts, want dirt.

"You and Hodges feuding?" I asked eagerly.

"You see, Sam?" said Eva triumphantly. "I told you what he'd think. I've got to tell him the truth." She turned to me. "Hodges and I," she declared, "are happy, devoted, and very much in love."

"And you got me out of bed in the middle of the afternoon to tell me that?" I asked.

"No," said Eva. "I have a little news for you. I'm going to be in Sam's production of Romeo and Juliet without Hodges."

A *little* news, she said. Just like a little news that Fontanne was going to play without Lunt, or Damon without Pythias. Since their marriage Hodges and Bryant had always appeared together. The team had become an institution. You just never thought of one without the other.

"Connecticut they hadda move to," mumbled Sam darkly.

"What's Connecticut go to do with this?" I asked.

"We live there," Eva explained. "We moved up about two years ago. The twins, you see, were four years old and we thought they'd be better off outside of New York. We thought they should have green grass and fresh air and all that."

"What is Central Park—a dungeon?" said Sam hotly.

"Now, Sam," Eva soothed.

"So you and Hodges started quarreling up in Connecticut?" I prompted.

"Not at al," replied Eva. "We were very happy up there. Our village was very sweet and friendly and everything was fine. The trouble began last fall when the twins started school. This, of course, made Hodges and me members of the village P.T.A."

"P.T.A.," snarled Sam. "And I got a hundred grand tied up in Romeo and Juliet."

The Paternal Pitch

"Now, Sam," Eva said again and went on with her story. "One night last October I managed to drag Hodges to a P.T.A. meeting—no mean trick, I assure you. Hodges likes to spend his evenings with a bottle of brandy and a photograph album—his own photographs, of course. He was pretty surly about the whole thing. He fidgeted all through the first part of the meeting, but suddenly he got interested. One of the parents stood up and started complaining about a hole in the children's playground. The hole, it seems, gets filled with water when it rains, and the kids all get their feet wet. This parent said that the hole ought to be fixed. Then the chairman of the Board of Education got up and said they didn't have any funds for fixing holes. Then another parent got up and said they should take the money out of the emergency fund. Then the Chairman got up, and the argument kept getting hotter and hotter, and all of a sudden Hodges was on his feet."

"Hole in the playground!" cried Sam passionately. "He should have a hole in his head."

"Even Sam," said Eva, "would have been moved by Hodges' speech that night. For the first 20 minutes he talked about children—those lovable, lisping, curly-haired creatures—and how pitifully empty our lives would be without them. Then, with the audience sobbing softly, he took up the subject of wet feet. He scared the bejabbers out of everybody. A child, he said flatly, had a much better chance of surviving a grenade explosion then wet feet. Wet feet, he said, was far and away the most dangerous thing that could happen to a child. On and on he went, citing a mass of grisly statistics, until he had the audience confusing damp sox with last rites. Then when he had reduced them to a quivering jelly, he went into his curtain speech. It was a beaut. He made it sound as though the entire Eastern Seaboard would be littered with the corpses of children unless that hole in the playground got fixed. The whole speech, of course, was delivered in that big cello voice of his. I tell you there wasn't a dry eye in the place when he finished."

"Except the chairman of the Board of Education," said Sam.

"That's right," Eva admitted. "That thrifty old Yankee was not impressed. But everyone else was, and when the meeting was over, they all came running over to Hodges to shake his hand. 'We need a man like you on the Board of Education,' they kept telling him, and when Hodges got home he had a gleam in his eye that chilled me to the marrow.

" 'Now, Hodges,' I said, 'I know what you're thinking, but you can't do it. Remember, Sam wants us to do Romeo and Juliet for him next season.' "

Sam groaned.

"Hodges," continued Eva, "turned on me like a wounded lion. How could I talk about play-acting when the lives of little children hung in the balance? Where was my heart, my soul, my feelings? Did I expect him to shirk his manifest, his *sacred*, duty? He had to run for the Board of Education; nothing else would do. I argued myself hoarse. I kept telling him that the Board of Education was a full-time job, that he wouldn't have time for the theatre. But it was no use. Hodges had hypnotized himself with his own oratory."

"The big ham," said Sam bitterly.

"No, Sam," said Eva, shaking her head. "That's what makes him such a great actor: he believes everything he says."

"Then he ran?" I asked.

"He carried on what was possibly the most energetic campaign in the history of representative government," said Eva. "He spoke on every platform, every stump, every porch, every haymow in the village. And what speeches! Next to Hodges, William Jennings Bryan was a mute. But he didn't just make speeches. He shook hands, he kissed babies, he passed out cigars, he even judged a pie-baking contest. And on election day he personally drove every voter to the polls in our station wagon."

I howled with laughter. "Poor Sam," I said, looking at the producer's profoundly disgusted face. "Now Hodges is so busy with this village Board of Education that he hasn't got time to play Romeo."

"Not exactly," said Eva. "It's just that he won't come out of his room. He's sulking."

"Sulking? Why?" I asked.

"Why?" screamed Sam. "The big jerk lost the election, that's why."

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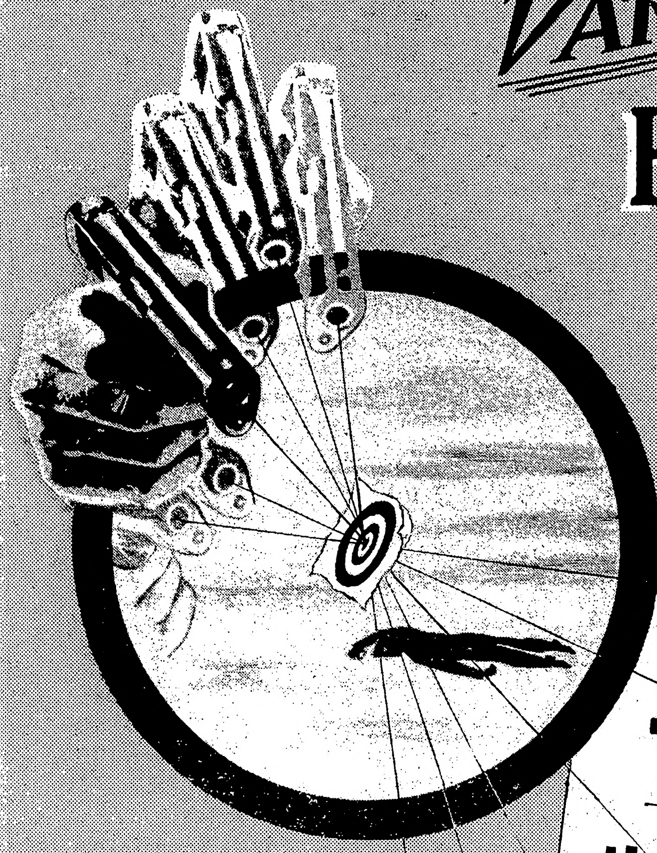

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Post Mortems of 1950

¶ Rhymes Out of the B'way Nursery
¶ For Variety's 45th Anniversary

By ALBERT STILLMAN

The Drama took a back seat for
The ever-shifting Scene of War.
Folks started praying on both their limbs,
So the pubs got out a flock of hymns.

The Bergman-Rossellini capers
Got into all the local papers;
It seems to me that their affairs
Were none of ours, but strictly theirs.
Truman made a speech in St. Looey,
Asserting the Reps were a lot of hooey;
While Stassen countered in New Haven
By saying the Dems were crude and craven;
So it never matters who may win, for
It's evident what the public's in for.

Six Avenue saw Video enter,
And break the ice at, Rockefeller's Center.
The treasured Metropolitan Op
Was something of a financial flop.
"Call Me Madam" has Ethel Merman;
"Burning Bright," the Steinbeck sermon
Was conceivably too archaic
For folks from Teaneck or Passaic.
"Season in the Sun" was nice and analytic,
And no one criticized the critic.
"The Cocktail Party," by T. S. E.
Was just a bit too deep for me;
Every one praised it, nobody panned it,
So somebody must understand it.

Shaw died—the Playwright with the Past.
And does he rest in peace at last?
Well, maybe—but it's ten to seven
That he's satirizing Heaven.
TV got bigger, so I may yet
Invest in a television set
And join the lucky gals and lads
Who see, as well as hear, the ads.

The ASCAP payments for October
Made some feel gay and some feel sober.
The boys whose 'current' songs they sang way
Back as far as Eve Tanguay.

The "Invitation to Learning" show
Taught me how little I really know;
And I guess I just don't have the capacity
To hop along with Hopalong Cassidy.
I prefer to dig that real gone kid,
The Dean of Be-bop: Symphony Sid!
Some giveaways are still O. K.,
And some they just can't give away.
The Big Show—N. B. C.'s—drew many
Away from C. B. S.'s Benny.
Is Groucho Marx as sharp as a knife,
As quick as a flash? You betcha life!

Canasta outstripped even Bingo.
My favorite selector was Col. Stingo;
But I could have bought country and city abodes
With dough that I blew on Ken Kling and his codes.
The H. C. of L. went higher last year—
It looks like the end of 10c. beer;
It also looks like I'll never have a-
Nother cup of 5c. java.
Nobody now reads Anthony Trollope.
Walter Winchell packed a wallop.
Since I had my operation,
I'm not at a loss for conversation.

Jolson joined his pappy and mammy,
As a soldier in the service of Uncle Sammy;
And it's hard to believe, but I'll tell you, pal,
Jack Mills didn't publish a song about Al.
David Kapp spent a week in Hawaii.
Taxes this year will be hiya,
So bank your money and keep it warm
For the One Oh Forty form.
Berle struck oil with Texaco;
The O'Dwyers went to Mexico.

I had enough—in fact, a plethora
Of "Tzena, Tzena," the well-known hora;
And I heard a lot of "Goodnight Irene,"
Though I still don't know what the lyrics mean;
But the publisher, Mr. Richmond, Howie—
Did he make money? *Did* he? Zowie!
What winter songs the chirps were roaring
In Oct., when the temperature was soaring!
I didn't get rich, but I didn't get hurt
From: "Don' cha Go 'Way Mad." (Free advert.)

It certainly took a lot of moxie
To play the Philharmonic at the Roxy,
Especially when T. D.'s band
Was gettin' sentimental at the Strand.

Well, we had an attempted assassination,
Plus the bookie investigation;
And the U. S. Printing Office prints
A booklet with many valuable hints
For keeping your head if the A-bombs fall—
(Required Reading for one and all).
So the heat is on, to say the least,
  And things are getting warmer;
And times are tough for man and beast,
  Especially the former.

Non-Conformist

My favorite gag is a true story, about the time Goodman Ace, Benny Fields, and I went to see the Giants play ball. It was during the time that Sid Gordon, the third baseman, was in a short batting slump. Gordon happened to be the only Jewish player on the Giants' regular lineup.

At this particular game, when Gordon got up to bat for the first time, he struck out. Goodie turned to Fields and said, "Look, I know he's not supposed to hit the ball on Saturday, but what happened Wednesday, Thursday and Friday?"

Jack Benny.

Television's Senile Celluloid, Or Dragging Out Those Old Pix

By EUGENE BURR

Now that television is dragging old B pictures out of the mothballs and inflicting them on modern audiences, more and more players are beginning to get the chance—are almost being forced into the chance—of seeing their own early performances. This is a procedure that results in varying degrees of embarrassment.

Television has discovered that a home audience—particularly those customers rash enough to stay up after 11 o'clock—can be held, more or less, simply by sending out over the airwaves the horrific prints of senile celluloid. More and more old pictures are being used; and the only real hope in sight is that, eventually, the supply is bound to run out. But not soon enough.

The chief trouble with the TV revivals of old films is that the television impresarios have managed to pick just the wrong era upon which to concentrate. Unable to get any great number of new or almost new pictures—because as you know the film companies are frantically refusing to give any aid in clearance of rights to the medium that has become their nemesis—the TV people are compromising by offering the newest pictures they can obtain. Like most compromises, it's a mistake. The films they get are anywhere from 15 to 20 years old—talkers, of course—and are mostly too old to be good according to current standards, and too new to be amusing as nostalgic relics of a former age.

If a lot of the old silents were revived—with a typical nickelodeon piano taking care of the sound and perhaps an announcer to read the subtitles—the results might be a lot better. Some of them would be unintentionally but terrifically funny. Others would turn out to be surprisingly good. And almost all of them, in one way or another, would be interesting.

All sorts of old stars and pictures could be revived:

Bill Hart, whoe two-gun blazed a path to glory, and whose pinto, Fritz, was to at least one young spectator the most wonderful horse that was ever foaled; Teddy, the Great Dane, probably the first of the great canine stars; Elmo Lincoln, the hairy-chested muscleman who was the first Tarzan of the Apes; Clara Kimball Young as the most athletic dope-fiend in the annals of addiction in a piece called "Eyes of Youth"; Rudolph Valentino's passion-quivering nostrils which, in a recent showing of "The Four Horsemen" at the Museum of Modern Art, still caused ruttishly-inclined females to emit fervid screams of concupiscent delight; Emil Jannings in "The Last Laugh," which, to their present extreme embarrassment, a lot of people once considered the finest picture ever made; the astoundingly modern effect of "The Cabinet of Dr. Caligari," which is still way ahead of the field in the realm of the bizarre; Greta Garbo, unspoiled and determinedly wholesome, in an early Swedish picture in which she gave no sign of being Hollywood's future most famous femme fatale; the beauty and sweep of "Cabiria," an Italian epic written by D'Annunzio, produced in 1911, that proved that Italy was far in the film lead until the first World War literally took her out of the picture.

Pearl White's Cliffhangers

Pearl White hanging by her teeth from the cliff-edge and, in one remembered serial, starting a death-defying leap from a window at the end of one installment, and at the beginning of the next chapter ending the same leap perched in a tree higher than the window from which she started; Bessie Barriscale, whose great emotional dramas, like "The Green-Eyed Monster," should offer some amusing sidelights on the sociological attitude (and acting standards) of our fathers; Bull Montana, who wandered in bit parts through early melodramas and made the later Louis Wolheim look like an Adonis by comparison; Billie Dove, the lush little lady whose dark-eyed charms made Prohibition college-boys forget to neck their flappers; Bill Duncan submerging himself completely in an African pool, and breathing through a hollow reed as hordes of dark-skinned extras rushed by in pursuit of him; Tom Meighan and Betty Compson in "The Miracle Man," which catapulted to fame a character actor capable of twisting a lot of his bones out of joint, a fellow named Lon Chaney; Gloria Swanson being almost as lovely as she is today in "Sunset Boulevard," in an epic in which J. M. Barrie's gentle "The Admirable Crichton" masqueraded in West Coast plush and prurience under the title of "Male and Female."

William and Dustin Farnum, brother he-men of the melodramas; "The Seven Deadly Sins," a series of seven full-length features, no less, released at the rate of one a week, and vaguely connected because each one treated luridly of the sin that was used as its title; Wallie Reid, whose profile sent the bobby-soxers of the pre-bobby-sox era into erotic raptures; Phyllis Haver, Marie Prevost and the rest of the bathing beauties whose pulchritude, one fears, belonged to a more expansive age than ours; Bessie Love, who chased cutely through a pre-atomic spy melodrama about a secret weapon, called, if a failing memory serves, "The Flying Bullet"; Buster Keaton, whose recent appearances on TV are proving to new generations the superlative comic art of his frozen-puss pantomime; to say nothing of famous old epics like "The Birth of a Nation," "The Covered Wagon," "The 10 Commandments" and that colossal art-work, Geraldine Farrar in "Joan of Arc," parts of which were a bit like a super-western, wherein the cowboys all wore tin shirts.

Doug Fairbanks (senior, of course) in the extravaganza that was jokingly entitled "The Three Musketeers"; the artfully lugubrious humors of Harry Langdon; Mabel Normand swimming in both "Micky" and the altogether, and so creating a sensation of the hobble-skirt era; Mary Pickford, whose golden curls and determined cuteness smeared a coating of saccharine over the screen that was eagerly lapped up by a sentimental public; Mary Miles Minter, a good road-company of the aforementioned; Theda Bara slithering down a stairway like an overfed cobra in "A Fool There Was"; Henry B. Walthall, one of the few really great actors the screen developed; sister teams like Viola Dana and Shirley Mason (who didn't act together) and Lillian and Dorothy Gish (who sometimes did);and the Talmadge sisters, with Norma doing drama and Connie becoming a cute comedienne; Richard Barthelmess, who carried the banner of dramatic art in such creaky masterworks as "Broken Blossoms"; the homespun hero as embodied in the fumbling histrionics of Charles Ray; the immensely popular "comic" team of John Bunny and Flora Finch, whose antics now make one wonder at the changing tastes in humor; and many, many others, including a quartet of short films perpetuating the artistry of four great ladies—Bernhardt, Rejane, Mrs. Fiske and Duse.

These Just Skim the Service

These suggestions, of course, just skim the surface—the thin top of the surface—of the abounding wealth that might be spread before the public if the TV boys would only face facts and make the best of the restrictions that have been imposed upon them by a panic-stricken Hollywood. To name them all would take up an entire Anniversary Issue. But it does serve to suggest the fun that might be had if the lads in charge of TV film programs once tapped the ancient silent-screen treasures.

And a viewing of the old films isn't only fun; it may also just possibly point a rather disturbing moral. It forces you to realize the changing fashions of the acting art; and the frequent cruelty of perpetuating examples of it. It's sometimes said that acting is the one art dropped sheer into the empty void of Time; only the actor leaves no permanent record of his glory and his greatness; his art dies with him, to become a memory mumbled fretfully by greybeards; and, at the last, merely the echo of an echo—a printed and second-hand report of recollections already grown dim.

But maybe, you figure, after viewing some of the old films, the stage actor is really the lucky one after all. If the greybeards want to say he was wonderful, you have to take their word for it. He leaves no record of his crimes.

To Make a Long Story Short

By HARRY RUBY

Hollywood.

It is almost impossible to get anywhere in an argument with one of those very leftist lads—otherwise known as Uncle Joe's American nephews. Being thoroughly schooled and trained, they are prepared for any answer or question that may come up, which gives them a terrific advantage over the guy on the other end of the colloquy.

Harry Ruby

They are masters of the art of sophistry. This doesn't mean that what they have to say bears any relation to logic or reason. Au contraire! They reason fallaciously but so well that you get caught flat-footed, so to speak. It takes a bigger brain and a keener wit than I was endowed with to parry a verbal thrust with an adversary who is so well prepared that he knows my next move. Not even George Jessel, the fastest man on his feet since James McNeill Whistler took leave of us, could come off well in this kind of one-sided duel.

But you can't keep a good man down forever; and having talked myself into believing I was a good man, I vowed that I would devote my waking hours to finding an answer for which the "lads" had no retort. This I would do, no matter how long it took, and even if I had to put off writing hit songs, best-sellers and Pulitzer Prize plays.

One day the big moment came—and, of all places in one of our local delicatessens. (The movie industry was well represented. Also having their lunch there, were quite a few high-salaried writers, directors and producers. But they were eating with their coat collars turned up because they were supposed to be at Romanoff's).

I was just about to take a shark-like bite into a corned beef sandwich when I saw "him" approaching m. table. Seeing that I was alone, he asked me if I was alone. I told him I was, and he sat down. I was really glad to see him, because man seems always at his best over a cup of coffee—which is just another way of saying what was said so much better by Dante: "The greatest words of wisdom, the ones that stand the acid test of time atomic, strangely enough, are those spoken over a glass of Dr. Brown's Celery Tonic."

I must say it was pleasant having lunch with him. I was completely relaxed. There was none of that uncertainty about who's gonna be the host. He had a genius for being a guest. After disposing of a few topical items, like: "Is it true that Howard Hughes doesn't know where his studio is?" and "Will the Yankees make it four straight over the Phillies?" the talk turned to Korea. Our boys were doing very well over there at the time, and that was bad news for certain persons who call themselves Americans—into which catagory my guest fitted snugly.

He told me "we" had no right in Korea, and explained why . . . but to his satisfaction, not mine. Then followed what has since become a cliche: "It is a known fact that the South Koreans have no enthusiasm for the war." I knew what he meant, that "we" forced it on them, but I let that one go—mostly because I had heard it so many times that I was bored. He told me that there was no anti-Negro or anti-Semitic feeling in Russia. I said: "You're right. Over there they're just anti-people." This brought a mirthless smile and a ready explanation.

Well, to make a long story short, now came the one I was waiting for (and sooner or later it comes, as anyone who has been in one of these debates knows). He told me that here in America we had no free press. I said, "Yes, we have." He said "No, we haven't!" I said, "We have, in many instances, a corrupt press, but we have a free press." Again he said, with one of those smug, I-feel-sorry-for-you smiles, "No, we haven't!"

"If we haven't a free press," I asked, "how do you account for New Masses and The Daily Worker?"

After a pause followed that seemed interminable, I went my way—and he went back to his teacher for further instructions.

Wilshire Boulevard Aurora Borealis

By W. A. S. DOUGLAS

I have often dined in the Beverly Hills Brown Derby and, on my last visit to the Coast, I went there three times. It is not the food that brings me; this is only of average goodness and disgustingly expensive. Nor is it nostalgia. I am a movie pioneer of Kalem, Biograph and early Pathe vintage; and Herb Somborn—who founded the joints—was a Johnny-come-lately to me. Nor do I go there to look for my old companions; those ghosts belong in Baron Long's Vernon Country Club and that has long been torn down to provide space for Iowa DP's.

W. A. S. Douglas

I'm like a lot of other goofs: I like to goop at the movie stars. But my interest in these children—actors and actresses never grow up—is purely professional. I am not anxious to know them personally; if I were, that part would be easy. As a scribbler, they used to be just so much copy to me—and not fan copy; not to be slobbered over but to be opened up for a peek inside—the results of which may be pleasing but are more likely to be the reverse; but still good copy.

They come into the Brown Derby—rising stars, setting stars, dimming stars and the stars of the moment—and whether on the way up, sitting pretty or on the way down—they all go through the same routine. The stars of the moment hold a preliminary parade; the others try to, with varying degrees of success. At last they sit down—all of them. But, before they order, they stare and stare and stare. And, by the time they have finished staring, they haven't missed a face in the room. Their welcomes—for those they wish to welcome or aspire to welcome—run the gamut from gushing squeals from the women to hearty, man-size bellows—or a facsimile thereof—from the men. The quality of the welcome slides from there to the coldest of nods, a glance at an unfortunate and a quick glance away—and, most brutal of all, the cut direct.

Everything seems to depend on where a man or woman may be sitting—not in the Brown Derby but in or out of the laps of the Hollywood gods. Waves of the hands, nods of the head may be haughty—more often they are pathetic; depending on the target, they may be received with cheers, they may be ignored.

These days, my partner—Bob Casey—and I write of railroads, of steamship lines, of airlines of great industrial corporations, of men of stature; the romance of American business. It pays off, too. But I have seen "Sunset Boulevard" three times—and I hope to see it many more times; and, on each occasion, I have said, and on each future occasion will say to myself—through the show and after the show:

"Why in hell didn't I write that?"

I mean the theme and not the story—though the story is superb. I have had it in mind in the making since Charles Pathe first hired me in 1912 from the New York Journal to be editor of the old screen Pathe Weekly—later the Pathe News. I have had it in mind since the days when I laid down negative—with one positive sample print—in New York at a dollar a foot, then $2 a foot and then $3 a foot, before I went to war. At that latter price, slapping out serials with Betty Compson and five-reel features with Baby Marie Osborne—the mammy of all the child stars—and paying a thousand a month rental for Biograph's old Glendale studio—I was cleaning up. I would lay down a Baby Marie negative in New York on the first of every month and get a check for $15,000—every month. And I never made one that cost more than $6,000 to seal and deliver, and never more than 10 days to shoot. Same thing with the serials.

You will ask, naturally, why I did not continue to wallow in all this extremely pleasant prosperity. Except as a visitor I never went back to Hollywood after the first World War; instead I returned to my first love, the newspaper business, where, despite success, the rewards were never so great and the work far, far harder. My heart wasn't broken—as the saying goes—over some lovely girl; I've always been too selfish and too self-centered for that sort of thing.

A Wise Guy Unto Himself

The cold facts are that I have always been the world's keenest analyst as regards myself. In Hollywood I worked two weeks a month and I played two weeks a month; and I played harder than I worked; and I knew, of myself that, despite my fine raiment, my fast automobiles and my three-carat diamond ring—hallmark of success in those early movie days—I was a moneyed bum and heading definitely to be a moneyless bum. I lacked the drive to hard work that possessed Cecil de Mille—maybe it is *lese majeste* to place myself in his class—and I lacked the determination and capacity for rebuffs that kept my old friend, Harry Cohn, hewing to the line from songplugger to picture magnate. When I went up for my first Army physical, the doctor, an old friend, told me to come back in a month and during that time to drain myself of liquor and to sleep in my own bed—and alone. With the war over and my discharge in my pocket he gave me another piece of advice.

"You're one of those characters who can't stand prosperity," he told me, "and the movies are too rich for your blood. That business is getting down to earth though there will always be people of your sort in it. But they won't last long—anymore than you will if you carry on as you have been doing. You have a conscience, so go back to the newspaper business where there's a deadline; that is, if you don't want to end up in the gutter."

I have never regretted doing what he told me to do and as the years have gone by the truth of his words, as they would have concerned me, have been impressed upon me many times. There was the time when, on a cold winter day, I ran into a one-time great director on Madison Street, Chicago. I bought him a drink, gave him a $10 bill and got his overcoat out of hock. There was the time when I went into a redlight house in Cleveland—yes, I have been in those sorts of places—and found a fading woman on whom a movie company had lavished thousands to build her into stardom. And in Paris—the movie world's the same all over—I was plucked on the sleeve, only this past summer, by a filthy old man peddling dirty postcards. Something about the quirk of his mouth brought memories. When I was Charles Pathe's secretary in Paris this tramp was a comedian rated second only to Max Linder.

No actor or actress grows old either philosophically or gracefully; that, of course, is the motif of "Sunset Boulevard." Competition, plus egotism are the foundation stones which bring about those daily displays of cruelty which I have witnessed and described at the beginning of this piece. The story was ruthlessly true to life—as lived in Hollywood; to me, it was also a glorious swan-song for Gloria Swanson—as a motion picture star; I believe she well knew that when she consented to play the part—but what more glorious exit could Gloria ask?

I did not feel sorry for the Desmond girl in "Sunset Boulevard;" I wasn't supposed to—and there was the artistry. Desmond was as mad as Lewis Carroll's mad hatter.

"There is a pleasure sure
"In being mad which none but madmen know."
—Dryden.

No, I didn't feel sorry for Gloria; she was in her glory. But it hurt me mightily to see Anna Nillson flashed on and off the screen; lovely Anna with whom I made a serial, along with Tom Moore of the four Moore boys, years and donkey's years ago. I felt sorry for Buster Keaton with whom I used to party-clown on Roscoe Arbuckle's jamborees when we shared the Glendale studio. But I have seen Buster on television and I hope there is a new future ahead—so rare, so rare, so rare—just as rare as is the Buster Keaton temperament in motion picture adversity; happy up, happy down.

The Cadillac Thief

Continued from page 8

their ties, their feet start to feel like lead. The light changes—it's nightfall. Nigel take his son's hand.)

NIGEL

You don't mind if your old Dad's a failure and has to go back to Republic?

RORY—*(smiling)*

It's the breaks, I guess.

(They are reconciled)

NIGEL—*(fond arm on Rory's shoulder)*

There's a plucky lad—

(looks around)

We've been out six hours now—not even a clue at Madman Muntz—and Honest John's in jail. All's still not lost—if I could only find it I could tell them I was sick today—and go tomorrow—.

RORY

It's getting darker—where are we?

(There are two shots)

NIGEL

Oh, we must be on the Sunset Strip!

(patting Rory's fur busby)

You must be hungry, lad.

RORY

No—but I'd love a drink—and I'm dying for a cigaret.

NIGEL

Well, the only place around here is Ciro's. I hear they have a cigaret girl. Let's go—just to get our minds off our tragedy for a few minutes.

(They start into Ciro's. A brute of a doorman stops them)

DOORMAN

Where's your car?

NIGEL

We came in a cab—we're from New York. We're stopping at the Beverly Hills Hotel—new wing. But here's $5 for your trouble.

(He tips the brute, who nods and mumbles, "Cheap out-of-towners" and father and son enter Ciro's. Appropriate dance music, voices, noise of dishes in b.g. A table appears in a circle of light—Nigel and Rory sit down. A cigaret girl in long black stockings walks through scene as a waiter comes up to table)

RORY

Haig & Haig and soda for me—double.

NIGEL—*(cancelling Rory's order)*

Two black & White—single.

(Rory sulks—waiter nods and exits. Cigaret girl walks through again)

CIGARET GIRL

Cigars—cigarets—marijuana—

(recognizes Nigel)

Hello, Nigel, honey.

NIGEL

(sotto voice)

Ixnay—in front of—

(spells)

B-O-Y

CIGARET GIRL

(sotto voice)

Can't he s-p-e-l-l?

NIGEL

(sotto voice)

No—he goes to a p-r-o-g-r-e-s-s-i-v-e s-c-h-o-o-l—Pack of Chesterfields, please, Miss.

(She puts down cigarets. He tosses her a bill. Her smile fades as Rory pinches her)

CIGARET GIRL

Ow!

(looking at Nigel accusingly)

NIGEL

It wasn't *me*.

(Cigaret girl glares at Rory)

CIGARET GIRL

If you were only 10 years older—

RORY

Don't build your dreams around it, you're really not my type.

(Cigaret girl exits huffily)

NIGEL—*(tenderly)*

Enjoying yourself, son?

RORY—*(looking off, bitterly)*

Look at that other kid. He's got a whole bottle of Haig & Haig and he's no older than I am.

NIGEL

You must try not to be bitter, son. You see, his father is an executive producer. But by God, if I can keep this job at Metro you'll have the same advantages. Wait!—There's the thief!—After him—!

(They rise and hurry out)

NIGEL

There—through the lobby—he's going to the parking lot!

(They reach the parking lot. It is dark—headlights flashing. Horns honking—)

NIGEL—*(distraught)*

Where is he? Where's my yellow Cadillac? I can't find it—I can't find it—

(He sees something off—gives Rory the slip—and sneaks out of scene, leaving Rory in the light. There is the sound of a finely purring motor—Rory looks off—pales)

RORY

Dad! Get out of that seat!

(runs to Nigel in a car seat)

Dad, what are you doing in that Jaguar?

(Nigel, oblivious, guns motor desperately)

NIGEL

Shut up! Get in!

RORY—*(looking off)*

Oh, my God!

(A pot-bellied Sheriff's Officer enters along with an L. A. Motorcycle Cop, a Stranger with them)

SHERIFF'S OFFICER

O. K., Buddy, shut it off. Where do you think you're going?

STRANGER

Get out of there! That's my car!

(Nigel gets out, hangs his head, Rory holding his arm and crying)

NIGEL—*(stammering)*

It looked like mine. Isn't this a Cadillac?

STRANGER

It's a Jaguar.

SHERIFF'S OFFICER—to Stranger *(hostilely)*

I wouldn't be so proud, buddy. If you ask me, them foreign cars ought to go back where they came from.

STRANGER

Well, arrest him!

L. A. COP—*(getting on motorcycle, to Sheriff's Officer)*

You book him—this is your territory.

SHERIFF'S OFFICER

But you saw him do it.

(to Nigel)

Where do you live?

NIGEL

Brentwood—but please let me go— It was just a mistake—.

SHERIFF'S OFFICER—*(to L. A. cop)*

It looks like a clear case for the Brentwood station—and besides I'm off duty—.

(As the Cops argue Nigel and Rory tiptoe out, light blacking out on Cops and Stranger. Light is up on Rory and Nigel as they walk bitterly)

RORY—*(whimpering)*

Oh—Dad—a common thief. I'll be disgraced at Stoutfellow.

NIGEL

Shut your big, fat, flabby mouth.

(LIGHTS OUT—ON on breakfast nook. Dawn is standing anxiously as Nigel comes in)

DAWN

Did you find it?

(Nigel flops down at the table wearily and shakes his head)

DAWN

The studio's been phoning. I said you were detained at the dentist having your teeth capped. They understood. And Mr. Sussman, your producer, was very sweet. He said he was running a picture tonight—could you meet him at Projection Room A at eight?

NIGEL—*(brightening)*

He did?

DAWN

Oh, darling—chance it. Take my Nash! Park it outside—don't drive on the lot—

NIGEL

No—I can't risk a brilliant future in the industry. Lassie's been slipping and Dore's counting on me. He's even promised to get me a plaque from the Tailwaggers. Oh, what to do? What to do—?

(Glances at watch)

It's seven now—

(Rory comes through pushing his bicycle)

DAWN

Where are you going at this hour?

RORY

To the gas station—my car's out of gas.

NIGEL—*(seeing bike)*

Wait—I have it—I'll ride the bicycle to MGM!

(he grabs it away from the kid)

DAWN

A bicycle. If you won't take Rory's Chevrolet—my Nash, or your agent's Buick—how can you take a bicycle?

NIGEL—*(as he rides off)*

Arrivng on a bicycle they'll think I'm eccentric—a genius!

(as he goes out)

Probably double my salary.

(he laughs triumphantly)

(Rory and Dawn, a jubilant pair, leap to their phones and dial)

RORY—*(on phone)*

Hello, Mick—Look, at Hialeah—in the third—I want 50-50-50 across the board on Fancy Pants—.

DAWN

Hello, Mr. Gershgorn?—Mrs. Flatbush—Hold my bracelet—my husband just went to work at Metro!

BLACKOUT

Unappreciated Audition

"I'd walk a mile to hear Pinza sing," people often say, or "I'd give anything in the world to watch Toscanini." But they don't always mean exactly what they say.

Proof of this fact was demonstrated a number of years ago when Lady Diana Manners was the star of "The Miracle."

S. N. Behrman gave a party in her honor at his apartment and during the course of the evening another guest rose and played a violin solo. Then he played another and another and the more that he played the more the neighbors in adjoining apartments complained. They pounded on the walls. They hit the water pipes. Finally, they sent in word that unless the music stopped at once, they would call for the police. So they succeeded, of course, in stopping the music which had been provided free of charge and for their pleasure by the unseen violinist—Jascha Heifetz.

Bernard Sobel.

You hear that SOUND around the trade!

It's

THE SOUND OF FURY

"Builds to one of the most powerful sequences to be seen on the screen ...excellent entertainment...headed for SOUND boxoffice returns."
—*Motion Picture Daily*

"A brilliant achievement...sweeps past other attempts... has makings of outstanding boxoffice success."
—*Film Daily*

"Two-fisted... gripping drama... taut, suspenseful... better-than-average grosses are indicated..."
—*Daily Variety*

"Shocking, but gripping ... thoroughly effective...hard-hitting..."
—*Variety*

"Furious impact."
—*Hollywood Reporter*

"Excellent... carried almost to perfection... exhibitors need not be afraid to boast of its outstanding qualities..."
—*Motion Picture Herald*

"Gutty, uncompromising... distinguished... excellent..."
—*Boxoffice*

"Exciting and tingling... can be sold with success."
—*Independent Film Journal*

"Unforgettable... outstanding... should do excellent business."
—*Showmen's Trade Review*

and BOOM at the boxoffice!

A ROBERT STILLMAN PRODUCTION

thru UA

ROBERT STILLMAN PRODUCTIONS presents "THE SOUND OF FURY"

starring

FRANK LOVEJOY · KATHLEEN RYAN · RICHARD CARLSON · LLOYD BRIDGES with Katherine Locke · Adele Jergens · Art Smith · Irene Vernon · Renzo Cesana

Produced by ROBERT STILLMAN • SETON I. MILLER—Associate Producer • Directed by CYRIL ENDFIELD • Adapted for the screen by JO PAGANO from his own novel, "THE CONDEMNED"

How to Be Your Own Boss — And Survive

By JERRY WALD & NORMAN KRASNA

Hollywood.

They told us to go in business for ourselves.

And we did.

"Come on, fellows," they said, "be your own bosses. Think of it. No front office pressure, no worries, no arguments, no troubles."

Not much.

The first big newspaper story that broke told about our $50,000,000 revolving fund and our 12 pictures a year for five years and our profit-sharing deals for talented people and a lot of other things that we thought were pretty nice. That was great.

Then the first time we came to purchase a story property the agent asked for most of the 50 million and 50% of everything else that came along. You know, a profit-sharing deal.

"Look," we said, "that's not just for you, that money. That has to pay for 60 pictures." We've been saying it ever since, because he wasn't the only agent with that idea. You know agents.

Then came the contract with RKO Radio Pictures, an organization of very nice people. The contract is 250 pages long and we were about to send it to the reading department for synopsis and comment when we were told by our more experienced secretaries that this was not the place for it. Fortunately they also intercepted a memorandum saying something about optioning the contract and assigning a writer to it for further development. We had heard a rumor that it was to be the February Literary Guild selection.

With that taken care of—and we won't say by whom—we thought we'd settle back and become acclimated to the new environs of Hollywood after long exiles in Burbank and Culver City respectively. We didn't have to start a picture for the first six months. You know, sort of take it easy and try out the new office refrigerator with a couple cases of Dr. Brown's.

But things don't always work out the way you figure them. Just ask Joe Frisco.

There were a couple of stories kicking around that we liked so we bought them. And there was that great French picture, "The Blue Veil" that we could get at a good price, so we did. You know how it is. If we didn't get 'em somebody else would and we'd be kicking ourselves. Not that we want to make all the films in town. There's a druggist in Pomona who took a hand camera to the Hadassah Flower Show and made a great little picture and we congratulated him just like everybody else.

Well, that's the way we began, just about six weeks after we closed our deal. We weren't going to rush things. So now we've got 14 writers working on 12 properties and about a half dozen more ready to go into work. We've already got "Cowpoke" under way and almost finished and we have Jane Russell about to step into harness for our USO film and you can bet that'll be the greatest thing to come along since the Great Profile—Jane Russell, we mean.

We have maybe one or two story conferences a week on each script, and then there's stock film to look at, new people to interview, studio business to take care of, lawyers to talk to, taxes to worry about, locations, technical advice, outside cooperation and one or two other minor items that come with being your own bosses and not having anything to worry about.

We figure we must be making progress. We've finished eight cases of Dr. Brown's.

There's another small item in being your own bosses. That's getting actors for your pictures. The thing with actors is that when they're poor they always want to work but nobody wants them, which is why they're poor. Then when they get rich everybody else when they get rich everybody

And their agents. Agents should feel pretty strongly about this because without their clients working they don't get paid, but it doesn't figure this way. The other day we tried to get a commitment with a star and called her agent in. He walked through the door and said, "She don't wanna work no more this year—what kind of a part is it—she gets $100,000."

Or we're lucky enough to find one we want who really wants to work and she's got a smart, cooperative agent—there are a lot of very nice gents who are agents in Hollywood, "Benny Greenspan" to the contrary notwithstanding—and we've got a great idea to tell her and she thinks the same way we do about it . . . but where's the script? She likes the idea but she has to read a script. It'll be six weeks before the script is finished but she wants to read it right away. We ask her to wait and she agrees. Five and a half weeks go by and we read in VARIETY that she's signed with another studio.

The last two days we've been having conferences, trying to figure out a way to work in a 26-hour day and an eight-day week. When you're in business for yourself there's so much more time to relax, with no troubles, no worries, no pressure.

Yes, being your own bosses is great. We even get to write our own VARIETY Anniversary piece.

Goldwyn's Writing Mill at Full Steam

Hollywood.

Samuel Goldwyn, with the prospects of going into production still months off, has his writing mill going full tilt. He has scriveners working on eight different stories. Most advanced is "Hans Christian Andersen," which, if progress continues, will thus probably be the first before the cameras.

Goldwyn is more intense than ever in his thought that writing is of the utmost importance. He feels that adaptations, treatments and screenplays must be closer to perfect than ever before prior to shooting, since competition faced by the screen is so great.

MONA FREEMAN
1950 Just Completed
"Copper Canyon"—"Branded"
"Dear Brat" for Paramount Pictures
Direction M.C.A.

WILBY-KINCEY SNARES 3 ATLANTA THEATRES

Atlanta.

Paramount, Fox and Roxy theatres here, operated for the past 15 years by Georgia Theatres, headed by William Jenkins, have been taken over by Wilby-Kincey Service Corp. Switch was made in compliance with the divestiture provisions in the Paramount anti-trust consent decree.

Noble Arnold, of the W-K office in Durham, N. C., has arrived in Atlanta in connection with the newly-acquired operations.

Suspend Byfield Biog

Work on the biography of the late Chicago hotelman, Ernest Byfield, has been temporarily suspended by his son, Ernest Byfield, Jr.

Meanwhile, Music Corp. of America is interested in the idea as basis for a film.

Scoopin' Around

By LOUELLA O. PARSONS

Hollywood.

Awhile back I found myself in the awkward position of having a headline story put right in my lap, only to find I couldn't get it out of my lap and on the front pages without intrigue that would have delighted Sherlock Holmes, or his more modern successor, Perry Mason.

Louella O. Parsons

For weeks the papers had carried daily stories about Rita Johnson and the mysterious blow on her head. She had been found in her bedroom, unconscious with a headwound that was said to have been caused by a heavy hair drier found near her body.

The poor girl lay in a deep coma in a hospital for days. The doctors were far from hopeful that she would live, and feared if she did she might be mentally ill.

But she did live. And the day she left the hospital Rita disappeared without giving any clue as to her whereabouts.

It was at this point that I received a telephone call saying that Rita was recuperating out of town and would see me. She was very weak, and it was feared that a full press conference would be too much for her.

I was told that I would be taken to her, but where was a complete secret. I didn't know where she and her mother were living; whether it was in Los Angeles or some remote place.

Rita had not been seen, nor had she talked to the press. The 400 and more reporters who cover Hollywood had been avidly looking for her for days to ascertain her condition.

Here was a story that was a natural. The first interview with the blonde actress would be page one from Hollywood to New York, and it was all wrapped up in a pretty package for yours truly. But having a story wrapped up and delivering it turned out to be two quite different things.

When my secretary came in that morning she told me there was a strange man walking up and down in front of the house. We went to the window, and sure enough, the stranger was walking back and forth—watching the house.

One of the opposition papers had assigned a reporter to cover me! It was a nice form of flattery, but hardly helpful in getting the Rita Johnson story to my news syndicate. If I left the house I would be followed, and there would go a nice scoop right out the window and over to the rival paper.

This called for strategy—and fast. I had my driver take my car out of the front driveway, past the "spy," and pretend to drive into Beverly Hills. In the meantime I went out into the backyard—wishing I looked a little more like the gardener — and began puttering around.

My driver doubled back, picked me up in the alley, and we were off in a cloud of dust. Unfortunately, my car is very well known, so we arrived just in time to meet the representative for Miss Johnson in a little restaurant in a beach town south of Los Angeles. Then my car went one way and his car went in the other direction, 30 miles on to where Rita and her mother were living.

Of course, I was not in my car, which was followed by two other newspaper reporters.

A rendezvous point also had to be established for a photographer. All in all, we drove several hundred miles, and were almost caught several times, but we finally got there.

After the interview the photographer took one road back to Los Angeles and I took another, stopping at a gas station to dictate my story to my secretary in Beverly Hills, who relayed it to the paper.

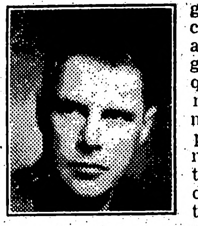
I won't say it's all in a day's work, because it wasn't. It made the average hectic day in the office —even with a crisis popping every hour—seem like routine. But it is the kind of day I'll always remember.

Can Oscar Marry Miss Cathode Ray?

Chairman of the Department of Motion Pictures at N.Y.U. Academically Gives the Nod to Pix Over TV

By PROF. ROBERT GESSNER

For the past six years TV has been studied, taught and produced at our Department of Motion Pictures in the first course in the country to give academic credit toward a college degree. This quiet fact is mentioned merely to explain what might appear to be a brash descent into the bloody arena where the experts are battling the $64,000,000 question: What's the future for the motion picture industry?


Robert Gessner

Although no one, not even a professor, knows the final answer, which time alone will prove, we have discovered through modest experiments certain affinities between picture production and TV. It is a natural affinity which no man, as the preacher says, can put asunder. Experimentation is the precious heritage and responsibility of educational institutions, for electronics was first discovered and developed in university labs. However, professors have been notoriously bad business men, forgetting to take out patents, neglecting to acquire stock in the companies which market their discoveries. The play's the thing, as Shakespeare said, and fun is still in the doing. We have no axe to grind, only our noses. If what we do may prove to be a contribution to the future development of motion pictures and TV, we continue then in the tradition of Hertz of Yale who was the first to discover the waves which are now pounding at the eyes and ears of so many millions.

Our first discovery was refreshingly simple, namely, that television is only and essentially a craft for the transmission of images electronically. It is not within itself a creative art, no more than a motion picture camera and projector. They are clever mechanical devices. Most of all, the TV camera and transmitter need a creative product for transmission. Cameras need scripts which provide far a series of related images. This, we discovered, is the true bottleneck for both TV and motion pictures. *How to make scripts visual so that the characters are alive and move dramatically before the cameras*—therein lies the creative challenge.

This is so obvious its significance can be easily missed. Cameras, whether TV or 35m, should not be used merely as *recording devices*, except of course for newsreels, informational subjects, and vaudeville acts—and even in dog acts cameras can be employed creatively.

Creative Savvy

Where does creativity start? The moment you have a dramatic idea and characters to personify it. Stanley Kramer, an N. Y. U. grad, has a Cyrano nose for story values. He believes in achieving maximum drama, visualization—and economy —through extensive rehearsals of camera and actors. This is excellent so far as it goes. We have discovered that economy and visualization begin before the rehearsals. They start on the first page of the script. For example, in both our Motion Picture and TV production courses we test on paper—*and paper is cheaper than celluloid*—(1) the dramatic idea, (2) characters' relationship to the dramatic idea, (3) climaxes in relationship to each other and the dramatic idea, (4) production values. All this is done, and re-done, before a script is approved for production. At the same time our students are studying scripts and available prints of successful productions, both TV and Hollywood.

Hindsight has its advantages, and pitfalls. For instance, every year in our script analysis class we dissect classic motion picture examples. With pardonable enthusiasm students plug the holes in "Wuthering Heights," tighten up "Rebecca," sharpen "Kitty Foyle," revamp "Holiday," rewrite the ending for "The Informer," etc. Although this may sound presumptuous, as no student could write these classics in the first place, this practice is nevertheless invaluable as training. To train talent is one of the duties of modern education. And on this score we are pleased to report that over half of our motion picture graduates are employed in various branches of television.

It is the duty of a university to research the past so that we may improve on the present with the hope of a better future. This procedure certainly has worked in the field of literature, for today more and better novels and plays are written by college-trained writers than ever before, and that even goes for painting and sculpture. In fields of pure industry, this is even more obvious: the vice-president in charge of operations at Bethlehem, Pa., knows what was wrong with the steel that went into World War I, which explains why he got promoted after World War II.

Pasadena 'Sneak'

The sneak preview at Pasadena can't really change the picture, except for slight trims and cuts, and once the final rehearsal in a TV show is ended the show is telecast, come hell or low tide. Likewise, you can't do a sneak preview on paper via the Gallup poll, because you are just testing a synopsis and/or the listening or reading ability of the pollee — whereas motion pictures are to be seen and felt. You can test on paper if (1) you know what you are testing, (2) you know how you are testing. This, we find in our modest little productions at the University, is possible in a test-tube tested shooting script, complete with production designs.

We have evolved, through trial and error an unique pattern for scripts. In TV each page has four columns: first is the action, including dialog; the second column plots camera and lights in relation to set and characters; the third is the image as seen; and the fourth column charts camera position in relation to other cameras and sets. In motion picture production the fourth column is omitted, as the cutting is not done simultaneously with the production. We have found that pictures, whether they be cinema or TV, can be better controlled and improved with these script patterns.

After all, the greatest art form of our time (and TV seconds the motion by bringing moving pictures into the living room) isn't going to become a fabulous invalid. By comparison with all the older and sometimes decrepit arts, motion pictures are just cutting their wisdom teeth, and on paper at that.

As for Oscar and Miss Ray, it's a marriage made in heaven, or at least in the upper ether.

Stakes Title Claims To 7 G&S Operettas

United Productions of America, an animated cartoon producer, has staked claim to titles of some seven Gilbert & Sullivan works with the Motion Picture Assn. of America's Title Registration Bureau. By making the move, the company evidently is trying to get in on the ground floor inasmuch as G. & S. are now in the public domain in the U. S.

While UPA is considering placing some of the G. & S. operettas before the camera, company veepee Edward L. Gershman said in New York last week, actual production will have to wait on completion of a number of James Thurber stories the firm recently acquired for filming. He described the tag registration as merely a step of an "exploratory nature."

Present plans, according to Gershman, call for the operettas to be made as principally cartoon features although some live sequences would be contained in the footage. As filed with the MPAA's bureau the titles include "H.M.S. Pinafore," "Iolanthe," "Patience," "Pirates of Penzance," "Ruddigore," "Trial by Jury," and "Yeoman of the Guard."

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A REPUBLIC PICTURE

Republic Pictures Corporation
Herbert J. Yates, President

New Hollywood Philosophy: The Theory of Compensation

By LEO GUILD

Hollywood.

Currently there is a vogue both on the screen and off for all types of psychiatry—Dianetics, Conditioned Reflex Therapy, Hypnotism, and Psychoanalysis. But all are tuned to the masses instead of one particular group. Joe Mankiewicz points out that all of us who work in the entertainment industry are neurotics, over-emotional, and very often, pitifully childish. These very faults result in the ills of the industry—ulcers and other nerve-inspired pains and aches. Wouldn't it be nice to have a ready-made philosophy to lean on? One that could be tuned just to us?

I offer the Theory of Compensation: Not being a psychiatrist nor a doctor, I can only suggest it as a layman who has tried it and found it workable.

All of us are endowed with the same nervous system structure. Some respond more to happiness, especially the more sensitive, and depress more with unhappiness. But, regardless of the heights or depths, the measure of happiness and unhappiness must always come out even. For example, you stub your toe. If it were to happen after a good movie, you would feel it a lot more than after a bad movie, since everything is relative. Through the day there are a thousand ups and downs all governed by what has gone before. A glass of water to a man dying of thirst is ecstasy; to the average non-drinker, it's just routine. If you believe this theory, you never need be envious of the next man because, no matter what his riches or power, he cannot rise above his own nervous system; he cannot experience any sustained joys without them fading if sorrows or trouble do not come between.

If you believe this theory, you need never feel sorry for anyone either. The beggar gets 10 times the thrill from the cigaret he picks from the gutter than you do out of a fresh pack. His nervous system, too, demands an equality of happiness and unhappiness. Then you may say, "What's the use of all this?" That's exactly the attitude this theory should foster. It's that endless, needless hankering and worrying that causes the ulcer. Then why should we try? Perhaps because animals live a straight line existence. Their heights and depths hardly ever deviate from norm. The average man, on the other hand, lives a continual life of ups and downs. But the genius hits fantastic heights because of his super-sensitivity. Unfortunately, he must also suffer just as greatly on the debit side, in comparison. I feel we owe it to nature and God to fight for those heights and by expecting depths, be able to ride through them.

This theory of compensation has helped friends of mine. It's a staff and a philosophy to lean on. Think it over and if you believe it, you'll find a working day in Hollywood a lot easier.

British B. O. Downbeat

Cut in production by J. Arthur Rank during the past couple of years is reflected in the fact that no British films appear on VARIETY's list of topgrossers released during 1950. However, "Red Shoes," which Eagle Lion Classics started into distribution in 1948, continued to haul in heavy coin.

Expectation is that it will eventually gross around $5,000,000. It took $2,000,000 in U. S. roadshow dates and so far has garnered $1,300,000 in popular release without having yet played the New York circuits. It shows amazing strength in playing return engagements, in many houses doing as much on repeat bookings as first time in.

UA COLLECTS 55G FEES FROM HADACOL FREE PIX

Hadacol, patent medicine firm, which rented 600 theatres on Christmas Day for showing of Hopalong Cassidy pix, proved a substantial, albeit unconventional, source of revenue for United Artists. Public was admitted to the theatres upon presentation of a Hadacol boxtop.

UA, which owns the Cassidy series, allowed Hadacol use of the prints required and collected $55,000 in rentals.

Alfred Crown, v. p. and sales chief for Samuel Goldwyn Productions, will leave N. Y. for London Sunday (7). He'll be away about two weeks.

European GIs Favor War Pix

Frankfurt.

GIs in Germany are particularly fond of films with military background, according to the top grossers this year on the Army's cinema circuit.

The top 10 were listed by Robert E. Quick, European Command Motion Picture Service chief, as follows:

Battleground (M-G-M)
I Was a Male War Bride (20th)
Francis (U)
12 o'Clock High (20th)
Sands of Iwo Jima (Rep)
She Wore a Yellow Ribbon (RKO)
Neptune's Daughter (M-G-M)
Home of the Brave (UA)
Inspector General (WB)
Task Force (WB)

Quick explained that all these pix were released in the late winter of 1949 and played into late spring of this year. He listed the top 10 grossers of those released this year, as:

Cinderella (RKO)
The Big Lift (20th)
Comanche Territory (U)
All the King's Men (Col)
The Yellow Cab Man (M-G-M)
The Nevadan (Col)
On the Town (M-G-M)
Malaya (M-G-M)
Captain Carey U.S.A. (Par)
The Third Man (SRO)

The Army maintains 112 35m theatres and 107 16m houses in the European Command, including Austria, Germany, Trieste and air bases in England, Tripoli and Saudi Arabia. It also serves U. S., military attaches and embassies in Baghdad, Ankara, Prague, Moscow, Belgrade, Bucharest (being discontinued), Budapest, Teheran and Rome, plus an Army post in Asmara, Eritrea. This represents Yank patrons for U.S. pix abroad of about 150,000 plus as many foreign guests as they might bring along, as well as several thousand other nationals who are authorized to patronize Army theatres.

This in fact provides Hollywood to further extend its influence and popularity, especially since pix are released in Army theatres almost concurrently with houses in the U. S.

Breakdown on pix distributed in Army theatres in 1950:

Metro	36
20th-Fox	28
Universal	26
WB	22
Paramount	20
United Artists	17
RKO	15
Republic	8
Eagle-Lion	6
Film Classics	3
Lippert	3
Monogram	2
Selznick	1
Goldwyn	1
Total	188

Top Pix and Stars

Continued from page 3

were Henry King, whose three entries got $7,725,000, and Henry Koster, whose threesome totalled $6,525,000.

Jerry Wald was far and away the busiest producer and although none of his films proved outstandingly successful, the composite of six of them with a gross of $9,600,000 put him at the top of the list of multiple filmmakers. Runner-up was Joe Pasternak with four at $8,575,000, followed by William Jacobs with a quartet at $8,450,000 and Darryl F. Zanuck with three at $7,455,000.

Lamarr Trotti heads the roster of moneymaking screenwriters who worked on more than one pic. He wrote three that racked up a total gross of $8,875,000. George Wells was in place position with a trio at $6,925,000 and the team of Mel Shavelson and Jack Rose in show with a $6,275,000 threesome.

$1,250,000 Now the Base

Indicative of the b.o. slide during the year is the accompanying list of top-grossers. Listing has included during the past several years every pic doing more than $1,500,000. Floor has been dropped this year to $1,250,000—that now being considered the point at which a film begins to make a substantial impact on theatres boxoffices, although not necessarily financially successful for the producer from the standpoint of cost vs. income.

Of the films on the current list, 77 did better than $1,500,000. That compares with 92 for 1949 and 93 for 1948. The 77 during 1950 racked up a total of $186,240,000, as against $209,900,000 in 1949 and $229,500,000 in 1948 for those in the same category.

Metro, with a combo of strong pix and an exceptionally well-oiled sales department, took a place that has become almost legendary as the distrib with most films represented on the list of top-grossers. It also got top money. Of the 95 films released during the year that will gross better than $1,250,000, Metro provided 24 for a total of $56,290,000.

Second was 20th-Fox with 19 totalling $42,950,000. It was likewise runner-up to M-G in 1948 and 1949. Paramount with 16 is third in 1950 with $41,400,000, same position it held in 1949.

Estimate of "Samson's" anticipated cleanup is based on $5,310,000 in the till at year's end from 2,010 engagements. Most of those were on a roadshow, upped-admission basis. Some test runs on regular release policy, on which the DeMille pic will shortly embark, have been held in the past few months. On the basis of these, Par execs have been estimating regular release income at up to $7,000,000. This has been more conservatively estimated for the purpose of the current tabulation at a little better than $5,000,000 with innumerable reissues in prospect to add to the gross, as has occurred with "GWTW."

"Samson" promises tremendous grosses abroad, but no foreign income is included in any of the statistics in the top-grosser lists printed herewith. Overseas income generally is running about 35%-40% of each distrib's total, but it varies tremendously from picture to picture and is next to impossible to estimate because of freezes, changes in currency rates, etc.

The year's only roadshower, "Samson" compares with "Joan of Arc," which played on that basis last year and will shortly go out on regular release. "Joan" got $2,600,000 on the upped-scale policy and prospects are for another $1,500,000 on regular run for a total of $4,100,000.

Last year's leader, incidentally, was "Jolson Sings Again" with $5,000,000. "Male War Bride" and "Snake Pit" tied with "Joan" at $4,100,000 for runner-up. "Pinky" followed at $3,800,000.

There were seven pix in 1950 that entered the over-$4,000,000 Golden Circle class. They bring the industry's alltime total in that rarified atmosphere to 77 pix. Up to 1946 there were only 25 films that had ever achieved that whopping gross.

Indication of the trend of grosses in recent years is seen in a comparison of the number of pix in the various fiscal categories. Here's the lineup:

Over	1950	1949	1948	1947	1946
$5,000,000	1	1	0	11	5
$4,000,000	7	5	7	15	18
$3,000,000	10	19	22	35	43
$2,000,000	44	50	65	75	73

Top-Grosses by Companies

Company-by-company pix that promise to gross $1,250,000 or more in U. S. and Canadian rentals. Also how much coin each company has received or will receive from pictures on the list:

		No. of Pix Over $1,250,000	Total Rentals
1.	Metro	24	$56,290,000
2.	20th-Fox	19	42,950,000
3.	Paramount	16	41,400,000
4.	Warner Bros.	17	30,800,000
5.	Universal	6	11,600,000
6.	RKO	4	9,800,000
7.	Columbia	4	6,575,000
8.	Republic	2	6,150,000
9.	Selznick Releasing Org.	1	2,150,000
10.	United Artists	1	1,550,000
11.	Eagle Lion Classics	1	1,300,000
		95	$210,565,000

Top-Grosses of 1950

Following are the films sent into release during 1950 that promise to gross $1,250,000 or more in domestic (U. S. and Canadian) film rentals. Included are all films which have played a sufficient number of engagements to make possible an accurate estimate of the coin the distributor will receive. Any film not included, it can thus be assumed, will not earn $1,250,000. *Pictures with too few dates at the year's end for estimating total returns include Warners' "West Point Story" and "Dallas," Paramount's "Mr. Music," 20th's "For Heaven's Sake," UA's "Cyrano de Bergerac" and "Sound of Fury," RKO's "Mad Wednesday" and Metro's "Kim."*

1.	Samson and Delilah	Par	11,000,000
2.	Battleground	M-G	4,550,000
3.	King Solomon's Mines	M-G	4,400,000
4.	Cheaper By the Dozen	20th	4,325,000
5.	Annie Get Your Gun	M-G	4,200,000
6.	Cinderella	RKO	4,150,000
7.	Father of the Bride	M-G	4,150,000
8.	Sands of Iwo Jima	Rep	3,900,000
9.	Broken Arrow	20th	3,550,000
10.	12 O'Clock High	20th	3,225,000
11.	All About Eve	20th	2,900,000
12.	Flame and the Arrow	WB	2,900,000
13.	Francis	U-I	2,900,000
14.	On the Town	M-G	2,900,000
15.	Adam's Rib	M-G	2,750,000
16.	Three Little Words	M-G	2,700,000
17.	Black Rose	20th	2,650,000
18.	Great Lover	Par	2,625,000
19.	Duchess of Idaho	M-G	2,600,000
20.	Fancy Pants	Par	2,600,000
21.	Prince of Foxes	20th	2,550,000
22.	Summer Stock	M-G	2,550,000
23.	I'll Get By	20th	2,450,000
24.	All the King's Men	Col	2,400,000
25.	Irma Goes West	Par	2,400,000
26.	Let's Dance	Par	2,400,000
27.	Tea For Two	WB	2,400,000
28.	Riding High	Par	2,350,000
29.	Sunset Boulevard	Par	2,350,000
30.	The Heiress	Par	2,300,000
31.	American Guerilla in Philippines	20th	2,275,000
32.	My Blue Heaven	20th	2,275,000
33.	Daughter of Rosie O'Grady	WB	2,250,000
34.	Rio Grande	Rep	2,250,000
35.	Winchester '73	U-I	2,250,000
36.	Key to the City	M-G	2,240,000
37.	Copper Canyon	Par	2,200,000
38.	Inspector General	WB	2,200,000
39.	Pagan Love Song	M-G	2,200,000
40.	Kettles to Town	U-I	2,175,000
41.	Third Man	SRO	2,150,000
42.	Montana	WB	2,100,000
43.	Our Very Own	RKO	2,050,000
44.	Wabash Avenue	20th	2,050,000
45.	Ambush	M-G	1,975,000
46.	Gunfighter	20th	1,950,000
47.	Oh, You Beautiful Doll	20th	1,950,000
48.	Breakthrough	WB	1,900,000
49.	Malaya	M-G	1,900,000
50.	Three Came Home	20th	1,900,000
51.	To Please a Lady	M-G	1,900,000
52.	Treasure Island	RKO	1,875,000
53.	Yellow Cab Man	M-G	1,850,000
54.	Colt .45	WB	1,800,000
55.	Bright Leaf	WB	1,750,000
56.	Mister 880	20th	1,750,000
57.	Nancy Goes to Rio	M-G	1,750,000
58.	Dear Wife	Par	1,725,000
59.	My Foolish Heart	RKO	1,725,000
60.	Chicago Deadline	Par	1,700,000
61.	Kiss Tomorrow Goodbye	WB	1,700,000
62.	Rocky Mountain	WB	1,700,000
63.	When Willie Comes Marching Home	20th	1,700,000
64.	Toast of New Orleans	M-G	1,675,000
65.	Tripoli	Par	1,650,000
66.	Capt. Carey, USA	Par	1,625,000
67.	Reformer and the Redhead	M-G	1,625,000
68.	Comanche Territory	U	1,600,000
69.	Glass Menagerie	WB	1,600,000
70.	Furies	Par	1,550,000
71.	Mrs. Mike	UA	1,550,000
72.	711 Ocean Drive	Col	1,550,000
73.	Jackpot	20th	1,525,000
74.	Caged	WB	1,500,000
75.	Eagle and the Hawk	Par	1,500,000
76.	East Side, West Side	M-G	1,500,000
77.	Young Man With a Horn	WB	1,500,000
78.	Stars in My Crown	M-G	1,475,000
79.	Two Weeks With Love	M-G	1,475,000
80.	Union Station	Par	1,425,000
81.	Always Leave 'Em Laughing	WB	1,400,000
82.	Damned Don't Cry	WB	1,400,000
83.	Louisa	U	1,400,000
84.	Three Secrets	WB	1,400,000
85.	In a Lonely Place	Col	1,375,000
86.	Life of Her Own	M-G	1,375,000
87.	No Way Out	20th	1,350,000
88.	Destination Moon	ELC	1,300,000
89.	Miniver Story	M-G	1,300,000
90.	Pretty Baby	WB	1,300,000
91.	Ticket to Tomahawk	20th	1,300,000
92.	Abbott & Costello in Foreign Legion	U	1,275,000
93.	Big Lift	20th	1,275,000
94.	Big Hangover	M-G	1,250,000
95.	Petty Girl	Col	1,250,000

Stevens and Ethel Barrymore

Continued from page 3

—hoping to get even.

So, here at the expectant hour of 3 (p. m.) and entombed within the four or five scarlet walls of my sitting room in the St. Francis, I await Mr. Ashton Stevens.

With his proverbial effectiveness, he at this moment telephones that he is downstairs, prepared for the worst and hoping for the best.

So I collect a few quires of foolscap and several sharp pencils and tell him to come on.

Mr. Stevens when he came into the room was clad from head to foot in that delicate shade of new brown so fashionable this year, and was smoking only one cigaret. At once he asked if I minded, and upon assuring him that I did not he seated himself in the most comfortable chair in the room. I said:

"Mr. Stevens, do you think that dramatic criticism is of any value? And if so, to whom?"

"It's of great value to me," he said.

"Bernard Shaw said that some time ago," I replied.

"I am glad that Shaw and I agree on one point," he answered, "but as a matter of fact I steal great pleasure in going to the theatre. I'm the most enthusiastic audience."

"Deadhead?"

"No; at Mr. Hearst's expense. I'm the best customer of the boxoffice in San Francisco. I find a wonderful satisfaction in being by nature a passionate playgoer, and in being able to talk about the play to four or 500,000 people the next morning—people who cannot answer back. I think the most pleasing form of fiction is——"

"Dramatic criticism?"

"No," he said seriously, forgetting that his third cigaret had gone out, "the drama. On the stage everything, including imagination, is, or should be, supplied by the actor. I think it is ridiculous that a popular public demands so much newspaper space for actors rather than for plays."

Parrots

"'Parrots,' you call actors, don't you?" I said, recalling an interview I happened to come across during my wanderings which amused me very much, as it suggested to Mr. Wilton Lackaye that he turn his great mentality to "penning" rather than to "parroting." I passed him the matches, and, as he started his seventh, he said: "If I'd thought twice I might have called them illuminators."

"Well," I said, "that casts a little light on your first thought."

Our hero at this moment sank back into the red brocaded cushions, made several foolish little smoke rings and said, dreamily:

"Actors are the pianofortes upon which the composer plays."

"Luckily for the composer," said I, "he seldom plays his own compositions."

"For that matter," said Mr. Stevens, "all actors are not Steinways."

"And very few authors are Beethovens," said I.

He smoked and silence was my cue.

"Mr. Stevens," I said through a cloud of smoke, hoping to discover him on the other side, "has it ever struck you that the writing time a dramatic critic devotes to a first night—from 40 minutes to one hour to two hours, according to the newspaper—is inadequate for a just consideration of a performance that has taken the dramatist a year to write, the manager several months to arrange and the actor as many months to study and rehearse?"

"The critic's time is much greater than that of the audience, for the verdict of the audience is immediate. But in this country unfortunately the hiss and boo are barred. The man that pays for his chair in the theatre is privileged to make demonstration only in the way of approval."

Mr. Stevens, having delivered himself of these pearls of thought, again sank back into the red cushions, and I, taking advantage of his serenity said:

"You perhaps don't recognize that an actor is a sensitive creature. It doesn't take great demonstrations of sound to convey to his mind that he is a success or a failure. There is no sound so terrible to an actor as silence. To a mummer who sees across the footlights a sea of eager, intelligent faces, or—which more often happens, even to the greatest— a sea of dead masks—such conveys to the actor infinitely more than the vulgar, blatant demonstrations from the galleries of countries where hissing and booing are not only tolerated but encouraged."

I then probed for more of Mr. Stevens' critorical views, and he proceeded to divulge:

"The critic who doesn't take his audience into account is an ass. He has only to stand in the lobby of the theatre and listen to 'rotten,' or 'great', or 'the best ever', or 'the worst yet'—to write a truthful account of the performance. But the genial vice of the best critics is that they insist upon having an opinion of their own."

"I suppose they feel they must earn their salary, no matter how painful," I suggested.

"The salary?"

"No, the original thought."

"It is a curious thing," continued the genial critic, "that a newspaper devotes more space to theatricals than to any other topic except perhaps the noble one of sports; and this amount of space is not, of course, given up solely on account of the author and actor."

"Neither subject would strike me as irrelevant in a page of theatricals," I ventured.

"Quite true, but the critic also counts with his editor and his public. He is not supposed to write an editorial on a comedy; in fact he is supposed to write something that in a briefer way is almost as entertaining as the comedy itself. He must first, last and all the time be readable—not alone to the actor or author, for a big newspaper is not a trade journal."

"Thank heaven," I answered.

"His service is entirely for the public."

"Tell me more, Mr. Stevens," I begged, for I was learning.

"Critics," he went on kindly, "more than any others have contributed to the inflated head of the modern actor. Critics more than managers are responsible for the ridiculous growth of mushroom stars."

"But," I said timidly, "critics, too, become stars just because of these mushrooms. Why, I've seen your name in type as big as mine."

"Perhaps that is because I write so nicely about you!"

"Oh, I'm so glad! Every little bit helps," I said with a ring of gratitude in my voice, for I was beginning to feel that my years of struggle and toil had not been wasted.

"But don't you think for a moment," went on my encourager, "that I am confounding you with mushrooms."

"Oh, no," I hastily assured him. "It's only the critics who spring up in a night that confound me with mushrooms. You've been writing about the stage too long to make an amateur's mistake. Why, you were an aged person when I made my first appearance. Really, the funniest thing you do is pose as an infant phenom. Won't you smoke?"

He then lighted his 37th cigaret and observed: "I am glad to say that in the march of civilization the best dramatic critics now receive salaries almost as great as those paid the worst actors."

Which is a fact that has often occurred to me when perusing the various efforts of the best critics.

Mr. Stevens looked around for his brown gloves, so I hastened to say:

"You know you do a great deal of harm, Ashton Stevens?"

"Harm?" he smiled.

"Yes, not to the drama, or to the actor, but to the measly little criticules who endeavor to produce your effects by awkward imitation. In their strain to be witty they frequently tackle Shakespeare as you the week before have tackled vaudeville. Important dramatic critics ought to realize their responsibilities. You know quite well, I am sure, that if you weren't an important dramatic critic I wouldn't be interviewing you—for, despite your youth and my old age, I am almost as good a judge of critics as you are of actors. That cigaret looks very short and sad, do have a tall one."

He pulled on his brown gloves at the door. Suddenly I said:

"How does it feel to take your own medicine, to be interviewed?"

His reply was thrillingly honest. He said:

"It's...."

He paraphrased General Sherman's rather thunderous estimate of war, and it did not become his browns.

Wall St.'s RKO Switch

RKO Corp. was dropped from the listings on the N. Y. Stock Exchange yesterday (Tues.) as divorcement of the major became effective. Admitted to dealings were the common shares of the new RKO Pictures Corp. and RKO Theatres Corp.

• Ticker symbol for the film outfit is RKP; RKT identifies the theatre firm.

8 War Pix Among Top '50 Grossers

For people who many industryites have repeatedly alleged do not like war pictures, filmgoers of the U. S. and Canada gobbled up a good many of them during the past year. VARIETY's current tabulation of top-grossers of 1950 shows eight films—among them "Battleground," the No. 2 coin-grabber of the year—in the war category.

Just as the flock of moneymaking Negro prejudice films last year threw askew the theory that filmgoers didn't want "problem" pictures, so the present list knocks the anti-war film idea into a peaked cap. Three of the pix are among the top 10 grossers of the year.

They are "Battleground," which got $4.550,000; "Sands of Iwo Jima," $3,900,000, and "12 O'Clock High," $3,225,000. Others on the list are "American Guerrilla in the Philippines," $2,275,000; "Breakthrough," $1,900,000; "Three Came Home," $1,900,000; "Willie Comes Marching Home," $1,700,000 and "The Big Lift," $1,275,000.

Incidentally, 20th's "No Way Out," last of the chain of Negro discrimination films, was released during 1950 and apparently suffered the usual fate of a tail-ender in a cycle. It will garner a total of only about $1,350,000 as against 20th's entry last year, "Pinky," which was fifth on the year's hit parade at $3,800,000. "Out," with only 2,000 dates so far, is intentionally being played off slowly by 20th in the hope of building interest.

Metro's "Intruder In the Dust," another 1950 release in the Negro pix series, likewise failed to show the strength of the group the previous year. It didn't even hit the $1,250,000 minimum to make the VARIETY list.

A much-publicized film in the postwar category that failed to hit the top-grosser list was Stanley Kramer's "The Men." While highly-successful from the cost-versus-income standpoint (its budget was about $420,000), it will gross only about $1,175,000.

A vogue which hit during 1950 was the pseudo-science films. First of these, Robert Lippert's "Rocketship XM" will gross domestically about $650,000, great in view of its $94,000 budget. George Pal's "Destination Moon" for Eagle Lion Classics is in color and cost more. It will gross about $1,300,000.

End of Stars and System Era

Continued from page 3

more sophisticated public has decreed that a star probably will never again be able to carry a picture on his own. Not only is the story of utmost importance, but a whole series of ingredients must be kneaded together at the right moment, it is acknowledged. Leave any of them out and no matter how big the star, the film will prove a flop or, at best, a mild success.

Gloria's Comeback

On that basis, of course, no seasoned industryite is willing to write off any player—no matter how many poor pictures in a row he's been in or how long he's been off the screen. A case in point this year, of course, is Gloria Swanson, who made a comeback in "Sunset Boulevard." The picture, which will gross about $2,350,000, has been quite successful, although its failure to do biz outside major keys has been very disappointing to Paramount.

While many studios have indicated an interest in Miss Swanson, another role hasn't materialized for her. It's obvious to any experienced filmmaker that it wasn't Miss Swanson alone that made "Sunset," but the combination of ingredients. Thus, no one wants to chance a pic without the right story—the basic and most-necessary item.

Crawford and Geigman

The experience with Miss Swanson and a few years ago with Miss Crawford in "Mildred Pierce" indicates that any of the players who've been faring badly at the b.o. in the past year or more may be quickly turned into marquee gold with the proper yarn. Miss Crawford's latter-day experience indicates how tarnished the gilt can get, however, without proper story-burnishing. She appeared in "Harriet Craig" for Columbia during the past year—a pic that didn't even produce sufficient revenue to make the VARIETY minimum ,$1,250,000 grossing list.

Ingrid Bergman, of course, is a prime example of a star who could probably gleam again with just a little pick-me-up. She climaxed a series of weakies with a real bust during the past year—"Stromboli." The film, made in Italy by her husband, Roberto Rossellini, and financed and distributed by RKO, will do a measly $600,000 in the U. S. and Canada. It has played only 2,550 engagements so far for a gross of $510,000. Few more bookings are likely outside of drive-ins, where it has been doing strangely well.

Crosby and Grant

Bing Crosby, who was in four releases that ran up a fabulous total of $21,000,000 in grosses in 1947, was represented by a single pic during the past year that will hit only a modestly good $2,350,000. It's "Riding High." "Mr. Music," Christmas release, was too late to count in the present tabulation, since most of its playdates, obviously, will be in 1951.

Cary Grant, for years a reliable b.o. magnet, appeared in only one release during the year, Metro's "Crisis." It also did too little biz to make the VARIETY list, which begins with pic grossing $1,250,000 domestically. Ginger Rogers had exactly the same experience in Warner Bros.' "Perfect Strangers."

Busy Barbara Stanwyck was in five pix. The top gross of the lot, $1,900,000, was achieved with the co-starring aid of Clark Gable in "To Please a Lady." Two of her pix, "Thelma Jordon" and "No Man of Her Own," didn't make the grade, while "Furies" did $1.550,000 and "East Side, West Side" $1,500,000. Gable, incidentally, was in one other pic, "Key to the City," which did moderately well.

Rosalind Russell was in two, both of which proved weak. One was "Woman of Distinction" (with Ray Milland and Edmund Gwenn) and the other "Tell It to the Judge" (with Robert Cummings). Gary Cooper, a once top b.o. insurer, was only in one film, "Bright Leaf," which did comparatively modest biz.

In the Money Belt

Other names in pix which didn't make the $1,250,000 grade were Richard Widmark and Gene Tierney in "Night and the City" and Widmark and Paul Douglas in "Panic in the Streets"; William Powell and Mark Stevens in "Dancing in the Dark"; Ann Sheridan in "Stella," Jane Wyman and Marlene Dietrich in Alfred Hitchcock's "Stage Fright" and Miss Wyman and Dennis Morgan in "Lady Takes a Sailor," John Garfield in "The Breaking Point," Robert Mitchum, Janet Leigh and Wendell Corey in "Holiday Affair," Claudette Colbert in "Secret Fury" and Joan Fontaine in "Born to Be Bad."

Also Dana Andrews and Gene Tierney in "Where the Sidewalk Ends" and Andrews, Farley Granger and Joan Evans in "Edge of Doom," Irene Dunne and Fred MacMurray in "Never a Dull Moment," Robert Taylor and Elizabeth Taylor in "Conspirator," Joel McCrea in "Saddle Tramp," Ronald Reagan in "Hasty Heart" and Mickey Rooney in "Quicksand."

Among the vet players who continued to show strength during the year—although the question always remains open as to how much success was due to the star and how much to the other ingredients — were Spencer Tracy in "Father of the Bride," "Adam's Rib" and "Malaya"; Clifton Webb in "Cheaper By the Dozen," John Wayne in "Iwo Jima" and "Rio Grande"; James Stewart in "Broken Arrow," "Winchester '73," "Malaya" and "Jackpot," Burt Lancaster in "Flame and the Arrow" and "Mr. 880," Gregory Peck in "12 O'Clock High" and "Gunfighter," Tyrone Power in "Black Rose," "Prince of Foxes" and "American Guerrilla in the Philippines," Bob Hope in "Great Lover" and "Fancy Pants," and Errol Flynn in "Montana" and "Rocky Mountain."

Femmes who came off well are Betty Hutton in "Annie Get Your Gun" and "Let's Dance," Bette Davis in "All About Eve," Esther Williams in "Duchess of Idaho" and "Pagan Love Song," Judy Garland in "Summer Stock," and Betty Grable in "Blue Heaven" and "Wabash Avenue."

MPAA Nixes 'Men Only' Title, So Henreid Takes Battle to the Ehibitors

Hollywood.

Motion Picture Assn. of America nixed "For Men Only," title offered by Paul Henreid and Edward Nassour for their upcoming pic, so they're taking the battle to the exhibs. MPAA said title "readily suggests some kind of cheap and sensational sex-hygiene picture," and suggested exhibs be polled to see if they didn't agree "it would not be a good title from a boxoffice standpoint."

Thus far, some 50 exhibs have replied, all backing Henreid.

MPAA letter, incidentally, revealed title had been rejected previously when submitted by other firms.

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A GAG MAN AT HOME

By EDDIE DAVIS

The Characters:
AL, a gag writer.
HELEN, his wife.
The Place:—*The bedroom of their apartment.*
The Time:—*3 A. M.*
At Rise:—*The bedroom is in semi-darkness. Helen is asleep in one of the twin beds. Al comes in from the living room, wakes up Helen, tells her:*

AL:—Baby, listen to the "yock" I just wrote!
Jones says to his wife "This morning I opened the clothes closet door, and there was a moth crying." Mrs. Jones says, "How can a moth cry?" Jones says, "It certainly can. Didn't you ever see a moth bawl?"

HELEN: And for that you wake me up 3 in the morning.

AL: I couldn't sleep until I told it to you.

HELEN: So you told it to me, now I can't sleep.

AL: Sleep? I got a great gag on sleep!
A fellow went to a doctor, said, "Doc, I can't sleep." The doctor said, "Every hour during the night, drink a glass of whiskey." The fellow says, "Will that put me to sleep?" The doctor says, "No, but it sure makes staying up a pleasure."
Is that a boff! Is that a boff!

HELEN: If you don't let me go to sleep, I'll boff you!

AL: Sorry, honey, but that's my bread and butter; besides, jokes run in my family.

HELEN: Yes, look at you.

AL: Even my mother married my father for a joke. Wait—I got a great gag on marriage!
A fellow says to a girl, "Darling, marry me. I want you! I need you around the house." The girl says, "Why? you got a heart full of love for me?" The fellow says, "No—a sink full of dirty dishes."
How is that, baby?

HELEN: It stinks! (SHE TURNS OUT THE LIGHT.)

AL: Oh, honey, it's too dark—now you won't see my gags. Wait a minute—DARK! Oh, I got a pip on that one:
A fellow and his girl were sitting in the dark. All of a sudden he saw a little red light in the corner of the room. He picks up a book and throws it at the light and the girl stopped going with him—.
Come on, honey, ask me why?

HELEN: Why?

AL: The little red light turned out to be her father's cigar.

HELEN: Ah, go to sleep. I heard that one on Berle's program.

AL: How do you like that! I haven't even got it down on paper and already he stole it.

HELEN: I think you need a psychiatrist!

AL: A PSYCHIATRIST!
A farmer went to see a psychiatrist. "Doc," he said, "My son thinks he's a cow. All day long he grazes in the grass and at night he sleeps in the barn." The psychiatrist said, "Bring him here and I'll cure him." The farmer said, "Yeah, then how will we get the milk."

HELEN: Fred Allen did that 10 years ago.

AL: I just made it up . . . and I can show you the magazine I got it from. Here's one I made up from the Saturday Evening Post:
The Straight man says, "I was to a banquet in Washington with a bunch of Congressmen and almost starved to death." The Comic says, "Why? didn't the Congressmen pass the food?" The Straight man said, "Congressmen never pass anything."

HELEN: Jack Benny did that 15 years ago.

AL: All right, how 'bout this one: Did you hear about the comedian who had five daughters?

HELEN: Eddie Cantor did that 20 years ago.

AL: Are you trying to say that I *steal* gags? When I take somebody's gag, I switch it and make it sound like a brand new gag. For instance, take this gag:
First fellow says to the second fellow, "How many hairs has a pig got?" Second fellow says, "I don't know." First fellow says, "Next time you shave yourself, count them."
Now look at the way I switch it:
First fellow says to the second fellow, "How many hairs has a monkey got?" Second fellow says, "I don't know." First fellow says, "Next time you shave, count them."
See the switch?

HELEN: Switch out the light so I can go to sleep. Got to go to the doctor in the morning.

AL: Poor kid—got to go to the doctors—DOCTORS!
A mother comes to the doctors, says, "My boy is 12 years old, and every night before he goes to sleep, he sucks on his thumb, and I can't seem to stop it. What shall I do?" The doctor says, "Every night before he goes to sleep, rub limburger on his thumb, that'll break his habit. Do that for a week and then come back and see me." A week later the woman came back. The doctor said, "Did you do what I told you?" The woman said, "Yes, I did exactly what you told me—every night, I rubbed limburger cheese on his thumb." The doctor said, "Did that stop him from sucking his thumb?" The woman said, "No! now he goes to bed with a bottle of beer and a box of crackers."
That's a boffola!—wait a minute—what do you have to see a doctor for?

HELEN: Well, if you must know, I'm going to have baby.

AL: A baby! A baby! I got a million gags about babies:
A woman had so many children that now when the stork delivers a baby, he don't drop it down the chimney. He just stands on top of the roof and yells, "Come and get it!!" The poor husband—he has so many children he's going STORK mad.

HELEN: So am I going mad!

AL: Before you do, listen to this one:
A woman had 15 children. Her husband wanted to go on a radio quiz program. He figured if she could hit the jackpot why couldn't he?

HELEN: Oh, please——

AL: Too late!
Never feed a baby milk before it goes to sleep. Because the milk turns into cheese, the cheese turns into butter, the butter turns into fat, the fat turns into sugar, the sugar turns into alcohol . . . and the first thing you know the baby wakes up with a hangover.

HELEN: STOP! STOP!

AL: Can't, baby, I'm inspired.
A politician's wife gave birth to triplets. The politician yelled, "I demand a recount."

HELEN: On my bended knee, Al——

AL: Won't do you any good!
Teacher says to little Johnnie, "Why were you late?" Johnnie said, "My mother gave birth to a bouncing baby." Teacher says, "Boy or girl?" Johnnie says, "I don't know, it hasn't stopped bouncing yet."

HELEN: Al, if you don't stop I'm going home to mother!

AL: It's better than bringing her here!
First father said, "My baby is a year old and already he's cutting his teeth." Second father says, "All babies cut their teeth when they're a year old." First father says, "With a razor blade?"

HELEN: Ohhhh! now I know why you wanted me to have a baby. You just did it for a belly-laugh.

AL: No, I just did it to put up a big front.

HELEN: That's the last straw! I've had enough!
(GETS OUT OF BED, PUTS ON A NEGLIGEE, GOES TO CLOSET AND OPENS DOOR.)
Come on out, Herman (HERMAN COMES OUT).

AL: WHO IS THIS MAN?

HELEN: My lover.

AL: YOUR LOVER!

HELEN: Yes.

AL: Speaking about lovers——
Once a lover and his girl were walking in the woods—
(HELEN BREAKS THE LAMP OVER HIS HEAD)
BLACKOUT

A Memory of John—and Deanna

Great actor, great comedian—John Barrymore's passing was a great loss. During the funeral services of a friend, Barrymore sat very seriously in a pew in the church at Forest Lawn Cemetery. When the services were over, he started to leave when an aged actor approached him.

"I knew your father, Maurice Barrymore, very well," he said, "played with him—oh, 35 years ago. Been on the boards almost 60 years."

"Really?" John said. "How old are you, sir?"

"I'm 89," replied the thespian.

"Hardly pays for you to leave," John replied, as he walked to his car and drove out.

Early in this decade while Deanna Durbin and I were playing a theatre in Boston a very persistent woman with a little girl was trying to crash backstage to see me. The doorman did his best to keep her out. However, I had ordered lunch for Deanna and myself when suddenly the door burst open and a goodly-sized woman leading an emaciated looking child, about nine, came in unannounced. No hello. No greeting of any kind. The mother pushed her child in front of me with the loudest "Sing!" you ever heard. The kid went into two choruses of one popular song and then into a few choruses of another song. When she finished, her momma just said one word to me—"Well???" I thought it only best to tell her the truth. "This child, madame, has no talent at all. Take her home, let her play with her dolls and skates. I'm sure she'll be better off leading a normal existence. She's just no good for this business, believe me." With one motion she grabbed the quavering girl fiercely, went to the door, opened it, looked back, pointed her finger at me and said, "You stink, too."

Eddie Cantor.

Notes on a French Postcard

By NORMAN READER

This year, as they did last, Parisians listened to Irving Berlin's "Annie du Far West" and went right on doing what comes naturally—for them.

Nineteen fifty will go down in the Ville de Lumiere's record book as the one in which Bing Crosby napped in the Bois and got routed out by the "flics" who didn't know him from Sinatra and cared less. It was also the year in which Paris became Broadway's honest-to-goodness Suburbia-on-the-Seine. In fact, after an afternoon in the George V bar Berlitz started teaching English to the French using a Damon Runyon omnibus as a textbook.

The Yanks—275,000 strong—stormed the boites and caves of the Champs Elysees and Montmartre only to make the signal discovery that no matter how many French cabinets go out, Maurice Chevalier and the straw boater go on forever. Also Mistinguett and Cecile Sorel.

Uncle Sam's nephews also found that the plush palaces were right there with the Big Hello, an American-type martini and a tab they were sure was the sole copyright of "21" and Soule's. During the summer rush the $2.50 room with tub was as hard to come by in Paris as a Lindy's breakfast.

The town jumped like never before with Lena Horne, Hildegarde, Josephine Baker and the American Ballet plugging away on limb and larynx for the visiting clientele's spending money and kudos. French carbons of "Harvey," "Streetcar Named Desire" and "Rose-Marie" were steady moneygetters. The American Theatre of Paris—to keep Yank colors flying—went to the post with an English version of "Knickerbocker Holiday" and got an excellent play from the local citizenry as well as the Americans.

Basket Parties Welcome

King Farouk and his entourage of 55 assorted aides gave Deauville as neat a shot in the arm as Cleopatra slipped Caesar. His flower-tossing act involving the St. Louis deb, Mimi Medart, finally folded in Biarritz, Elsa Maxwell's newest ballground for the Haute Monde.

Biarritz tradesfolk, the casinos and hoteliers enjoyed the royal holiday. The Hotel du Palais, in a burst of enterprise, built a special king-size bed to contain the royal frame and dog-eared two books on protocol while Farouk and the Windsors were in residence simultaneously. The Nile playboy ate no pork but consumed more fish than the sea lions at the Bronx Park zoo. His favorite drink—coke.

Next year Paris celebrates its 2,000th anniversary with Parisians proudly showing visitors the things that have kept the Sweetheart of the World wrinkleproof through the centuries. Americans making the pilgrimage are set for a high time with champagne corks and fireworks popping clear around the clock. If Coney Island turkey is an inseparable part of your diet, be sure to bring your own. Paris has everything but hot dogs and when they wheedle their way into the French fabric you can dim the lights, brother, because that will be the end of the world.

THE COMPO STORY

The Film Business' All-Out Program For All-Industry Welfare

By ARTHUR L. MAYER

(Executive Vice-President)

When I was in India during the war a taxicab driver once said to me: "All we need to do is to exploit our strength. If every Indian were to spit once at the same time, we could drown all the bloody British." The Indian people achieved their independence when they rediscovered the ancient adage that you must hang together or you will hang alone.

Arthur L. Mayer

We, too, in the picture business have at last had this truth hammered into our hard heads and our soft hearts. We will hang alone if we do not hang together on all such matters as discriminatory taxation by national, state or local bodies; on all forms of restrictive regulation such as censorship, building restrictions, exorbitant license fees, excessive transportation charges, or the granting of special favors to other forms of entertainment; on the dissemination of constructive publicity designed to reply to the malicious attacks and ridicule to which we are constantly subjected. These are issues where all of us as showmen see eye to eye and should hereafter fight shoulder to shoulder.

Of course COMPO is suffering birth pains. An industry that has been chaotic for 50 years cannot be remade in three months. Union was not achieved by the American colonists overnight. The path of the United Nations is strewn with brickbats, not roses. But I am convinced that when men of good will in this industry sit down together they will take whatever steps and make whatever sacrifices, personal or organizational, are necessary to unite every branch of our industry in the protection of our joint interests and the service of our country.

In the past we ourselves have been our most insidious enemies. We paraded our dirty linen in the daily press. Actors gave out with clever smart cracks, ridiculing the industry which supplied them their swimming pools and private yachts; producers referred to exhibitors as janitors; exhibitors told the public that business was lousy. We were all more intent on how to divide the gross than how to increase it. Experts in selling our product, we were rank amateurs in selling ourselves.

COMPO's program has already been fully reported in the generous columns of VARIETY—a Film Festival to reassert the leadership of motion pictures in the field of entertainment; a Starmaker Contest to build up new names and new faces; a motion picture exposition booked around the country to arouse interest among young and old in the technique of film making; a nationwide research job to ascertain the causes and to formulate a solution for some of our current difficulties; the publication of booklets presenting our side of public issues, such as "Exploding A Myth" which has already circulated over 15,000 copies; the formation of a Speakers Bureau and the preparation of speakers' kits; and many other projects designed to help both the public relations of the industry as well as its boxoffice, immediate and future.

Taking the Initiative

We are no longer content to be constantly on the defensive—explaining, protesting and seeking alibis, but determined to assert our leadership in American life as a source of entertainment, education and morale. We do not intend to be pushed around any more by anyone regardless of his high position or low intentions.

Just as soon as we heard that the National Production Authority was about to issue an order restricting theatre building without even consulting us, we felt that this was an emergency which required immediate action on our part. The only specific portion of the order against which we registered a protest was the clause restricting structural improvements or modernization to $5,000 annually. Such a regulation could inflict serious hardship on many theatres, as well as those who patronize and service them, without any benefit whatsoever in the saving of critical materials for purposes of national defense—a saving to which we pledge our unremitting support. We felt, however, that we were entitled to the same privilege now being extended to other media of communication of analyzing Government restrictions before, rather than after, they have been promulgated.

As to COMPO's right to step into such a situation, it is hard to believe that any picture man would regard an order which links the picture industry with unessential activities like gambling establishments, amusement arcades and poolrooms, as other than an intolerable blow at the prestige and public standing which we were instructed to defend and enhance. I would be unworthy of the responsibilities entrusted to me if I failed to protest against any such unwarranted libel on our position and contribution to American life.

We are being urged to cooperate with government and quasi-public agencies in the distribution and exhibition of films connected with the present crisis and to make our theatres community centers for the dissemination of information and the maintenance of public morale. I am certain that I express the sentiments of everyone in the picture business when I say that we are proud to be of service in the great battle against Communist aggression and brutality, but if we are to perform the activities assigned to us effectively we cannot be hailed as a hero in one breath and as a honkytonk in another.

To the grave emergency within our industry which brought *COMPO* into existence has now been added the even graver emergency which today confronts our country. The challenge is no longer solely to our incomes and our investments but also to all the values in life which we hold most sacred and most dear. Without freedom, everything we possess or hope to possess is valueless. I have known the men and women of this industry for 30 years. In times of peace and prosperity they are prone to fighting and feuding, but faced by peril and the threat of disaster, they will display as they have in the past, the wisdom and courage to join ranks and form a united industry consecrated to the maintenance of a united nation

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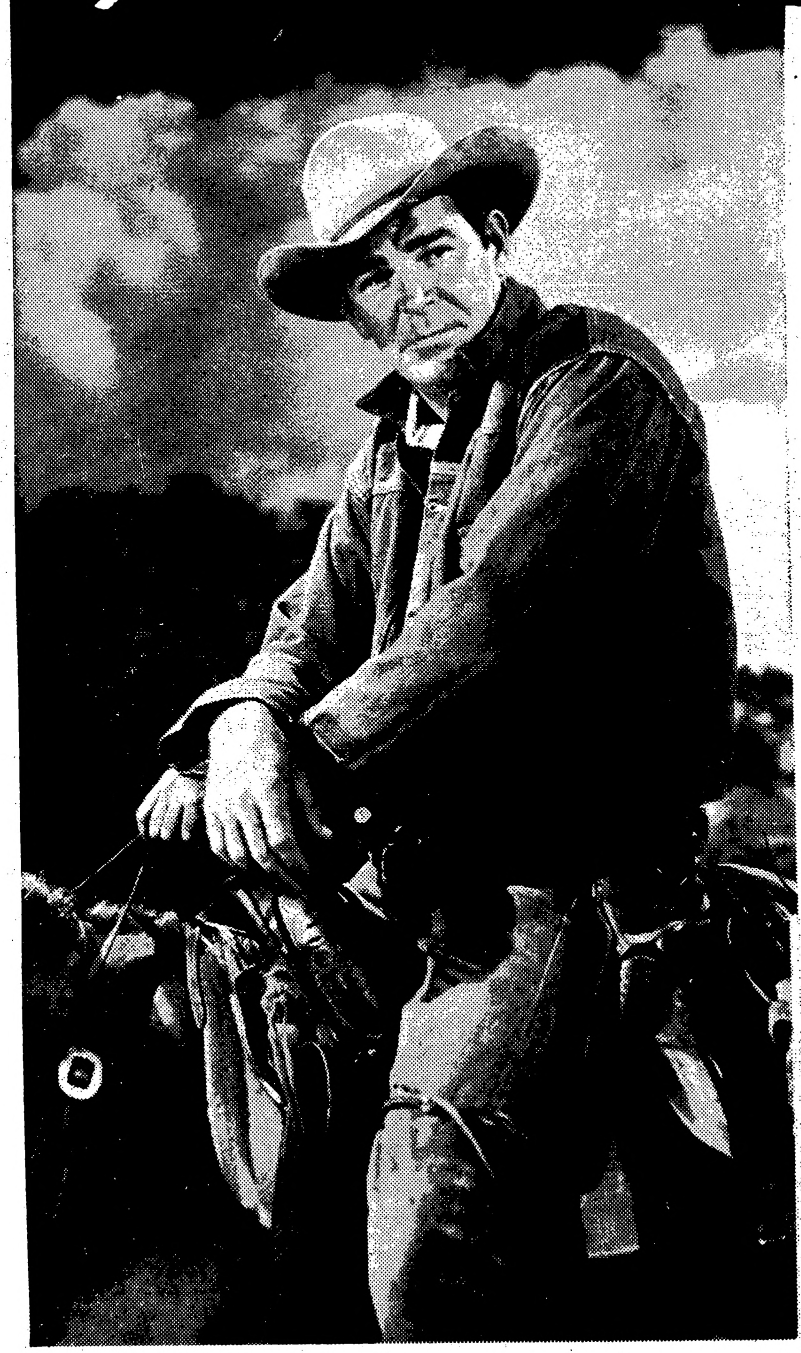

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Showmanly Usage of TV Can Help B.O.—Exhibs

Continued from page 23

tendance of and interest in concerts? Obviously not. Rather, public interest in concerts has been stimulated at home by records and broadcasts, and now, with their tastes growing ever more discriminating, concert audiences are larger, more intelligent and enthusiastic than before.

In the same way, I can envision TV in the future stimulating interest in the theatre in general and in its artists, by helping to promote a greater awareness of and appetite for entertainment of all sorts, as well as sharpening the public's critical taste in matters of entertainment. Surely if inferior, unimaginative types of TV shows abound, the screen and stage will benefit, for the public will tire of tedious fare, and if, on the other hand, TV should become one of the nation's important cultural forces, then too, the stage and screen may well be happily affected, for standards on all sides will be raised.

So I cannot say that the future looks bleak to us, no matter from what angle we look at it. Pictures at the Music Hall have not been playing off much quicker than before the TV boom. We shall have shown 14 features by the end of this year, the same number we had in 1949, and only two more than in 1948.

I do not wish to be a blind optimist, but I see no reason or excuse for pessimism, either. As I see it, we in show business may face 1951 with confidence, if we keep our standard high, for then the public, as ever, will respond to that which is best in our offerings. That always holds true at the Music Hall and it's obvious that it should elsewhere for other showmen and exhibitors.

Si Fabian Is Another Showman Who Urges Harnessing TV For Benefit of B.O.

By S. H. FABIAN

The year 1951 will be one of decision for the entire picture business, in my opinion; the year which will decide the fate of our industry for many years to come.

S. H. Fabian

That sounds rather ominous, I know, and it is meant to be exactly that. One look at the boxoffice figures of the average theatre throughout the country clearly demonstrates the accuracy of this statement.

When I say the year of decision, what I mean is that we must take counsel and adopt certain policies which will be far-reaching in their effect on our future.

With no head-hiding in the sand, we must face the tremendous competitive element that television has introduced, examine its potentials, and determine how those potentials—instead of destroying us—can be used to help us.

I think the one great thing we must never overlook is the great selling power that television offers for all commedities. It is useless to catalog the number of things television sells so well, or, being a showman, I should say so terrifically. The natural question is, can it sell theatre tickets? I say it can.

Exhibitors throughout the country have been clamoring for many months to have the producers make television trailers. We must keep the pressure on to see to it that our industry learns to utilize television to the utmost and it is to our advantage that we obtain these television trailers.

This is only one thing. The other momentous decision that must be made is the great way that television can be used in theatre television. As is known, I am a firm believer in the theory that television is something that theatres can exploit to tremendous advantage to their boxoffices. We must let the public know today that we are forward looking, eager for progress, and avid to use every new method of science and industry invention for their entertainment, information and comfort. When we were younger and our industry was younger, we did this. Theatre television presents many interesting possibilities for showmen. I would point out that motion picture theatre operators have always been looking for means for enhancing and increasing the entertainment potential of their theatres by additions to their program in the form of vaudeville, presentations, bandshows or whatever could be done to make their audiences recognize the theatre as the place of the greatest value for entertainment, recreation and pleasure.

The great quality of motion pictures can never be equalled in television. Nevertheless, as showmen, if we can enhance this entertainment quality by television programs exclusively in our theatres so as, I repeat to give more show value, we must do it. If you will remember Marcus Loew's saying, "a big show for little money," you will also recall that this is what built our great industry today.

Famous Players-Canadian Prexy Sees Other Things Besides TV Cutting in on Film Boxoffice

By JOHN J. FITZGIBBONS

Toronto.

TV or any other media which provides entertainment must be considered competition, but its draft is no stronger than any other competition being developed in all lines of entertainment where an admission price is charged—baseball, hockey, roller skating, bingo and just ordinary dancing. If we, as showmen, are to hold our own, it is necessary for us to improve and develop new ways of selling and presenting our product. Perhaps the most important is a proper and cheerful service to the people who come to our theatres. We should take a lesson from the manner in which the airlines and some of the better managed railroads and hotels concentrate on giving their paying patrons a service which makes them comfortable and happy.

J. J. Fitzgibbons

COMPO as a national institution can be valuable and certainly a constructive organization. Perhaps its greatest problem will be setting patterns of procedure that will adequately and constructively fit into the problems which are sometimes accepted as being general but, in many instances, have a local angle which requires skill and judgment as well as the consideration of political angles which can be solved only by the local exhibitor organization leaders.

With regard to the question of film rentals, production is a competitive business, just as exhibition or any other commodity that is manufactured. When a producer brings in a good boxoffice attraction, generally speaking, he has no trouble getting playing time or adequate terms. When he has a picture that is of no value to the exhibitor, either the exhibitor buys on his terms or he does not buy it at all. So that, unless the producer is a one-shot investor, he, like the exhibitor, works out his rentals on averages. In all my years in the industry I have never found it impossible to work out deals with sales managers who are willing to give and take, each of us giving consideration to the other's immediate problem.

One thing has been demonstrated by several of the major companies and that is fair and honest dealings with exhibitors has been helpful at times when product on which they spent considerable money, failed to have the boxoffice draft expected, not necessarily that they regained their full negative cost, but they certainly got back a bigger recovery than they would have had, had they been earmarked as arbitrary and unfair in their dealings with their accounts.

NW Exhib Likens TV's Boon to Usage of Radio

By HARRY B. FRENCH

Minneapolis.

Our industry, to preserve its security, must face the future with the same determination and resolve that it did right after Pearl Harbor.

My optimism for the future of the business is boundless, based on the experience that our industry leaders have met and conquered every problem to date.

Not too many years ago radio, according to many exhibitors, was the medium that would spell "Finis" to the motion picture industry. But did it? To the contrary, it proved to be one of the biggest assets of our business.

Now television rears its head. Television is here and here to stay and will get progressively better. But I don't believe for one single minute that television will ever replace the motion picture.

Theatre large screen television, in my opinion, will be a big factor in creating new audiences and certainly bring back what is referred to as "the lost audience." Television of important events and entertainment on a closed circuit, exclusive to theatres, supplementing good motion pictures will, I believe, pay off most profitably at the boxoffice.

Third dimension, even at this time, is already of major importance to our future business. Surely the industry will assist in speeding up the development of third dimension because it can easily be the "shot in the arm" that will advance the theatre business to greater heights than ever attained before. It also can provide the same impact for our business that was experienced with the advent of talking pictures.

I'm firmly of the belief that now is the time to step up advertising in all mediums—the newspapers, radio, television, billboards, in our own theatres, and every place crowds gather. The advertising dollar today will pay bigger dividends than ever before.

It's Good That Showmen Are Finally Getting Mad

By TED GAMBLE

Everyone in the industry seems very much concerned about business prospects for 1951. There have never been so many serious meetings of a private nature as well as by organizations and associations discussing the well-being of the boxoffice as during the past few months. I think this is a good sign. I say this because I believe business will be better in 1951 if all of us do something about it. In job of selling the theatre itself.

Ted Gamble

The president of one of the major picture companies recently signed his name to a statement appearing in the trade press which said and I quote: "We are using our manpower—aggressively, immediately and effectively—to bring you more pictures . . . better pictures . . . pictures carefully planned to the needs of today's market." In this same statement was the announcement that this same company would increase its production of top A pictures in 1951 by 50% over the present year. This is good news!

The hue and cry of exhibitors that we have suffered from a product condition of "too little" and "too bad" has finally resulted in some action being taken by the more aggressive leaders of production and distribution. Certainly, product has been improving but we have not had enough of it to book theatres in almost any type of situation for a sufficiently long period to regain and hold the momentum necessary to successful theatre operation.

There is the important question of timing. I personally think one of the reasons for the boxoffice slump, is that we were unable to present to the public a sufficient quantity of good pictures to start out our Fall Season after Labor Day; to interest those fans whom we traditionally lose in the summer time to return to the theatre for their weekly or semi-weekly form of entertainment.

When I look at product available for theatres for the entire month of December up until Christmas Day, then I know it's going to take more than just the Christmas attractions to get the habit working again. We cannot go through weeks at a time without having examples of top product in our theatres and expect that the movie-going habit will sustain itself.

Grew Fat and Fatuous

We went through a period during and immediately after the war that led us all to believe that the type of pictures that were being made and presented to the public were sufficiently good to hold our patronage. We were operating in a false economic atmosphere that will probably never be repeated again in our history. I think as a result of this condition we awakened too late to the fact that we were not keeping pace with the real demands of our regular patrons either as to the kind of product we were offering them or the manner in which it was presented to them. Theatres in many instances were allowed to deteriorate with respect to their appointments, their service, and in the job of selling themselves to the public. Showmanship became almost a lost art. The more aggressive exhibitors in the country have only recently been doing something on this score. I have attended a dozen meetings in the past six weeks wherein top exhibitors from all sections of the country were taking serious inventory of their own houses and evidenced an earnest desire to put them in order. These are good omens. If we can lose our self assurance, if we can get mad, we can look forward to a renewed era of excitement and prosperity in our theatres.

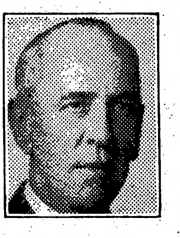
The present recession may not be without its "plus" benefits. If it puts us back on our toes and eliminates the laissez-faire that has colored too much of our thinking, we may live to look on this period as a starting point for solid progress.

United Detroit's Earl Hudson Lists 4 Surefire 'Features' That Must Hypo the Film Biz As a Whole

By E. J. HUDSON

Detroit.

A four-feature policy, with a quartet of subjects booked for an indefinite run, could do much to dissolve our industry problems. The titles of the four features are "Common Sense," "Unselfishness," "Hard Work" and "Tolerance."



Earl Hudson

The cast for each subject is every person in the industry.

For every "negative" produced in Hollywood there is an average of 200 "positives." The same ratio of positives to negatives prevails in an inventory of our industry ills and assets, but most of us are concerned too much of the time with "negatives" to project our "positives" sufficiently on the national and local levels.

No other business has within its ranks comparable skills for advertising, publicizing and exploiting its products.

The array of "positives" that are ours as an industry adds up to a fabulous total.

Product prospects for the coming year look very good in terms of quality that will give the public more entertainment in motion picture theatres than they can find elsewhere. Fulfillment of that promise on paper rests with Hollywood.

Every exhibitor and every distributor has abundant reason to rejoice about the reports of the past few months that top production executives, directors and writers are fast abandoning the former policy of "isolationism," which so many of them had, and are seeking closer personal contact with distribution and exhibition, far beyond the City Limits of Hollywood, to acquire a keener and more accurate knowledge of the changes and trends in public interest in entertainment.

There is a wealth of factual information available to the executive and creative departments of production, through distribution and exhibition, which can help Hollywood accomplish in "negatives" the triumphs in entertainment which the public will promptly convert into very gratifying "positives" at the boxoffice. It is to their credit that a substantial number of producers, directors and writers are already alert to this fact and are no longer "isolationists."

TV No Insurmountable Bogey

Television is the Grim Reaper of mediocrity on motion picture theatre screens. We cannot induce the public to pay for the *ordinary* at theatre boxoffices when the *ordinary* is available "for free" on a TV screen at home.

Our industry has a great potential asset in COMPO as a forum and coordinating agency for all segments of our business. There are many recent developments which indicate that those who have championed it so valiantly and who are fortunate in possessing long range vision which foresees its ultimate important place in our industry structure, have not yet given exhibition (particularly) time to become sufficiently acquainted with it to have an equal amount of confidence and enthusiasm.

The motion picture industry started and flourished with its stories of the problems of youth in terms of drama, romance, comedy, farce and music. Every audience saw itself in some degree in the persons of the young men and women who laughed, cried, hated and loved before them on the screen. The American public today is just as keenly interested in stories about youth, enacted by young personalities, as it was in the earlier years of motion picture entertainment. The "Star Maker Contest" proposed by Leonard Goldenson is a bull's-eye on the target of public interest and it, or its equivalents, are among the "positives" that are available to us as an industry.

Prez of Okla. Theatre Owners Details Hinterland's Concern With Advancing Candy Prices

By MORRIS LOEWENSTEIN

Oklahoma City.

There exists a decided variance in opinion of Oklahoma theatre owners as to the boxoffice prospects in the immediate future. With generally unsettled conditions, due to war; new types of competition becoming manifest from many sources, added to which are the problems of the flow and quality of picture product, and, of course, TV, the grassroots exhibitor finds much of concern to him.

Morris Loewenstein

Reaction to auction bidding is that in most instances the exhibitor, in his eagerness to prevail, overreaches himself to the point of embarrassment and either 'goes broke' or capitulates by selling out to his competitor, who finds himself heir to a new price barrier which has remained to haunt the memory of the experience.

The television and bidding problems are further aggravated by the headaches resulting from competition by skating-rinks, carnivals, football, night baseball and other sports. All of these provide competition for the entertainment dollar and eat into the budget resources of the potential theatre customer.

COMPO has received a some-

(Continued on page 65)

Gabriel Pascal

Will Present

DEBORAH KERR

and

JEAN SIMMONS

The Two Most Exciting Actresses of the Year

as

the feminine leads

of

GEORGE BERNARD SHAW'S

Two most exciting comedies

"ANDROCLES AND THE LION"

with

JEAN SIMMONS

as "Lavinia"

"THE DOCTOR'S DILEMMA"

with

DEBORAH KERR

as "Jennifer"

Showmanly Usage of TV Can Help B.O.—Exhibs

Continued from page 63

what unenthusiastic reception locally. Most exhibitors are disinterested and cool toward this public relations setup. Many feel that it may encroach upon local autonomy and damage legislative and tax measures handling, which can best come within the scope of the local level trade organizations. Also, there was initial resentment at the billing process for COMPO dues. On the other hand, the executive setup of COMPO is indisputably good and the recent tieup with a newspaper rotogravure section unquestionably is a public relations job pictures can use to re-create interest. General opinion is that COMPO should confine itself to the national level.

Much concern is being felt about the activities of Municipal Leagues over the country—and which has developed a local phase. Cities, in need of funds, are proposing occupational and other tax raising means. It is feared that, as is custom, theatres will be singled out for added tax burdens and for especial consideration of 'luxury' classification. Once this type of thinking takes hold it is almost impossible to combat and the taxes levied remain an imposition and a 'mortgage' from then on.

An interesting point of operation is being poised in the question of advancing candy prices. Some of the incentive for this growing practice comes from the fact that such tactics will react favorably toward popcorn and other longer profit merchandise. The negative view considers public reaction to being able to buy, at the old price, at the pool hall and corner drugstore. The more practical solution seems to be the stocking of lesser cost merchandise and, by such limitation, of selling items encouraging popcorn purchase without public relation conflict.

Interstate's G.M., Bob O'Donnell, Puts Accent on Disproportionate Bidding for Top Pix by 'B' Houses

By ROBERT J. O'DONNELL

Dallas.

The indication here in Texas is that 1951 should be materially better than 1950, as our over-all employment situation is nearing an all-time peak; and if the war situation becomes more active, Texas will get many training camps such as we had in 1943, 1944 and 1945.

Bob O'Donnell

"Quality of product" certainly gives me an opportunity to wax enthusiastic, because with a knowledge of the manner in which Hollywood is approaching this situation, I am confident that while we may not have a sufficient number of quality pictures, we will certainly have pictures which are outstanding in quality. We've changed the slogan "Movies Are Better Than Ever" here in Texas to "Movies Are Your Best Entertainment Buy"—a statement which we cannot help but prove.

As for getting the product, it was my original understanding that in order to bid, theatres must be comparable and have a historic background that merits being put on a competitive level. This has not been so. Theatres which do not operate in the afternoon can bid against fulltime operations; theatres that are glorified shotguns, with a fresh coat of paint and an abnormally low overhead, can secure top productions with fantastic and fabulous bidding which is beyond all reach of any consistent theatre operator—and I call your attention to the small Gopher Theatre in Minneapolis bidding for and getting "King Solomon's Mines" away from the 4,500-seat Radio City.

Bidding, has, in my opinion, deprived distribution of getting its ultimate in film rental by creating extended runs beyond all reason, which eliminates other theatres from giving it any consideration. Film rentals, in my opinion, based upon percentage, have reached an all-time high and somewhere the producers must realize that they have reached the saturation point—and cut their cloth to a different pattern.

It is discouraging to a theatre exhibitor to develop film rentals of $6,000 or $7,000 in first-run situations, which leave him with a theatre operating profit from admissions of less than 20% of the film rental. And, again, that brings out the fact that if it were not for stimulants created by merchandising candy and popcorn, the theatres today would not be able to contribute that film rental—and we have many instances where theatre have developed important film rental and were in the black only because of their other activties.

Pre-Coaxial Video

Here in Dallas we have three very fine and expensively operated television stations; one in Fort Worth which also covers this territory; one in Houston, and one in San Antonio. I understand they are operating in the black, despite the fact that the coaxial cable has not reached our territory, nor do we have many live shows other than sporting events. Definitely, television is creating inroads, because there are more than 50,000 sets in this area; and I understand that recent sales on a per diem basis have exceeded $20,000 for new television sets.

We do not feel that, as yet, television has seriously affected our fine first-run theatres, nor our best suburban theatres.

In one day in Dallas at the Cotton Bowl, on the second Saturday of the State Fair, we had a paid attendance for an afternoon game between Texas University and Oklahoma University, and a night game between Southern Methodist University and Oklahoma A & M of 156,000 people.

Sadler's Wells Ballet grossed $60,000 in Dallas on a Saturday-Sunday-Monday run; and during the Fair "South Pacific" grossed in excess of $350,00 in 16 days.

I wish I had enough time to write a book of COMPO's many virtues. In my opinion, it is of absolute necessity for the over-all good of our Industry, and it is my hope and my prayer that we will be able to find a solution to its many minor problems, and also a clean cut method of financing it. It is in my opinion, a "must."

Allied States Prexy Airs Some Sage Views, Topped by 'My Theatres Are Not for Sale'

By TRUEMAN T. REMBUSCH

Indianapolis.

The coming year should see the end of poor theatre boxoffice. The reason for my optimism is based on the fact that there are many developments for good that have been at work within our industry during the last two years.

T. T. Rembusch

Since it was necessary to first reverse the negative trend within the industry the effect of the endeavors have been slow in exhibiting positive results. The developments I speak of are the growing interest of Hollywood in the problems and needs of distribution and exhibition; the consideration that distribution is giving to many of the smaller exhibitors; the interest that all exhibitors are showing in their business. This last is most apparent at the many exhibitor conventions that I have attended during the last year.

The Council of Motion Picture Organizations is the one means our industry has of dealing collectively with our public relations problems and taxation problems. We in our industry want everything done yesterday and that is the attitude that many have taken toward COMPO. They fail to realize that COMPO is like a beautiful building in the eyes of an architect. Before that dream building can be constructed blueprints and specifications must be made, bids let and materials selected and finally that building must be built soundly piece by piece.

One of the most healthy signs of our industry's times is the increasing number of pictures that are going to be produced within the next few months. For some years now, with the shortage of product, the exhibitor has been forced to go from three changes a week to two and then to one. By a one-change-a-week policy we have said to our regular patrons—you can come to the theatre only once a week. Movie-going is a habit. We can only reestablish that habit if we have a sufficient selection of pictures sufficiently often to entice the public time after time into our theatres.

Frankly, one of the practices within the industry that has caused 90% of the industry's trouble is penalty selling of motion pictures. That is, selling where the exhibitor is penalized either through increased precedents, or sliding scales in favor of the distributor. Such penalty selling kills initiative, destroys incentive and encourages lethargy of operation. In every other industry the more you sell the more reward the retailer receives by way of discounts. Surely there are enough brains within the distribution branch of our business to lick this all important industry problem.

The most regrettable result of this whole condition is the millions of movie patrons that aren't sold that could be sold. For instance, recently I talked to an exhibitor and he told me about a picture that he had bought flat for $100. He felt encouraged to increase his advertising budget substantially and to include a tricky exploitation stunt. For his efforts he received sufficient returns at his boxoffice to pay for his additional expense and to give him a tidy profit. On the other hand, another distributor with an equal picture insisted that this same exhibitor play on per centage. The exhibitor offered $100 flat for the picture, which offer the distributor refused. The exhibitor finally agreed and put the picture on cold. The distributor garnered as his share of the gross $89.30, spent $30 for a checker and ended up with a net film rental of $59.30. As long as distribution wants penalty percentage rather than money the same destructive force will be at work within our industry.

This same theatre reputation can be developed nationally by exhibition and when it is it will pay off in dollars for the industry.

The industry has a long up-hill job before it. However, I believe that we have already reversed the downward trend and by consistent hard work in the right direction "forgetting the fast buck for the long pull" the future of the industry is very bright. *My theatres are not for sale.*

Chi Exhib Looks Askance At Dated Pic Stars, Video

By EDWIN SILVERMAN

Chicago.

Anybody who could make a positive statement concerning boxoffice prospects for the next year would, indeed, be a seer. Too many possible tangents prevent a sound analytical prediction.

The quality of product by and large is better than it was a year ago. Still, many of the pictures are affected by stars really too old to play the parts properly. Perhaps it would be better to save some of this high star salary and employ part of the saving in extra advertising.

Even though war jitters and economic dislocation do affect the b.o., the prime damage is done by TV in that it keeps people away from theatres, and furthermore the apathy of the industry in harnessing the possible advantages of television permits the first effect of television to be more pronounced than it otherwise would.

It seems to me the next year is one for realism. It we cannot increase our grosses we must decrease our operating costs—cut the cloth to fit the pattern. People who have been fortunate enough to draw large salaries or incomes from the industry for a period of years should be content to drastically curtail their emolument until the industry has recovered from the shock.

Wilby-Kincey Prez Fed Up on Problem Pix, Minimizes TV, Accents Building Up Our 40-60 Million Fans

By R. B. WILBY

Atlanta.

When a Southerner gets chatty, he gets verbose, so let's go at some of our problems here fast and get chatty about them later. There are six broad categories that can serve to at least in part summarize exhibitor problems and viewpoints:

Bob Wilby

1. Boxoffice prospects for next year should be improved, especially for us. The tendency toward inflation should improve our gross. We've also got a flood of armed forces trainees here, which should help appreciably. I'm talking about gross, not net. Inflation will hurt our net, even though it improves the gross.

2. Quality of product is one of the most important exhibitor problems, but it's all in Hollywood's hands. Maybe sometime the producers will make their best effort to make amusement for the mass of American people, instead of using their best effort for Oscars, critics, causes, or self-expression. I'm fed up with the problem pictures revolving around race and the psychological dramas and studies in psychiatry, and some more of that.

3. All of the old problems exhibitors have had to contend with are facing us now, plus some possible new ones. One of the old ones that's come back is that which we had during the war of being "non-essential" in a short labor market. There may also be the accentuation of the problem of buying film in a short market from an industry that's shown itself to be highly opportunistic in the past.

4. Competition from television and other sources is, of course, giving the marginal theatre a beating, especially where television is on the cable. We here aren't having too much trouble from video, and as to the other forms of competition, they may turn out to be allies against TV even though they hurt now. TV, because it keeps the people at home, hurts most.

6. There is a need for maintaining the good name of our industry at a national level. COMPO was organized for this purpose, and there is a job for it to do if it will only settle down to doing it. But there's no need for COMPO at a local or even a state level. We neither need nor want it at these points; COMPO is needed at the national level.

exhibitor situation here in as brief a manner as possible. However, I've got a few words to say about the bugaboo of television which I think are pertinent.

Actually theatres require three things of the patron: the admission price, the inconvenience of going to the theatre, and the time spent at the theatre. Very frequently the second or the third or the two, in combination, are much greater deterrents to attendance than the first. These last two elements are as great for the little marginal theatre as for the really good one with the "important" picture. So it is to be expected that television, with its greater convenience and less loss of time—at least in coming and going—would hurt those most.

I cannot see theatre television. One of the fundamentals of the success of motion picture theatres has been the fact that the patron could come at practically any time he pleased, over a period of time—from two days to three weeks, depending upon the theatre and the community. That he prized that right to come when he pleased and see the same show was rather definitely proven to Spyros Skouras at the Roxy theatre in New York recently with his noble "reserved seat" experiment with "All About Eve."

But theatre television would be one single attraction, mixed in with the full week's run, which would not be repeated. Maybe that's a good business to be in, but it isn't our business, and it still throws away one of our biggest assets. Any enterprise which is getting some 40 to 60 million customers a week should not destroy that which the customers have been buying to chase off after some newfangled idea.

This is fundamentally a good business. If we will start making product with the idea that the first virtue is that it be that which people wish to buy; if we quit worrying unduly about television and what it's doing; if we call off the long-standing civil war between exhibitors as a group and distribution, and among exhibitor organizations, and if we actually go to work to develop the best in the business, then it will be a lot better business.

Floridian Details Some of the Opposition Facing Any Exhib Today; Means Must Sell Harder

By MITCHELL WOLFSON

(Co-owner, Wometco Theatres. Circuit also operates WTVJ, Miami's only television station)

Miami.

Just call south Florida "Competition, U. S. A." We've got dog tracks, horse tracks, miles of bathing beaches, a fisherman's paradise, 16m movies free in hotels and trailer camps, boat rides, carnivals, youth centres that go commercial and put on shows with $1 admission, kiddie amusement parks, alligator farms, monkey jungles, rare bird aviaries, city and county-owned auditoriums presenting shows, ice rinks, roller rinks, bowling alleys—not to mention being overseated so far as picture theatres are concerned.

This means only that movies have got to be good and have got to be sold.

I believe that many producers are convinced that more "A" product is necessary to overcome increasing competition to movies and less entertainment purchasing power; therefore the present trend toward better product should continue.

As for the competition, there is no question but that during the first months of ownership of a TV set a family goes to the cinema less often. Generally, TV seeks its own level and no longer commands almost all the leisure time. More important, the television medium can be used with good results to promote movies. Children and or parents see the movie trailers on TV and the desire to see the movie is created in their home to the extent impossible for the newspapers and radio combined to even approach.

From time to time the theatres sponsor special programs to promote TV movies. Typical of these was a remote telecast from in front of the Miami theatre for an on-the-spot interview of some men who had "just returned from a rocket trip to the moon"—this to promote "Destination Moon." It was done in tongue-in-cheek fashion the night before our pic opened. Had big opening day but the picture itself didn't have staying power so business fell off after another day.

In general, I foresee a great future for pictures in years yet to come, and it will stem from one of the things that is hitting boxoffices hardest now—babies. Many families are forced to stay away from theatres because they cannot get, or cannot afford, baby sitters—and grandma isn't always available.

Thousands upon thousands of new families have been created since the war, and catering to baby has become a bigger business than ever. It won't be long before these babies will be teen-agers, moviegoers, as we know that our best customers are those from the teens to 30.

this ad is
JUST FOR
VARIETY
good luck
on your
45th
anniversary!
the
Prize
Baby

Indian Territory
(SONGS)

Columbia release of Gene Autry (Armand Schaefer) production. Stars Autry; features Gail Davis, Kirby Grant, James Griffith, Philip Van Zandt, Pat Collins, Roy Gorlon, Pat Buttram. Directed by John English. Screenplay, Norman S. Hall; camera, William Bradford; editor, James Sweeney; musical director, Mischa Bakaleinikoff. At New York theatre, N. Y., dual, week of Dec. 26, 50. Running time, **70 MINS.**

Gene Autry	Gene Autry
Shadrach Jones	Pat Buttram
Melody Colton	Gail Davis
Lt. Randolph Mason	Kirby Grant
Apache Kid	James Griffith
Curt Raidler	Philip Van Zandt
Jim Colton	Pat Collins
Major Farrell	Roy Gordon
Soma	Charles Stevens
Captain Wallace	Robert Carson

"Indian Territory," Gene Autry's newest oatuner, is a breezy entry for the action market. Well larded with such time-tested ingredients as Injuns, wagon train raids and gun battles, the film should please both Autry fans and the average hoss-opera devotee.

In the Reconstruction era following the Civil War, ex-Confederate cavalryman Autry joins the Union army in an undercover capacity. His mission is to help put down frontier forays of marauding Indians who are led by a former Austrian army officer. A good-natured feud between Autry and Kirby Grant, a Union lieutenant; plus a grimmer vendetta with renegade redman James Griffith, augment the picture's central theme.

Autry scores in the action sequences and also clicks, per usual, in warbling a couple of ditties. Kirby Grant proves a virile fistic sparring partner for the star. Philip Van Zandt, however, is inclined to overact as the Austrian leader of the Apache outlaws. Pat Buttram's comedy antics afford a nice contrast to the sterner side of the Norman S. Hall screenplay.

Direction of John English is good as is the camerawork of William Bradford. Producer Armand Schaefer endowed the modest budgeter with maximum values. James Sweeney edited the print to a tight 70 minutes. *Gilb.*

The Steel Helmet

Hollywood, Dec. 27.

Lippert Pictures release of Samuel Fuller production. Stars Robert Hutton, Steve Brodie, James Edwards; features Richard Loo, Sid Melton, Richard Monahan, William Chun, Harold Fong, and introduces Gene Evans. Written and directed by Samuel Fuller; camera, Ernest W. Miller; editor, Philip Cahn; music, Paul Dunlap. Previewed Dec. 26, '50. Running time, **84 MINS.**

Private Bronte	Robert Hutton
Lieut. Driscoll	Steve Brodie
Corp. Thompson	James Edwards
Sgt. Tanaka	Richard Loo
Second G.I.	Sid Melton
Pvt. Baldy	Richard Monahan
Short Round	William Chun
The Red	Harold Fong
First G. I.	Neyle Morrow
Second Lieut.	Lynn Stallmaster

and introducing
Gene Evans as Sergeant Zack

Lippert Pictures has what would seem a sure money film in "The Steel Helmet." It pinpoints the Korean fighting in a grim, hardhitting tale that is excellently told.

Timely exploitation values are supplied in a story that makes no bid for obvious sensationalism, yet has it. Strong selling factors will overcame to considerable extent the lack of marquee strength and, properly used, can stir up a good b.o. play.

Plotting follows the current vogue of concentrating on the personal involvement of a small group, rather than encompassing whole armies at war. Technique permits well-rounded development of characters and a strong impact on viewers even though turned out on a modest budget.

Samuel Fuller, who wrote, produced and directed, starts his footage grimly. A veteran top sergeant is the sole survivor of a small patrol, bound and murdered by North Koreans. He and a young native boy, who freed him, start back for the lines. They are soon joined by a Negro medic, sole survivor of another group. Trio encounters a patrol of green GI's, help them out of an ambush and go along to establish an observation post in a Korean temple. There they help direct artillery fire and capture a North Korean major hiding out in the temple.

Human element is strongly pointed up in developing each of the characters, a fact that adds to the big shocker scene when the Red captive is gunned down by the sergeant after the little boy is killed. This scene, along with several others, first required War Department approval before rating a Production Code okay. The Negro, Nisei and conscientious objector problems are discussed without soap-boxing, being part of the characters making up the patrol.

Film serves to introduce Gene Evans as the sergeant, a vet of World War II, a tough man who is interested in staying alive, and hardened to the impact of warfare. His portrayal pulls no punches. Robert Hutton, a conscientious objector in the last war but now willing to fight against communism; Steve Brodie, the lieutenant who used pull to stay out of combat previously; James Edwards, the Negro medic, and Richard Loo, a heroic Nisei, are the other principals who add to the rugged realism.

William Chun, moppet new to films, supplies a warm naturalism to the young native who becomes attached to the sergeant. Richard Monahan, bald GI, Sid Melton, Harold Fong, the red prisoner, and the others do their part in making this a worthy war film entry.

There is only minor use of actual combat footage in the picture, clips being held to those showing artillery barrages being directed on target from the observation post. Even without actual battle scenes, Fuller gets in a full flavor of combat, the U. S. Infantry and the men who are the foot soldiers.

With associate producer William Berke, production achieves its aims of delivering a grim account of warfare and the technical contributions are firstrate. Lensing, music score, editing, special effects and other credits are excellent. *Brog.*

Prehistoric Women
(COLOR)

Eagle Lion Release of Alliance (Albert J. Cohen, in association with Sam X. Abarbanel) production. Features Laurette Luez, Alan Nixon. Directed by Gregg Dallas. Screenplay, Abarbanel, Dallas; camera (Cinecolor), Lionel Lindon; music, Raoul Kraushaar; editor, James Graham; dances, Bella Lewitsky. At Palace, N. Y., Dec. 28, '50. Running Time, **74 MINS.**

Tigri	Laurette Luez
Engor	Allan Nixon
Lotee	Joan Shawlee
Eras	Judy Landon
Arva	Mara Lynn
Nika	Jo Carroll Dennison
Tulle	Kerry Vaughn
Ruig	Tony Devlin
Adh	James Summers
Kama	Dennis Dengate
Tana	Jeanne Sorel
Guaddi	Johann Peturrson
Tribe Leader	John Merrick
Wise Old Lady	Janet Scott

With good exploitation values, "Prehistoric Women" should serve its purpose on the lower end of a double bill. As the label implies, it's a tale of femmes before there was anything resembling civilization, and with a load of sparsely dressed lookers and males in leopard skins, it can get some b.o. response.

The yarn is somewhat ludicrous. The femmes in the picture sport permanents and their lip-rouge is very evident in Cinecolor. As for dialog, there's a series of grunts, but a narrator weaves a fairly thin story telling of a group of women who broke away from a prehistoric tribe, and formed a group of their own. Eventually, there's a need for men, if the group is to perpetuate itself, and the girls go about looking for husbands in the most primitive manner. They nab some good-looking hunters, and eventually form a rapport with them which enables them to beat extinction.

There are some sections of the film that should be required viewing for boy scouts. One man discovers how to make a fire, and ultimately learns the virtue of roast tiger. There are a couple of good sequences of a hunt, and a few scenic shots that hold interest. But storywise, it's too elementary to be taken seriously on any count.

Film looks constructed along economic lines. It's all outdoors and any sets look like they might have come from an old Tarzan pic.

There are no names for marquee display. General run of audience won't be familiar with most of the players, but they're generally restful on the optics. Direction is adequate for the requirements of the plot, and the photography makes par for the outdoor course. *Jose.*

Korea Patrol

Hollywood, Dec. 26.

Eagle Lion Classics release of Walter Shenson production. Features Richard Emory, Benson Fong, Al Eben, Li Sun, Teri Duna, Danny Davenport, Wong Artarne, Harold Fong. Directed by Max Nosseck. Story and screenplay, Kenneth G. Brown, Walter Shenson; camera, Elmer Dyer; editor, Norman Cerf. Previewed Dec. 26, '50. Running time **59 MINS.**

Lieutenant Craig	Richard Emory
Sergeant Abrams	Al Eben
Kim	Benson Fong
Ching	Li Sun
The Girl	Teri Duna
Corporal Dykes	Danny Davenport
Murphy	Wong Artarne
Lee	Harold Fong
Captain Green	John V. Close
Major Wald	Richard Barron

As another in the cycle of films upcoming on the Korean fighting, "Korea Patrol" falls heir to a natural exploitation peg that gives it good chances in the ballyhoo houses. Turned out on a short budget and fast shooting time, it bears plenty of evidence of the quick origin, but is still good filmfare for the exploitation market.

Film bears the indie label of Jack Schwarz Productions, and, other than UN meeting clips and some spliced-in war footage, was entirely made in Hollywood. General okay effect was achieved by concentrating action on a small six-man patrol given the dangerous duty of demolishing a bridge that North Koreans will use to move in troops shortly after the June start of hostilities.

Walter Shenson produced and did the original script with Kenneth G. Brown. For its purposes, story is acceptable, even though dialog could have been better. Director Max Nosseck and the players sharpen the action, and considerable suspense is built up during the 59 minutes.

Opening uses a three-minute clip of the UN in action and then jumps to South Korea as impersonated by the Hollywood hills. The patrol, headed by Richard Emory, is ordered to destroy the bridge, and footage puts the players through some stern stuff before the three remaining members of the small band reach their objective and carry out orders.

Emory is satisfactory as the lieutenant and Benson Fong does well as a Korean scout helping accomplish the mission. Al Eben, Li Sun, Danny Davenport, Wong Artarne and Harold Fong are okay. Teri Duna has a small spot as a native girl picked up on the way.

The Eagle Lion Classics release rates acceptable technical assists. Editing is good in the brief authentic war scenes, even though clips do not always match the photography of Elmer Dyer. Music score by Alexander Gerens is properly used. *Brog.*

Miniature Reviews

"Indian Territory" (Col). Breezy Gene Autry starrer for action market.

"The Steel Helmet" (Lippert). Solid Korean War feature, with excellent b.o. chances.

"Prehistoric Women" (EL) (Color). Elementary exhibit of guys and dolls in leopard skins. Okay for dualers.

"Korea Patrol" (ELC). Okay exploitation feature on opening of Korean War.

Monte Carlo Dice

Continued from page 3

take averages before stretching limits upward. After all, they point out, they are ready and anxious to give suckers 10 or more times that much action at roulette and other games.

At this season there's only enough trade to keep one of the crap layouts operating at far end of the cavernous red and gilt main salon of the Casino. Croupiers chant in a mixture of French ("faites vos jeux" and "rien na vas plus") and Reno-style ("nine is the number" and "Eighta from Decatuh, make your bets" and "new shooter coming out!") Neat little cards giving the craps rules in English, French or Italian, to suit the customer, and backed with columns for system players to record play and takings, are handed out to all comers.

Croupiers are also ready and willing to take time to explain play to any anxious to learn and report they have found Italians the most interested among Europeans. A few Romans have made avid players and stack up, in croupier's estimation, with best of the New York and Hollywood visitors. Among the latter, Errol Flynn has been a recent regular at the dice layout. "He's won back most of the money his new father-in-law, Mr. Wymore, has been losing," it was reported. Keeps it in the family.

No Payoff on Treys

The Monte Carlo craps layouts bear the name of a Detroit manufacturer, but except for original complete table imported from state side, additional setups have been locally manufactured and are only covered with American green cloth. One variation is no payoff on threes; on that variety of crap, house picks up everything, including "wrong" bets.

Casino management admits its principal problem these days is to locate and bring to Monte a new crop of the sort of bigtime suckers who made Monaco resort famous from 1861, when Casino was built, until World War I, when the big dough began to fade. Since World War II, ruinous income taxes in U. S., England and most other countries, and foreign exchange restrictions preventing even rich gamblers from taking their dough along with them when they travel, have cut things way down. One indication of decline is that the Casino, which used to employ 3,000, now hires about a third of that. But premises still include a full-sized theatre, presenting big-scale musical shows in season; a smaller concert hall, a gourmet restaurant and the inimitable sight of the strange crop of steady system players, male and female, who have been inhabiting the place as long as anyone can remember—and who look pretty well down their noses at anything as brash as "les craps."

But the head office is much pleased with publicity results of their introduction of the U. S. style gambling and still hope it may produce major income—later, when they're surer of the house's probabilities.

Top Pix Admen

Continued from page 12

them better, make them at a price that will fit into today's market (we must recognize that the war business is a thing of the past), and then merchandise them properly. I realize that this sounds like a producer who wanted to make a comedy picture, who asked for a script full of belly laughs but, nevertheless I believe the core of our whole problem lies in the above.

I very definitely feel that the industry has washed out the glamor that used to make people think and talk pix. Why kid ourselves? One of the basic attractions of movies is the fact that the people of this country thought of our stars as beings out of this world, and not normal everyday neighbors. We may not like the reasons for this attraction, but I think the pendulum has swung much too far in trying to make all of our stars and personalities sound like the guy in the grocery store on the corner.

Industry A 'Whipping Boy'

I believe that our industry has permitted itself to become a whipping boy for every type of pressure group, women's clubs, religious organizations, etc. I don't think this has helped our industry. I think it has hurt, and hurt badly. I believe that we are as entitled to the same constitutional privileges of freedom of the screen, and by this I do not mean license, as press, radio, book publishing, magazines, etc. We have done one of the greatest jobs of self-censorship in the history of American industry—many times at a great cost to ourselves in income. This, however, doesn't seem to be enough. Every time anyone wants to make a reputation for themselves, they try and do a job of criticizing our Industry, and instead of fighting back, we duck and run. This is one of the most serious things that's wrong with our Industry. Our Industry today must prove that it can deliver entertainment that cannot be seen anywhere else, whether it is on television, radio or the stage. Samples of this kind of entertainment are "Samson and Delilah" and "King Solomon's Mines." We must not only give them spectacle, but we ought to be free to move into new fields without having to account to every pressure group. I think that we, as an Industry, have as high a standard of morals or ethics as any other industry in the country, and we ought to stand up and say so.

I think film advertising has become filled with cliches and bromides. I believe one of the key reasons for this is that every time new ad approaches are tried, the exhibitors either resist them or refuse to use them. I don't think we have to throw out all of the old basic approaches. There can't be any general rule because the old basic approaches work very well on certain types of pictures, and it would be silly to waste all of the years of successful experiment with them, but there should be a continuing effort to develop new approaches, even with some risk involved.

I definitely favor a research project to learn what has changed public attitude on films. Many people in our Industry sneer at research and figure our whole Industry can be played "by ear." I don't believe this. I don't think our Industry can be played by statistics either. I think we need a combination of both. Business is not good, and that's one of the best reasons I know for finding out why business is not good.

Improved Public Relations

I do think Industry public relations have been better during the past year. I don't think it has reflected itself at the boxoffice by better business, because the entertainment dollar is not only being shrunk by outside pressures, such as the availability of automobiles, which have reached their peak in history, the availability of fundamental items like refrigerators, homes, stoves, television sets, etc. All of the money spent for the above leaves less money to be spent on entertainment of all sorts. The nation had become tremendously hungry during the war years for these products, and when they became available, they were first in order of priority for spending. Not only is the entertainment dollar smaller for all fields of entertainment, but the entertainment dollar is now being split up into many more pieces, with the greatest encroachment being in the field of television, night baseball, night racetracks, etc. Many people are either sneering at television, or are trying to ignore it. The facts of the matter show that there are, at present, over 9,000,000 sets in this country, with approximately 21-28,000,000 minimum listeners. What they see on television is "for free." Even if the stuff isn't as good as movies, it is still going to keep a tremendous number of people away. The statistics don't frighten me particularly, especially when you remember that we are a country of over 150,000,000 people, and that on a top "A" picture grossing $4,000,000, we have reached, in the past, somewhere between 20-25,000,000. I think there is enough room for a very healthy Motion Picture Industry, if all branches of the industry get together and fight for it. We just will not succeed by using the methods we have used up to this point. The Motion Picture Industry is going to change in every phase, whether we like it or not, because the competition is tougher and the competition is going to compel us to change.

I have pushed my favorite COMPO project, namely, that of an annual festival with tie-ins in every city in the United States and national cooperation in Hollywood and New York.

I would also like to sound off on one other opinion regarding the Motion Picture Industry. I think we have a two-fold job to perform. No. 1, is to gauge public taste and to cater to that public taste in the best way we know how. We are in the business of entertainment, and we ought not to permit anyone to sneer at us because we are a popular art and a mass medium. I think we have a secondary purpose, namely, to improve public taste wherever possible, and in this area, we should be constantly making pictures of outstanding classics, novels, plays, as well as pioneering in fields of information. These latter pictures, however, should be made on a frank experimental basis, with costs and expectations based on this knowledge.

To sum up, I am in the picture business because I think it is a great business. I think there will be a successful Motion Picture business in spite of the pallbearers, but it will be a business considerably different than the one we are in today.

Alleges Par Failed To Return Dog, Asks 125G

Hollywood.

Paramount shrugged off a $125,000 suit filed by a Denver beauty parlor operator charging the studio "kidnaped" her pet fox terrier, used it in "Emperor Waltz" and then refused to return it.

Suit specified canine was "stolen" in January, 1948. Studio pointed out film was finished Sept. 21, 1946.

RKO's Slip Since '46

Decline in theatre business from its 1946 peak is reflected in a report from the RKO chain on income and admissions over a five-year period beginning in 1945.

Circuit's revenue amounted to $39,391,223 on 86,214,999 admissions in 1945; $46,673,549 on 94,137,204 admissions in 1946; $45,087,661 on 86,090,981 admissions in 1947; $40,636,219 on 79,817,019 admissions in 1948, and $37,293,516 on 72,217,303 admissions in 1949.

L.A. Perks; 'Yesterday' Wow $55,000, 'Heaven' Bright 50G, 'Dallas' 45G, 'Harvey' Lush 14G, 'Trio' Record 7G

Los Angeles.

First-run biz is hitting a socko pace during the Xmas-New Year's holiday week, only matched by lush war days. Resounding figures are being registered in most spots, and those theatres that now are lagging with holdovers are bringing in new bills over the weekend to get on the boxoffice bandwagon.

Top coin is going to "Born Yesterday," smasheroo $55,000 or near in two houses. "For Heaven's Sake" looks brisk $50,000 in five spots while "Dallas" shapes smart $45,000 or close in three sites. Equally big is "Harvey" with $14,000 in initial round at the smaller Carthay.

Fine $30,000 is expected for "Frenchie" in five sites. "Trio" hit record $7,000 in first week at smallseater Beverly Canon. "Magnificent Yankee" showcasing at Four Star is pushing up to solid $7,500 in second week. "Cyrano" jumped to biggest take of roadshow run at small Fine Arts, sock $12,000 for sixth session. Billy Eckstine is tilting "Hostile Country" to great $30,000 at Orpheum.

Estimates for Last Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10) —"For Heaven's Sake" (20th) (2d wk). Started second frame Jan. 1 after brisk $50,000 last week.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10) —"Dallas" (WB) (2d wk). Into second session Dec. 30 after smart $45,000 last week.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Pagan Love Song" (M-G). Opened Dec. 29. Last week, "Two Weeks With Love" (M-G) (2d wk-6 days), closed with only $13,000.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-$1)—"Born Yesterday" (Col) (2d wk). Into second round Jan. 1 after smash $55,000 last week.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 50-$1) "Let's Dance" (Par) (3d wk) and "California Passage" (Rep). Added latter pic for week started Jan. 1. Last week, with "Trail Robin Hood" (Rep), soft $15,500.

Orpheum, Hawaii, Beverly Hills Music Hall (Metropolitan) (2,210; 1,106; 855; 70-$1.10)—"Mrs. O'Malley and Mr. Malone" (M-G) and "Call for Klondike" (Mono). Opened Jan. 2. Last week, (Orpheum only), "Hostile Country" (Lip) with Billy Eckstine onstage (8 days), great $30,000. Eight days "Hamlet" (U) in other two sites, thin $3,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) 2,100; 1,370; 885; 880; 1,145; 70-$1.10) — "Frenchie" (U). Held through Jan. 3 for three extra days, with "Rogue's River" (EL) and "Second Face" (EL) opening Jan. 4. Seven days on "Frenchie" fine $30,000.

Beverly Canon (ABC) (520; $1.20) —"Trio" (Par) (2d wk). Heading for second week high after new record of $7,000 in first stanza. In for run.

Four Star (UA) (900; 70-90)— "Magnificent Yankee" (M-G) (2d wk). Now in second week after nice $6,000 in first frame.

Fine Arts (FWC) (677; $1.20-$2.40)—"Cyrano" (UA) (7th wk). Into seventh frame Jan. 2. Last week, sock $12,000.

Carthay (FWC) (1,518; 85-$1.50) —"Harvey" (U) (2d wk). Started second session Jan. 1 after big $14,000 last week.

Zinneman-Kramer Deal

Hollywood.

Deal is near inking stage for Fred Zinneman to join Stanley Kramer on a participation deal. All major details are agreed upon.

Zinneman, who directed "The Man" for Kramer, would make three pix under pact starting Feb. 1. First would be either "High Noon" or "The Children," both scripted by Carl Foreman, who scripted "Men."

SNAPER REBUILDS

Empire theatre, South Amboy, N. J., destroyed by the munitions ship explosion which rocked the town last spring, will be replaced shortly, according to Wilbur Snaper, who operated the house along with four others in the state.

Snaper said plans are set for a $200,000 project, to seat about 700. Michael De Angelis, of Rochester, N. Y., is the architect.

Scribe Jobs Dip

Hollywood.

Total of 206 writers and 53 writer-directors were employed by the major film studios during 1950, according to a bulletin issued by the Screen Writers Guild.

An additional 145 worked for indie producers, 61 were employed on documentaries and television, and 30 more held non-scripting jobs in indie productions, a year's total of 495, or 26 less than the number reported on Dec. 19 last year.

Denver Strong; 'Music' Hot 13G

Denver.

Business got a real spurt over the Christmas holiday at most of the first-runs, three films holding over. "King Solomon's Mines" stayed over at the Broadway while "Mr. Music" was strong enough at the Denham to stay. "For Heaven's Sake" with "Savage Horde" at the Denver and Esquire, got top money but just good. The Orpheum, with "Pagan Love Song" stays to give the house a New Year opening.

Estimates for Last Week

Aladdin (Fox) (1,400; 40-80) — "Breakthrough" (WB) and "Bandit Queen" (Lip). Day-date with Tabor, Webber. Fine $4,000.

Broadway (Wolfberg) (1,500; 40-80) — "King Solomon's Mines" (M-G) (2d wk). Last week, smash $15,000.

Denham (Cockrill) (1,750; 40-80) —"Mr. Music" (Par) (2d wk). Last week, big $13,000.

Denver (Fox) (2,525; 40-80) — "For Heaven's Sake" (20th) and "Savage Horde" (Rep), day-date with Esquire. Good $13,000.

Esquire (Fox) (742; 40-80) — "For Heaven's Sake" (20th) and "Savage Horde" (Rep), also Denver. Good $2,500.

Orpheum (RKO) (2,600; 40-80)— "Pagan Love Song" (M-G) and "Experiment Alcatraz" (RKO) (2d wk). Last week, nice $13,000.

Paramount (Fox) (2,200; 40-80)— "Fireball" (20th) and "Hit Parade of 1951" (Rep). Poor $5,000.

Rialto (Fox) (878; 40-80) — "Southside 1-1000" (Mono) and "Spook Busters" (Mono). Good $3,000.

Tabor (Fox) (1,967; 40-80) — "Breakthrough" (WB) and "Bandit Queen" (Lip), also Aladdin, Webber. Fine $5,000.

Vogue (Pike) (600; 60-80) — "Nicholas Nickleby" (U). Fair $2,000.

Webber (Fox) (750; 40-80) — "Breakthrough" (WB) and "Bandit Queen" (Lip), also Aladdin, Tabor. Nice $3,200.

UA SITUATION KEEPING 'CYRANO' ON ROADSHOW

Hollywood.

Unsettled conditions at United Artists were believed to have at least partially influenced decision of Stanley Kramer Distributing Co. to postpone general release of "Cyrano de Bergerac" from next summer to "sometime in 1952." Roadshow policy for the film will be continued through this entire year, it was decided here following the arrival from N. Y. of George Schaefer, Kramer's sales chief.

Results of the two-a-day policy for "Cyrano" at the Bijou theatre, N. Y., and the Fine Arts, L. A., have been good, which also figured in the new plan to postpone general release of the pic.

Roadshowing of "Cyrano" means a financial setback for UA which doesn't begin collecting its 27½% distribution fee until general release of the film. UA receives only 10% of the roadshow revenue. Pic opens this month in Chicago, San Francisco, New Orleans, Boston, Washington, Philadelphia and Detroit, and an additional 15 bookings for February and March now are being negotiated.

Schaefer will go to Europe next spring to arrange for release of the film in England, France, Italy and Germany.

Capote Picture As Orson Welles Prod.

Palermo.

Novelist Truman Capote is at work in the Sicilian town of Taormina on a film story which reportedly is to be produced by Orson Welles. Lensing is slated for the same town.

Capote, whose latest was "Other Rooms, Other Voices," is not the first to turn to Taormina for writing chores. Others who have made camp there include D. H. Lawrence, Somerset Maugham, Andre Gide and Robert Hitchens. Lawrence turned out "Lady Chatterly's Lover" in Taormina.

'Robinson' Due To Pay Off Backers

Payoff is due for the record numbe of angels who risked their coin in "Jackie Robinson Story," Eagle Lion Classics release and personal project of ELC sales chieftain William J. Heineman. Film is the biog of the Brooklyn Dodgers' colored baseball star. Total of 53 sponsors, including a clerk at the film firm, who invested $500, this week are to get back their initial investments, plus 6% interest. Film was brought in at about $336,000.

Hefty profit also is in view, but considerably short of what had been anticipated when the film was completed early last year. Heineman figures on additional revenue of about $300,000 on remaining U. S. bookings, foreign dates and 16m rights. However, it probably will be many months before the books are closed on the pic and all profits handed over to the 53 investors.

At the outset, it was generally estimated that "Robinson Story" would bring in a U. S. distribution net of close to $2,000,000. However, grosses were far below expectations in the large cities, including N. Y. and the Borough of Brooklyn. Small-town bookings proved the most successful.

Col Can Acquire 10 Theatres, Invest In Plays in Loan Deal

Columbia reserved the right to acquire or lease up to 10 theatres under terms of the new $12,000,000 loan agreement it recently negotiated with three banks. It also specifically laid down its right to go afield from the biz of film producing to the extent of investing in stage plays and to lend or invest up to $3,000,000 in a subsid to be organized for the purpose of guaranteeing indie production loans.

The new bank arrangement was disclosed last week to have been inked Nov. 6 and to have become effective as of last Aug. 1. It is with the First National of Boston, which administers the loan and advances 40% of the coin; Bank of America, Los Angeles, which also advances 40%, and the Manhattan Co., N. Y., which puts up 20%.

Loan runs for six years, expiring July 31, 1956. It replaces a similar arrangement with the same banks that was negotiated Aug. 1, 1949. There was $5,400,000 due under the deal, which was immediately paid off out of $7,200,000 which Col borrowed Nov. 6 as its first coin under the new arrangement.

The maximum $12,000,000 credit will be available to the company until next July 1, with the amount available decreasing by $1,200,000 annually thereafter. Interest on the coin outstanding is 3% until July 31, 1954. After that it can vary from 3% to 3½%, hinging on the rate charged member banks by the Federal Reserve Bank of New York. Col is charged a commitment fee of 1/24 of 1% a month on the unused portion of the loan.

Purpose of the loan, it was stated, was for general working capital. Why Col went out of its way on the provision for permission to acquire theatres is unclear, since it appears highly doubtful that it has any houses in view now. Such acquisition would initially require permission of the antitrust court under which Col, along with the other major companies, was required to reform certain allegedly monopolistic practices. Market for theatres is also, at the moment, at a low point.

Det. Holdovers Stout, 'Harvey' Tall, 'Music' Hep, 'Dallas' Hotsy $25,000

Detroit.

Christmas week biz was holding near the same figures as last week. As a whole, biz is slower than at this time last year. "Dallas" at Michigan was only entry to do better than estimated opening week, with solid take. "For Heaven's Sake" was fair at the Fox. "Harvey" at United Artists and "Mr. Music" at Adams were standout opening rounds, both sock.

Estimates for Last Week

Fox (Fox-Detroit) (5,000; 70-95) —"For Heaven's Sake" (20th) and "Adam and Evalyn" (U) (2d wk). Last week, fair $28,000.

Michigan (United Detroit) (4,000; 70-95)—"Dallas" (WB) and "Cockeyed Wonder" (Col) (2d wk). Last week, solid $25,000.

Palms (UD) (2,900; 70-95)—"King Solomon's Mines" (M-G) (6th wk). Last week, big $10,000.

Madison (UD) (1,800; 70-95) — "Kansas Raiders" (U) and "Girl in Heart" (Mono) (2d wk). Last week, fast $12,000.

United Artists (UA) (1,900; 70-95)—"Harvey" (U) (2d wk). Last week, rousing $14,000.

Adams (Balaban) (1,700; 70-95)— "Mr. Music" (Par) (2d wk). Last week, sock $13,500.

Downtown (Balaban) (2,900; 70-95)—"Never Dull Moment" (RKO) and "Joe Palooka Squared Circle" (Mono) (2d wk). Last week, mild $9,000.

Simplify Awards

Hollywood.

Academy of Arts and Sciences board of governors, reversing decision taken last year, has simplified the Irving Thalberg Award rules of balloting, with only a simple majority needed to honor a producer.

Switch insures an award any year there are nominees and was taken as result of last year's stymie when rules were changed to require two-thirds vote of the board before any nominee could win. Darryl Zanuck missed required two-thirds by one vote last year. He won in 1937 and 1944. Hal Wallis won in 1938 and 1943, David O. Selznick in 1939, Walt Disney in 1941, Sidney Franklin in 1942, Sam Goldwyn in 1946, Jerry Wald in 1948. In other years there were no nominees.

Settle Heineman Status This Week

Final determination of William J. Heineman's status at Eagle Lion Classics is due this week following a series of top-echelon meetings on renewal of his employment contract. Pact expires next month.

Negotiation sessions were described as "smooth" and decision is now awaited from Robert R. Young, head of Pathe Industries, of which ELC is a subsid. Heineman's proposed terms for renewal have been on Young's desk since last week.

Feature of the newly-projected deal is a profits-participation clause which would entitle Heineman, as v. p. and general sales chieftain, to a slice of the ELC net. His current pact gave him a 2% participation but this has been virtually meaningless as far as extra remuneration is concerned because of ELC's lack of large-scale earnings. Encouragingly, firm has been managing to operate in the black since last July, but the profit margin admittedly has been slim.

Heineman's present contract stemmed from a five-year pact he had with Universal, where he was to handle the product of J. Arthur Rank being released through U. When Rank sharply reduced production operations, Heineman switched to Eagle Lion. His deal was revised early last year and Pathe assumed full liability for it.

Switching to ELC is said to have won for him the confidence of numerous of the indie producers whose films are being handled by the distrib. For this reason, among others, it was said, ELC figures to be desirous of Heineman's continued stay with the firm.

BORDONAROS SUE PAR, RKO, WARNERS

Buffalo.

Bordonaro Bros. Theatres, operating the Palace theatre at Olean, has brought action in U. S. district court, Buffalo, against Paramount, RKO and Warner Bros. for damages resulting from the defendants' alleged conspiracy and monopolistic practices in depriving plaintiff's theatres of pictures. Bordonaros seek damages of $53,864, trebled, for the period from September, 1946, to March, 1948.

This is the second action by the Bordonaros. In 1946 they sued the major distributors and Universal and United Artists for damages of $163,000, trebled, on the same allegations of monopoly and conspiracy, and a jury in Federal court here returned a verdict of $27,500 against Paramount, Warners and RKO. Jury exonerated all of the other defendants.

Bornodaros' complaint is that distribs preferred Warners' Haven and State theatres in Olean for exhibition of their pictures to the total or partial exclusion of plaintiff's Palace. Bordonaros are represented by Philadelphia firm of Gray, Anderson, Schaffer & Rome. Counsel for present defendants are Frank G. Raichle and Sidney B. Pfeifer of Buffalo, together with New York homeoffice counsel.

SID DENEAU JOINS LOPERT AS VEEPEE

Sidney Deneau has resigned as vice-president and general sales manager of Selznick Releasing Organization to become veepee in charge of sales for the newly-formed Lopert Films Distributing Co. Announcement of the appointment was made in N. Y. yesterday (Tues.) by Ilya Lopert, president of the new outfit. Switch becomes effective Jan. 15.

Deneau has held the SRO exec post for the past several years. He launched his film career 24 years ago in an association with the original Fox Film Co. and subsequently became film buyer for Fabian Theatres, N. Y. He joined the Army as a private during the last war and had reached the rank of major when he was discharged. Deneau thereupon joined the Schine Theatres Chain, Gloversville, N. Y., as general manager, which spot he later left to join SRO.

Because of the Selznick firm's dwindling activity, no successor to Deneau will be named, at least for the time being. Company's business affairs will be handled by Leonard Case, in charge of the N. Y. office, assisted by Sam Sigman.

Partners with Lopert in the new distrib operation are Sir Alexander Korda and a group headed by Robert W. Dowling, president of the City Investing Co., N. Y. real esate firm. It will handle Korda product in the U. S., starting with a group of seven films, and will also release other British, European and some Hollywood product.

Metro Pacts 11

Hollywood.

Metro handed out 11 term contracts before Dore Schary left for his eastern vacation. Deals involve two producer-writers and nine scripters.

Producer-writers are Sidney Sheldon and George Welles. Scripters are Albert Hackett, Frances Goodrich, Leonard Spigelgass, Karl Tunberg, William Bowers, Frank Fenton, Ruth Brooks Flippen, Jerry Davis and Helen Deutsch.

Lanza Preps Tour

Hollywood.

Metro's singing thesp, Mario Lanza, has a busy 1951 program, starting early in January with a 10-week concert tour, opening in Fresno and covering 20 cities from coast to coast.

His schedule also calls for a costar appearance with Ezio Pinza in a filmusical at Metro and a series of appearances with La Scala Opera Co. in Milan next autumn.

Chi Grosses Slip Under Weight Of 9-Inch Snow; 'Harvey' Sock $26,000, 'Music'-Vaude Loud, 'Song'-Stage OK

Chicago.

Loop's holiday package of surefire entries got snarled-up in a nine-inch snowfall and zero weather early last week, Dec. 26-27. New Year's weekend and $2 admission Sunday (31) looks to give exhibs a chance to recoup.

Town-topper among the new entries was "Mr. Music" at the Oriental, with Ames Brothers heading stageshow, with lusty $48,000. "Pagan Love Song" plus Phil Silvers and Ethel Smith onstage was minor $40,000 at the Chicago. "For Heaven's Sake" isn't fulfilling to original promise at the Woods, pulling $20,000.

"Harvey," which opened Dec. 25 at State-Lake, looks smash $26,000 on first week. "Never Dull Moment" and "Tougher They Come" is grabbing $12,000 at Palace. "Breakthrough" kicked off to good house Dec. 27 at the Roosevelt. "Vendetta" was $13,000 at Grand. "Frenchie" and "He's a Cockeyed Wonder" at United Artists hit $14,000.

Estimates for Last Week

Chicago (B&K) (3,900; 55-98) — "Pagan Love Song" (M-G) plus Phil Silvers and Ethel Smith topping stage layout. Mild $40,000. Last week, "Dark City" (Par) and Duke Ellington orch and Sarah Vaughan onstage, $32,000.

Grand (RKO) (1,200; 55-98) — "Vendetta" (RKO). Fine $13,000. Last week, "King Solomon's Mines" (M-G) (5th wk), $12,000.

Oriental (Indie) (3,400; 55-98)—"Mr. Music" (Par) plus Ames Bros. topping vaude. Loop-leader with sock $48,000. Last week, "Two Weeks With Love" (M-G) and 3 Stooges and Eileen Barton onstage (3d wk), $18,000.

Palace (RKO) (2,500; 55-98) — "Never Dull Moment" (RKO) and "Tougher They Come" (Col). Okay $12,000. Last week, "Outrage" (RKO) and "Modern Marriage" (Mono) (4 days), $4,000.

Roosevelt (B&K) (1,500; 55-98)—"Breakthrough" (WB). Kicked-off with fair sessions on Wednesday (27). Last week, "Fighting Caravans" (Indie) and "Fighting Westerners" (Indie) (reissues), $10,000.

State-Lake (B&K) (2,700; 55-98) —"Harvey" (U). Started as likely to hit sock $26,000. Last week, "San Quentin" (WB) and "Alcatraz Island" (WB) (reissues) (2d wk), $9,000.

United Artists (B&K) (1,700; 55-98) — "Frenchie" (U) and "He's Cockeyed Wonder" (Col). Trim $14,000. Last week, "Gilda" (Col) and "Platinum Blonde" (Col) (reissues) (2d wk), $9,000.

Woods (Essaness) (1,073; 98) — "For Heaven's Sake" (20th). Somewhat disappointing at $20,000. Last week, "Kansas Raiders" (U) (2d wk), $12,000 in 10 days.

World (Indie) (587; 80) — "Blue Angel" (Indie) (2d wk). Tidy $4,000. Last week, $6,000.

New Year's Happy For St. Louis; 'Harvey' Aces

St. Louis.

New Year's Eve biz plus cold weather and some new product is hypoing biz strong at the big cinemas. Red Skelton, heading own stageshow with "Dial 1119" shapes promising of new bills. "Harvey," great opening week at the Missouri, is in second downtown week at Ambassador.

Estimates for Last Week

Ambassador (F&M) (3,000; 60-75)—"Harvey" (U) and "Never a Dull Moment" (RKO). Last week, "Two Flags West" (20th) and "Where Danger Lives" (RKO), nice $13,000.

Fox (F&M) (5,000; 60-75)—"Dallas" (WB) and "South Side 1100" (Mono). Last week, "Never a Dull Moment" (RKO) and "Dark City" (Par) (2d wk), solid $15,000.

Loew's (Loew) (3,172; 50-75)—"Dial 1119" (M-G) and stageshow. Last week, "Miniver Story" (M-G) and "Mrs. O'Malley and Mr. Malone" (M-G), mild $14,000.

Missouri (F&M) (3,500; 60-75)—"For Heaven's Sake" (20th) and "California Passage" (Rep). Last week, "Harvey" (U) and "Mad Wednesday" (RKO), smash $20,000.

Shubert (Ind) (1,500; 60-75)—"Mad Wednesday" (RKO) and "Dark City" (Par). Last week, "All About Eve" (20th), oke $5,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

25-Below Sloughs Mpls. Boxoffice

Minneapolis.

It was the pre-Christmas biz slump and bad weather that was blamed for depressed grosses here until this week. Now it is the brutal cold alone that's doing the dirty work. Twenty-five below zero temperatures, endless snow and icy streets naturally cut into patronage. Current strong line-up includes "Mr. Music," "Vendetta," "Mad Wednesday" and "Two Flags West" among the newcomers, and some of these may help. Holdovers include "King Solomon's Mines" and "All About Eve" in their seventh and fifth weeks, respectively. "West Point Story" and "Cariboo Trail" are the only pix to do anything last week.

For its Saturday (30) opening of "Mr. Music," Radio City tilted its usual 70c. top to $1, including a midnight show. Radio City also had a special single midnight showing of "Harvey" on New Year's eve scaled at $1 for entire house.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Adam and Evalyn" (U). Light $2,200.

Gopher (Berger) (1,000; 50-70)—"King Solomon's Mines" (M-G) (6th wk). Okay $3,200, and stays seventh week.

Lyric (Par) (1,000; 50-70) — "Monkey Business" (Par) and "Horse Feathers" (Par) (reissues). Good $4,200.

Radio City (Par) (4,000; 50-70)—"For Heaven's Sake" (20th). Slow $8,500.

RKO-Orpheum (RKO) (2,890; 35-70)—"West Point Story" (WB). Moderate $8,000.

RKO-Pan (RKO) (1,600; 35-70)—"Fighting Caravans" (Indie) and "Fighting Westerner" (Indie) (reissues). Drab $3,000.

State (Par) (2,300; 50-70)—"Cariboo Trail" (20th). Just okay $5,700.

World (Mann) (400; 50-85)—"Kind Hearts and Coronets" (EL). Good $3,000.

L'ville Lively, New Pix Boosting B.O.; 'Dallas,' 'Music,' 'Song' Open Big

Louisville.

Downtown first-runs are set to grab some nice New Year's biz via top-notch films. Snow and ice are completely gone. Biz pace is fast, a pronounced upbeat from last week. Mary Anderson has "Dallas," Rialto is showing "Mr. Music," and State opened "Pagan Love Song" Saturday (30). All downtown houses offering midnight shows (31).

Estimates for Last Week

Mary Anderson (People's) (1,200; 45-65)—"Dallas" (WB). Opened well. Last week, "Milkman" (U), okay $6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Mr. Music" (Par). Crosby starrer started big. Last week, "Jackpot" (20th) and "Blues Busters" (Mono), neat $10,000, and m.o.

State (Loew's) (3,000; 45-65)—"Pagan Love Song" (M-G). Teed off Saturday (30) okay. Last week, "Watch Birdie" (M-G) and "Next Voice" (M-G), nice $12,000.

Strand (FA) (1,200; 45-65)—"Destination Moon" (EL). Got TV plugs and exploitation days in advance. Last week, "Mad Wednesday" (RKO) and "Disney Cartoon Festival" (RKO), fair $4,000.

Cincy Biz Sturdy, 'Song' Giant, 'Harvey' Great, 'Heaven's Sake' Lofty

Cincinnati.

Three holdovers, with "Pagan Love Song" a couple of bars higher than "For Heaven's Sake" and "Harvey" in the opening stanza, are meriting a cut of New Year's week pudding. Newcomers this round are "Dallas" at RKO flagship Albee and "Vendetta" at the Palace. Lyric, a dualer, is stressing "Tarzan and Slave Girl." All houses upped scales New Year's Eve.

Estimates for Last Week

Albee (RKO) (3,100; 39-75) — "Dallas" (WB). Last week, "Mrs. O'Malley and Mr. Malone" (M-G), mild $7,500.

Capitol (Mid-States) (2,000; 39-75) — "For Heaven's Sake" (20th) (2d wk). First week was tall $12,000.

Grand (RKO) (1,400; 39-75) — "Pagan Love Song" (M-G) (2d wk). Opening stanza was smash $14,000 to top town. "Kim" (M-G) substituted for New Year's Eve only.

Keith's (Mid-States) (1,542; 39-75)—"Harvey" (U) (2d wk). Initial round was wow $12,000.

Lyric (RKO) (1,500; 39-75) — "Tarzan and Slave Girl" (RKO) and "Showdown" (Rep), split with "Port of New York" (Mono) and "California Passage" (Rep). Last week, "Dante's Inferno" (20th) and "Message to Garcia" (20th) (reissues) split with "Iroquois Trail" (UA) and "Kill or Be Killed" (EL), oke $5,000.

Palace (RKO) (2,600; 39-75) — "Vendetta" (RKO). Opened Saturday (30). Last week, "Never a Dull Moment" (RKO), oke $11,000 in 9 days.

'Vendetta' Fast $20,000 Tops Hub

Boston.

Biz perked nicely here last stanza despite day-after-Christmas storm that knocked receipts off slightly. "Vendetta" at Boston opened strongly and held up well to just about lead the town. "Bitter Rice" at Beacon Hill broke house records for foreign pix while "Mr. Music" at Met held up strong. "For Heaven's Sake" at Memorial is not up to expectations but will hold. New entries are "Pagan Love Song" at State and Orpheum and "Dallas" at Paramount and Fenway.

Estimates for Last Week

Astor (B&Q) (1,200; 40-85) — "Operator X" (Col). Last week, "Fantasia" (RKO) (reissue). Just under $5,000.

Beacon Hill (Beacon Hill) (780; 40-90)—"Bitter Rice" (Indie). Surpassed "Bicycle Thief" grosses opening day (Dec. 22) with $4,000. Wound up week with lofty $9,500. Holding.

Boston (RKO) (3,200; 40-85)—"Vendetta" (RKO) (2d wk). Last week, staunch $20,000.

Fenway (NET) (1,373; 40-85)—"Dallas" (WB). Last week, "Highway 301" (WB) and "Trail Robin Hood" (Rep). Okay $5,500.

Memorial (RKO) (3,500; 40-85)—"For Heaven's Sake" (20th) (2d wk). Last week, fair $16,000.

Metropolitan (NET) (4,367; 40-85)—"Mr. Music" (Par) and "Chain Gang" (Col) (2d wk). "At War With Army" (Par) played Sunday (31) only. Last week, smooth $20,000 for first week of "Music" and "Gang."

Orpheum (Loew) (3,000; 40-85)—"Pagan Love Song" (M-G) and "Counterspy Scotland Yard" (Col). Last week, "Right Cross" (M-G) and "O'Malley and Malone" (M-G), so-so $13,000.

Paramount (NET) (1,700; 40-85) —"Dallas" (WB) and "Father's Wild Game" (Mono). Last week, "Highway 301" (WB) and "Trail Robin Hood" (Rep), neat $12,000.

State (Loew) (3,500; 40-85)—"Pagan Love Song" (M-G) and "Counterspy Scotland Yard" (Col). Last week, "Right Cross" (M-G) and "O'Malley and Malone" (M-G), light $8,500.

Grosses This Week

Film grosses in this issue, because of early presstime, are limited to recapitulation of last week's business. In some few instances details of how new pictures opened are indicated but no estimates given.

B'way Soars, 'Yesterday' Terrif 55G, 'Kim' Giant 161G, 3d; 'Harvey' Socko, 'Mudlark' Smash, 'Song'-Vaude 72G

Although handicapped by the Tuesday (26) snow and extreme cold weather on this normally very big day right after Xmas, Broadway first-runs were giving every indication of continuing the sharp Wednesday-Thursday upbeat into the New Year. In fact, the pace of some newcomers hints very big takings during the three-day holiday period started last Saturday (Dec. 30). While the overall total probably will be below a year ago, the big deluxers look to reach rousing totals in the Dec. 27-Jan. 4 week, and many houses appear to be definitely on the upgrade.

While only about three inches of snow fell last week, the fact that it came on the anniversary of the big-snow three years ago and had continued snowing after 6 o'clock at night really sloughed night trade Tuesday. However, despite the continued low temperatures, Wednesday and Thursday business picked up remarkably well. Several theatres ran $2,000 and $3,000 ahead of Tuesday's take.

Nearly all deluxers tilted their scales for New Year's Eve, most getting $2. Top price was the $3.60 the Music Hall asked for its reserved loge seats, the scale it has had for New Year's Eve in the last two years. These have been completely sold out since just after Thanksgiving Day.

Greatest money total for the week ended Dec. 27 was the Music Hall which hit socko $161,000 with "Kim" and annual Christmas pageant and stageshow although this was the third week. Early pace for this combo indicates that the Hall will hit $170,000 or better in the fourth session ending Jan. 3 or near the all-time high for this house.

The Astor, Victoria and Rivoli all have champ money pictures among the straight-film houses. "Born Yesterday" was heading for huge $55,000 and possible new high at the Vic as the week ended Jan. 1.

"Harvey" is traveling at a pace likely to give the Astor a bigger smash second week than opener which was $35,000. James Stewart starrer teed off during the pre-Xmas lull which hurt somewhat. "Mudlark" also may top its initial round at the Riv, which was a sockeroo $34,000.

"Mr. Music" with Louis Prima band and Jan Murray topping stageshow is pushing well ahead of its initial week on holdover session at the Paramount. First round was solid $74,000 despite starting the Wednesday before Christmas.

"Pagan Love Song" plus the Ink Spots, Shep Fields' band, Marilyn Maxwell heading stage bill looks to finish first week with great $72,000 at the Capitol. "Flying Missile" does not seem likely to go above $15,000 at the State, highly disappointing for a holiday stanza.

"West Point Story" and stageshow topped by Jackie Miles, Mary Raye & Naldi, Don Cornell should shape up stronger in its second week at the Strand, first frame being good $43,000.

"Vendetta" was heading for big $23,000 at the Globe, with first holdover week started Jan. 1.

The Criterion, which opened "Where Danger Lives" on Dec. 30, scored with "Pinocchio" and "Make Mine Music" in the second stanza. This combo was soaring ahead to near $28,000, terrific, in eight days.

"Cyrano," which was helped by extra shows all Xmas week, climbed to $17,500 in sixth round at the Bijou which even exceeded the first seven days of run.

Estimates for Last Week

Astor (City Inv.) (1,300; 55-$1.50) —"Harvey" (U) (2d wk). Current week winds up Jan. 3. First week hit sock $35,000 as expected, with initial days of second round indicating even bigger total for first holdover week. In for indef. run.

Bijou (City Inv.) (589; $1.20-$2.40)—"Cyrano" (UA) (7th wk). This stanza opened Jan. 2. Sixth session with extra shows soared to $17,500; fifth week was $15,000. Stays on indef.

Capitol (Loew's) (4,820; 55-$1.50) —"Pagan Love Song" (M-G) with Ink Spots, Shep Fields orch, Marilyn Maxwell topping stage bill (2d wk). First frame concluded Sunday (31) was heading for smash $72,000, including New Year's Eve, despite pushing around given film by crix. In ahead, "Watch Birdie" (M-G) with stageshow (2d wk), $13,000.

Criterion (Moss) (1,700; 50-$1.75) —"Where Danger Lives" (RKO). Opened last Saturday (30). In ahead, "Pinocchio" (RKO) and "Make Mine Music" (RKO) (reissues) (2d wk-8 days), wound up around $28,000, terrific, in view of first week's $14,000.

Globe (Brandt) (1,500; 50-$1.20) —"Vendetta" (RKO) (2d wk). Started initial holdover session on Monday (1). First week hit close to $23,000, big.

Mayfair (Brandt) (1,736; 50-$1.20) —"The Milkman" (U). Opened Saturday (30). Last week, "Rio Grande" (Rep) (6th wk), big $8,500 for final round and to round out nice run.

Palace (RKO) (1,700; 55-$1.20)—"Prehistoric Women" (EL) and vaude headed by Slapsie Maxie Rosenbloom, Willie West & McGinty. Opened Thursday (28). Last week, "Emergency Wedding" (Col) with vaude, nice $19,000.

Paramount (Par) (3,664; 55-$1.50) —"Mr. Music" (Par) with Louis Prima orch, Jan Murray, others, onstage (3d wk). Opens third round Jan. 3. Second week went ahead of first one with help from New Year's and sharp upsurge following Christmas Day and end of snowfall. First round was solid $74,000.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Kim" (M-G) plus annual Christmas pageant and stageshow (4th wk). Fourth stanza winds up Jan. 3. Third week soared to smash $161,000, with indications that fourth week would top this by about $9,000 since helped by New Year's Eve and upped holiday prices. Stays until Jan. 10 or longer.

Rialto (Mage) (594; 44-98)—"Sinners" (Indie). Opened strongly Dec. 27. In ahead, "March of Wooden Soldiers" (Indie) (reissue), yanked after 5 days with thin $3,200 in that short run.

Rivoli (UAT-Par) (2,092; 90-$1.25)—"Mudlark" (20th) (2d wk). Initial holdover session started Saturday (30). First week was heading for smash $34,000 on Friday (29). Looks in for run, with strong crix appraisal helping.

Roxy (20th) (5,886; 80-$1.75) — "For Heaven's Sake" (20th) with Yuletide stageshow featuring Elsa & Waldo, Gertrude Ribla, iceshow (3d wk). Second session ended Dec. 29 pushed ahead to great $98,000 albeit below hopes after fancy $74,000 opening week. "Halls of Montezuma" (20th) opens Jan. 5 after invitational benefit world preem night of Jan. 4.

State (Loew's) (3,450; 55-$1.50)—"Flying Missile" (Col) (2d wk). First round ended Dec. 29 did not look likely to better $15,000, way below expectancy. In ahead, "Operation X" (Col) (2d wk), $4,500.

Strand (WB) (2,756; 55-$2)—"West Point Story" (WB) with Jackie Miles, Mary Raye & Naldi, Don Cornell onstage (2d wk). First holdover frame opened Friday (29). Initial week looked to reach good $43,000 albeit on disappointing side for holiday session.

Sutton (R & B) (561; 90-$1.50) — "Trio" (Par) (13th wk). Twelfth week ended Monday (1), being around same figure as 11th week which was big $8,500. Stays on indef.

Trans-Lux 60th St. (T-L) (453; 74-$1.50) — "Macbeth" (Rep) (2d wk). First week wound up Jan. 2. In ahead "Rapture" (EL) (2d wk), $2,400 in 4 days.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Seven Days to Noon" (Indie) (3d wk). Second frame ended Dec. 31 slipped off somewhat from smash $16,000 reached in first week. Looks in for run.

Victoria (City Inv.) (1,060; 95-$1.50)—"Born Yesterday" (Col) (2d wk). Opened Jan. 2. Initial session ended Jan. 1 was heading for $55,000 or better, and possibly new high for house because opening week took in New Year's Eve and upped scales for holiday round. High crix opinions helping, with pic getting off to terrific start on Tuesday (26). Played to virtual capacity in first three days.

Col's Jan. Sextet

Hollywood.

Columbia will close the old year without a picture filming on the lot, but will start six in January, teeing off with "Sunny Side of the Street," a Jonie Taps production, with Richard Quine directing.

Other January starters are "Remember That Face," "Cyclone Fury," "The Secret," "Sure Thing" and "China Corsair."

CLAUDE BINYON

DIRECTOR

●

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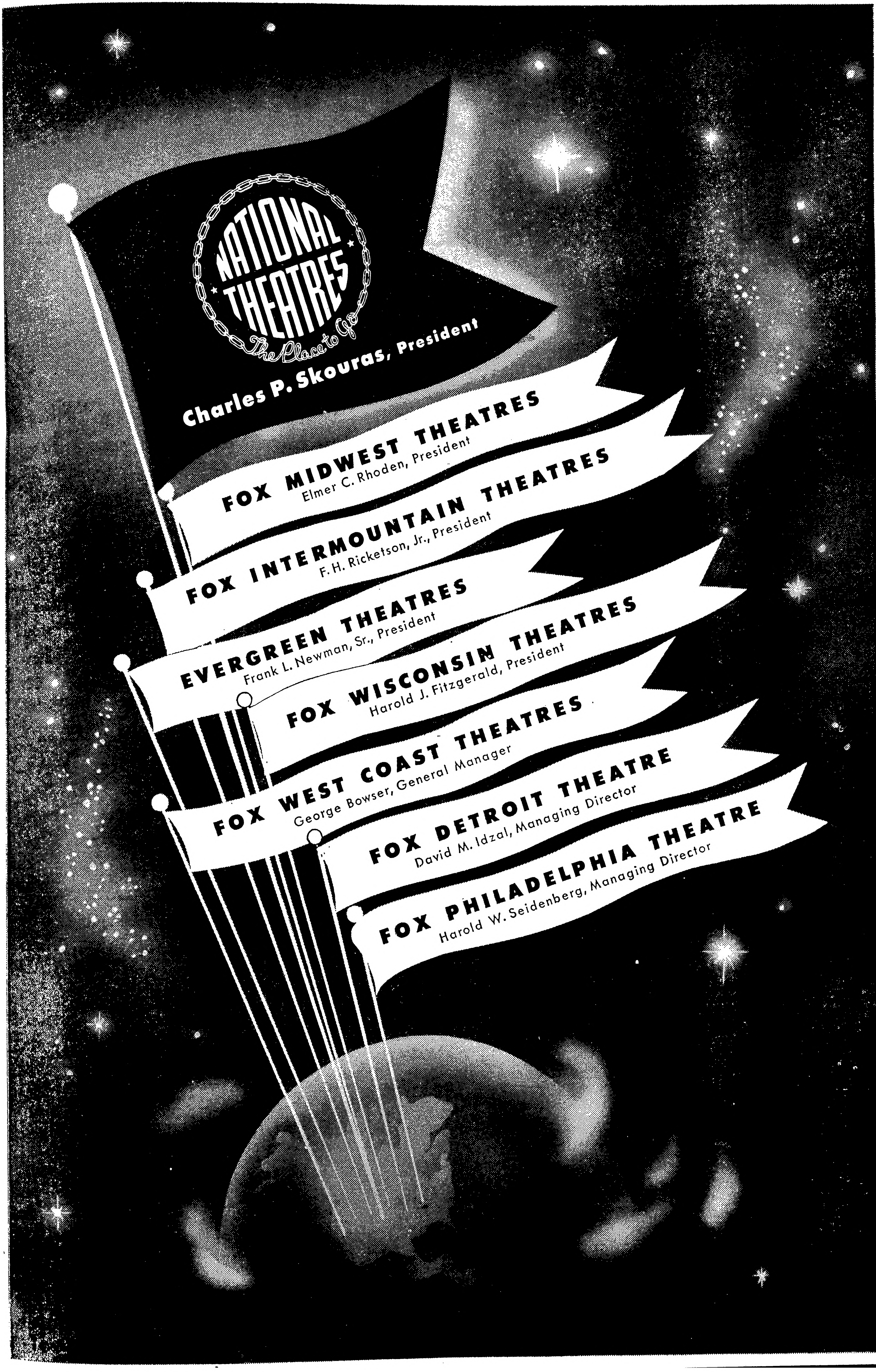

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"LULLABY OF BROADWAY," Warner Brothers

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Best Wishes
for 1951

ROY ROGERS

AND

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"SCARAMOUCHE"

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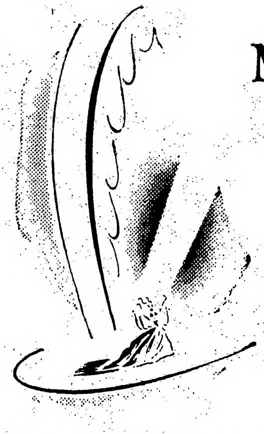

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BOB HOPE

The Will to Survive

TV's Challenge May Stimulate the Pix Biz to the Fullest Blossom of Its Potential

By Joseph H. Hazen

(President, Wallis-Hazen Productions)

There has been no industry in the history of time that has demonstrated its will to survive as has the motion picture industry From the time of its inception, this industry has been the target of reform groups, censor groups, legislation and those who could see only evil in a darkened movie house. The battle to overcome these attacks and the compromises made in the interest of public relations would have all but destroyed a less determined and tenacious industry.

After years of effort to achieve worldwide acceptability of "movies" as the medium of family entertainment, a new and unexpected barrage of body blows was dealt the industry. These have taken the form of an attack by the Government, branding the industry a monopoly; Congressional investigations before World War II, branding the industry as warmongers; postwar Congressional investigations branding the industry as "communist-infiltrated"; important personages within the industry charging that creative Hollywood is dead and that the only creative work was coming out of England and Europe; moral misconduct on the part of certain of the most outstanding stars; boycott and theatre picketing by religious groups of certain pictures which did not coincide with their beliefs; the cut-off of foreign income due to the dollar shortage around the world; and many more blows of varying nature and intensity.

However, the industry weathered all these storms and was about to emerge in clear weather when the greatest of all blows was struck. TV, which had been a slumbering and a little-feared form of amusement during and immediately after the war years, burst into a threatening and ever-growing colossus. The demensions and extent of its eventual growth are unpredictable and all those amusements which must perish in the path of the 20th century Moloch are yet to be determined.

Will the motion picture industry survive and can it find a place beside this avaricious bedfellow? I, for one, believe the industry can and will survive and that it can live and prosper alongside this new giant. However, in order to do so it must not lose heart or courage. Above all else, it must call upon its mind and heart, its imagination and skill, its talent and its techniques to fashion motion pictures, which TV has neither the prysical, technical nor economic resources to make. Motion pictures must reach that high pitch and degree of entertainment, that to witness TV one must feel that he is going back to the early days of the movies.

It is quality—and quality alone—that will determine whether and to what extent movies will survive and prosper. And by quality, I also mean all those technological developments, such as third dimension, large screen, color, dimensional sound, etc., that still remain to be engineered.

There is no doubt the public will pay to see something excellent and worthwhile, notwithstanding the fact that there may be some low-grade and inferior product that can be had for nothing. There will always be a waiting, willing and paying audience for pictures like "Samson and Delilah," "All About Eve," "Father Of The Bride," 'King Solomon's Mines,' and other pictures in that quality category. So long as there is an audience to patronize quality pictures, there will always be those hearty, determined and inspired men to bring them to the screen.

The same will to survive that has brought the industry up to this point of perfection will carry it forward to new heights of achievement. In the years that lie ahead, it may be said that it was TV that stimulated the industry to the fullest blossom of its potential.

Whiteman Picked by Buffalo

Buffalo.

Variety Club Tent No. 7 named Murray Whiteman, of Whiteman's Song Shop, as Chief Barker for 1951. Elected first assistant barker was John G. Chinell with James H. Eshelman named second assistant barker. New Dough Guy is Robert C. Hayman while Richard D. Walsh is property master.

Flaherty Film Festival By SDG in N.Y. Next Wk.

Sponsored by the Screen Directors Guild of N. Y., a three-day Robert Flaherty film festival is scheduled to get underway in New York next Tuesday (9) at the Museum of Modern Art. Proceeds of the screenings are for the benefit of the Guild. Flaherty will be o' hand to discuss his pictures with the audience.

First show, to be held Tuesday at 8:30 p.m., will comprise "Man of Aran" and "Louisiana Story." Next evening's bill is "Industrial Britain," "The Land" and "Moana." Final day's program comprises "Elephant Boy" and "Nanook of the North."

Norma Cancels 'Dead'

Hollywood.

Norma Productions, headed by Burt Lancaster and Harold Hecht, cancelled its deal to film "The Naked and the Dead," and returned the book to its author, Norman Mailer.

Difficulty in developing an acceptable screenplay and mounting production costs caused the cancellation.

George Marshall

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Film Art Directors' Influence on Homes

By KAY CAMPBELL

Hollywood.

Hollywood art directors are the nation's trend-setters in architecture and interior decoration. If you want to know how tomorrow's homes will look, see today's movies.

Thanks to the industry's habit of publicizing astronomical figures, attached to the building of sound stages and sets, Mrs. Joe Public is apt to think that art directors dreamt they dwelt in marble halls—and then proceeded to turn their dreams into reality with the erection of sets. As a matter of fact, while the industry does throw its money around generously on so-called spectacle or production numbers, it has also presented some good ideas for serious homemakers. And though Hollywood flacks have never stressed this point, screen sets have had a far-reaching effect on homes; and a great many innovations which have had a tremendous vogue may be attributed to these designers.

Furthermore, Mrs. Joe and thousands of her sisters and brothers have swamped the studios with requests for blueprints and detailed information about various screen "houses."

Letters of inquiry from fans all over the world are received by art departments following the release of a film with new backgrounds and gadgets. And stills exploiting new ideas are introduced frequently in national as well as fan mags.

An alltime record for fan mail was set by the "Bringing Up Baby" house, designed by Van Nest Polglaze. Blueprints of this place resulted in a new demand for Connecticut farmhouses. Later, requests poured into 20th-Fox's art department for detailed drawings of the ranchhouse shown in "Leave Her To Heaven." Adaptations of these plans were used by architects across the country, and a wave of indoor paintings and cupboard doors papered to match the walls of the bedrooms were among the results. When "Claudia and David" remodeled their ranchhouse, this department was swamped again with "how-to-do-it" inquiries.

Hundreds of would-be homebuilders flooded Columbia's art department with requests for blueprints of the country house filmed in "The Jolson Story;" while the modern apartment created by Anton Grot for "Deception" caused a flurry of popularity for oversized coffee tables, Chinese modern furniture, huge fireplace units and hassocks.

Although many of the backgrounds and gimmicks are too radical at first for widespread adaptation, worthwhile innovations gradually filter through to consumers and really merit attention.

Going back to the depression days, Warners made a film called "Golden Arrow" on which the budget was kept to a minimum. What to do for new-looking furnishings stumped the art department at first, until the designer happened on the happy notion of painting old furniture white. Following the release of this epic, homeowners who had been wondering how to make their dingy things "do" until money was more plentiful, immediately followed suit, with the result that a wave of white tables and chairs swept the country.

Lithographed wood grains, which are used frequently today in place of veneers, were first introduced in "Three's A Crowd," and "Love in a Bungalow" featured, among other novelties, built-in accessories and hidden radios. Aladdin lamps used as cigaret lighters caught the spotlight of popularity following "Dodsworth," table lamps in place of chandeliers came into vogue with "Raffles," and cellophane hatboxes, fancy closets, venetian blinds, portable bars, are all directly traceable to other films.

Though most of the architecture in "The Fountainhead" was too high-style for widespread adaptation, the aquarium lamp base and a modern abstract desk were widely copied. "The Adventures of Marco Polo" was instrumental in popularizing Chinese modern furniture, while "Tokyo Joe" led to a wave of enthusiasm for Japanese modern architecture. New uses for partitions and wall space—to housecoats, desks, radios, and to hide lighting fixtures—were introduced in Bob Boyle's plans for RKO's "Nocturne."

"A Touch of Venus" boosted the trend for modern room arrangements, and "Anna and the King of Siam" resulted in numerous adaptations of the Siamese sets constructed by William Darling. These included photo murals on doorways and living room panels.

One of the most popular small houses ever shown on the screen was the one occupied by Kathryn Grayson in "Anchors Aweigh." Metro's art department was deluged with requests for details of the charming small boy's room and the delightful indoor-outdoor living area. But during the last year, a number of outstanding sets have been constructed by these talented designers. These include the farmhouse kitchen created by Jack Martin Smith for "Summer Stock," the converted Pennsylvania farmhouse with its fine collection of Americana constructed by Lyle Wheeler and Richard Irvine for "For Heaven's Sake," and the unusual decor incorporated in the New Orleans sets created by Dick Day for "Streetcar Named Desire," Randall Duell's "Excuse My Dust" sets are sure to draw response from fans, while top honors for modern architecture will go to Mac Johnson for the fabulous set in "His Kind of Woman."

A few years ago, a program of public education was instigated when a five-lecture course in Early American home decoration was presented by department stores across the country tied-in with "Mr. Blandings Builds His Dream House." Nearly 100 similar houses were built in various cities and towns, and retail outlets featured interiors duplicating the sets designed by Albert D'Agostino and Darrell Silvera.

FLORENCE ROGGE

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RADIO CITY MUSIC HALL

E. L. SCANLON NAMED RKO STUDIO MANAGER

Hollywood.

Ernest L. Scanlon, former veepee and treasurer of Selznick's Vanguard productions, became studio manager at RKO yesterday (Tues.) under the new organizational setup completed by production topper Howard Hughes as a result of divorcement. Other changes find C. J. Tevlin, veepee in charge of all studio operations, assisted by Ross Hastings, who takes the job previously held by Joe Nolan.

Contracts, etc., will be in Hastings' jurisdiction, with Scanlon bossing physical operation. Leonard Picker will take over many duties formerly handled by Hastings.

19th Century Aussie Story for Danzigers

Hollywood.

Danziger Bros., whose "So Young, So Bad" clicked for United Artists, are readying a film about Australia as a 19th century prison colony. They plan to lens it in West Africa and Aussie next April.

Tagged "The Broad Arrow," screenplay is now being prepared by John Roeburt. Edgar Ulmer will direct. Cast hasn't been set as yet.

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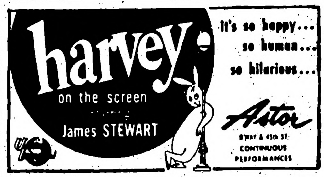

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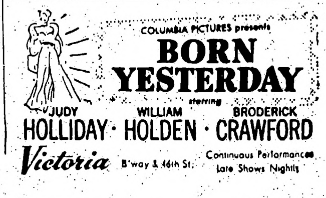
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20TH CENTURY-FOX

The Unvanishing American, Or Lo, The Poor Indian

By GEORGE SIDNEY

Hollywood.

Lo, the poor Indian, the noble Red Man, the Vanishing American—the fate he has been assigned by the movie screen, the stage and the novel is as ambiguous and as peculiar as that handed him by history itself.

George Sidney

He has been cast in a strange and shifting role that usually depicts him as a sort of collective villain. It's all very abstract because he seldom emerges as an individual schemer or heavy. He seldom is a guy. He is just stuff that stages uprisings in the hills, attacks wagon trains, and invents formulas for wild herb elixir which he passes on to medicine show men before expiring on the desert.

His actual case history as a race has been one of slow, overwhelming and desperate tragedy, dominated by his own virtue, a bravery reckless enough to be foolhardy, and an honor in all his dealings with peoples. But on the screen and in stories he ranges somewhere between Simon Legree with feathers, and Genghis Khan with a bow-and-arrow.

Although he turned up once in the form of Richard Dix in "The Vanishing American" in a somewhat romantic role, and despite the fact that James Stewart fell in love with an Indian gal in a recent picture, the Red Man has had very skimpy going of it as a love interest character.

The only flop the late Victor Herbert ever wrote was a musical in which he made the mistake of devoting the love story to Indians. You could use Indians in a lot of other ways, but audiences had been taught to expect to see the Indian either as a scalping heavy, or as a low comedy character who stood around wrapped in a blanket and grunted "Ugh!"

On the other hand, there were hits like "Rose Marie," with Indians all over the place. We certainly had them all over the place in "Annie Get Your Gun," which I directed for Metro, but there we treated them in no unkindly light.

Always Gets the Worst of It

The Indian has always gotten the worst of it in most history books. Someone has observed that if the white man won, it was a battle, and if the Indian won, it was a massacre. One reason he has been the villain so frequently is that although his race was here first, he is the least vocative of all minorities. You run into trouble when you start making villains of any specific race.

But the Indian isn't much for writing letters of protest or for organizing committees. His function in most of the dramatic personae of the screen is to bite the dust, and that is the way it has been since the moving picture was invented.

You have to watch yourself if you depict a Labrador Eskimo getting drunk in a picture, because the Ambassador from Labrador plus the Labradorian Parent-Teacher Ass'n and a Committee For the Prevention of Showing Drunk Labrador Eskimos on the Screen will all show up with embarrassing beefs. But the Indian has been so long suffering in our national folklore that there is no closed season on him.

The facts seem to be that the Sioux were a peaceful nation who highly respected and abided by their various treaties with other tribes and with the white man. Yet the Sioux have lived on in infamy as the fierce, warlike, bloodthirsty savages who waylaid General Custer and gave him such a time at the Little Big Horn. Facts again here acquit the Redskin.

His territory was being invaded. Custer was unfortunate, to say the least, in many of his field decisions and much of his generalship, and the massacre at the Little Big Horn was executed by a handful of warriors against overwhelming odds.

Geronimo's name struck terror throughout the southwest, according to the folk legend that lives on, especially on the screen. It is true that when he got his gang together for a rampage he was a hard boy to contain, but there seems to be a great deal to be said for his motives and provocations. Usually, when Geronimo was on the warpath he was demanding something like one acre and one mule each for his tribesmen in exchange for giving up their homeland.

Daddy of Guerrilla Fighters

He was also the daddy of guerrilla fighters. He always had only a small band and little armament, yet at one time he had both the U. S. and the Mexican armies chasing all over his part of the country trying to nail him down.

Actually, the name Geronimo had sufficient dignity and little enough evil connotation to permit him to be an honored guest in the White House on at least one occasion.

Incidentally, in deference to his generalship and his ability to stand off a lot of soldiers with a handful of warriors, the Government finally gave up and said, "Please, Mr. Geronimo, will you kindly come visit the President at the White House and let us talk this thing over, and get together on peace terms?"

He pretty well called the turn, too.

There is plenty of evidence that Geronimo served his people well, never took to the warpath unless he had to, and scrupulously lived up to his agreements. In that light, such a man is great screen material.

Someday I want to make an Indian picture—but a real one. One that really tells his dramatic story. As they say in story conferences—it has everything!

'Hartley' Out, Sherman Seeks New Oater Hero

Hollywood.

Unexpected complications caused Harry Sherman to drop the "Hashknife Hartley" character from the series of 30 oaters he will make for Eagle Lion Classics release over a period of five years.

Producer will dig up another character for the pictures, each of which will be budgeted at $100,000, with first money supplied by the Bankers Trust Co. in N. Y.

Merge U Depts.

Sales promotion, foreign and eastern advertising art departments at the Universal homeoffice have been consolidated into one unit headed by Harold Gutman.

Final Griffith Decree Having Little Effect On Theatres Involved

Oklahoma City.

Final decree in the 12-year-old Griffith antitrust suit, entered last week by district court judge Edgar S. Vaught, is seen by observers here as having little effect on the theatre properties involved.

Of the four circuits originally named in the action, only one, Griffith Consolidated, has continued in existence. Other three, R. E. Griffith Theatres, Westex Theatres and Griffith Amus., passed to new owners since the U. S. Supreme Court decision of two years ago which found the four guilty of monopolistic practices and conspiracy. It was generally said the Government won its case at that time for the high court's rule led to the breakup of the extensive Griffith interests.

Vaught's formal order followed additional hearings to determine the extent of the monopoly found by the Supreme Court and to determine the necessary relief. The Government demanded some divestiture of Consolidated properties but this was refused by Vaught. Consequently, an appeal by the plaintiff is considered a strong possibility.

The injunctions on trade practices were said to be anticlimactic for the reason Griffith has been avoiding any of the business methods previously proscribed by the court. These include conspiracy with other exhibs, licensing films for other exhibs, franchise deals, licensing any pix except theatre by theatre, and conditioning the booking of any one film on the licensing of others.

Vaught said that firms now operating theatres formerly owned by the original four defendants will be bound by the decree but the consequence of this, also, was generally regarded as not too meaningful. The new owners, it was explained, would hardly embark on any methods of doing business which they know the courts frown upon.

Arg. Govt. Pitch For Prod. Upbeat

Washington.

The Argentine Finance Ministry is encouraging production of films in that country with two new types of loans made through the Argentine Industrial Credit Bank. Each type of loan grants up to 70% of cost of a picture, reports Nathan D. Golden, U. S. Commerce Department film topper.

The special type is for the well established producer who made a minimum of three features during the preceding 12 months and plans a minimum of three during the succeeding 12 months. These are two-year loans which may be extended four months. So-called "encouragement" loans are offered to new companies in film production. Made for periods of 180 days, they will be automatically renewable for a series of 180-day periods up to a total of three years.

In a pitch to step up export of their product, two leading Argentine producers, Sono and Interamericana, have shaped a deal for joint distribution of their pix both abroad and at home. Tieups are being made in Chile, Brazil and Peru with agencies to exploit the pictures. Argentine government is reported working with the Argentine Assn. of Motion Picture Producers to encourage exploitation of local films abroad.

Golden reports also that U. S., French, British, Argentine and Mexican groups have an interest in pictures currently being produced in Spain. Due to the shortage of foreign exchange in Spain this is the only way foreign producers can use up their frozen earnings. The foreign producer usually supplies the stars, director, cameramen, technicians and equipment, and winds up with a percentage of the earnings on such pictures in the world market.

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The TV Winter of Our Discontent

'The 3 R's on TV'

By FRIEDA B. HENNOCK
(FCC Commissioner)

Washington.

Groucho Marx, an artist whose talents I greatly admire, has been credited with saying that television can be very educational. "I find television very educating," says Groucho. "Every time somebody turns on the TV set I go into the other room and read a book."

Frieda B. Hennock

That is all very well for an iron-willed individual like Groucho, but what about the millions of other sponge-spined listeners who find television as irresistible and about as rewarding as the common cold. The fascination of seeing picture shows in one's living room every afternoon and evening (and in many areas now mornings too) simply for the trouble of turning a dial poses a great many problems that can't be solved by buying a 25c Macfadden health magazine.

Not that there hasn't been a lot of unsolicited commentary offered and published about the panacea of video. To the contrary, there has been so much comment about the pros and cons of television, its potentials for good and bad, that the public's mind must be more confused than the scrambled picture you get on the tube when the tuner isn't working properly. Let me state right here that I for one am "sold" on television.

I think television can become one of the greatest forces America has ever known for personal improvement, mass public education, and a resulting rise in our general standard of living.

I also think that television to date has failed to live up to this promise. I know the going has been tough. I know the only color most television broadcasters have seen to date is the red ink on their ledgers. I know that there has been a long and costly "settling down" period to develop production techniques and allow the set circulation to grow large enough to support TV on a profitable basis.

Who's Master of the House?

But this is not enough. American television, by winning public confidence also inherited a public obligation. The airwaves are in the public domain. A television station operates in the public interest by virtue of a license from the FCC, which makes the broadcaster in effect a trustee of a valuable public property—the channel on which he broadcasts. That he has been successful in capturing and holding the imagination of vast audiences is in part due to his own imaginativeness and in greater part to the very nature of the medium of TV itself. Television is like the genie let out of the bottle. Once the set is brought into the home it is difficult to determine who is the master of the house.

And that is where the broadcasters' responsibility lies, A teacher's conference held recently in Syracuse, N. Y., brought out the startling fact that in television communities, school children in TV homes spent a minimum of four hours a day squinting at their set. Including Saturday and Sunday viewing, these kids were spending more time looking at TV than they were spending in school.| And what were they seeing that would help make them better educated, better qualified citizens of our democracy? Not very much.

That is the reason why I have advocated that 25% of all remaining television allocations be set aside for the exclusive use of educators. Television is here to stay. In the words of the Broadway and Hollywood producer John Houseman, "Television's ultimate supremacy among the mass media will be due not at all to the virtues of its programming but almost entirely to its incontestable technical superiority over all other existing means of communication.

Are we going to let this genie serve us an unvarying and unending diet of horror stories, murders, pie-in-the-face humor, scratchy movies, v-necks, and cowboy derring-do, or can we harness this genie to perform wonders of public enlightenment unequalled since the days of the Renaissance? I fervently hope for the latter.

TV's Power As a Teacher

If seeing something once is the equivalent of hearing it a thousand times, think of television's power as a teacher. Video can expand the walls of a classroom to encompass all those who could not otherwise have access to education. No longer will scientific demonstrations, lectures by famous speakers, dance recitals, or concerts by distinguished artists be limited in attendance to the size of the auditorium in which they take place. Nor will they be limited only to those who have the price of a ticket. The miracle of television will make these worthwhile cultural features available to everyone who cares to look.

By recreating Sidney Kingsley's "The Patriot," or Robert E. Sherwood's "Abe Lincoln in Illinois" or similar dramatic visual lessons in American history, children's study periods can become exciting adventures rather than bookish bores. And don't forget the adults. Over 11,000,000 adult Americans have had no formal schooling past the fifth grade. Television can become a means of bringing extension courses right into the living room.

There has been some startling evidence presented by the educators and represntativs of cultural institutions at the hearings recently held by the FCC. College presidents, trustees, U. S. Senators, a Chancellor of the Board of Regents, and other distinguished people from the world of belles lettres and belle artes have presented the case for education on television.

These individuals have likened TV channels to our other great natural resources. They stated that TV channels should be reserved for educational purposes just as Congress reserved national parks to protect our native flora and fauna from commercial exploitation and extinction. Of the 2,500 television channels remaining to be assigned, the educators want 25% set aside for their exclusive use. I heartily endorse this stand. I think devoting TV channels to the three 'r's—readin', 'riting', and 'rithmetic and their corollaries—is a sound investment in the future of this country.

Some Reflections on the New Turbulence That's Gripped Show Business In an Era When 'Radio Is Only Half Destroyed and TV Is Only Half Built'

By CARROLL CARROLL

Hollywood.

One of our more perceptive and prolific playwrights certainly summed up the current show business situation when he observed, "Now is the winter of our discontent."

To an arm of art-or-industry never touted for its tranquility, there has come a disturbing force, known intimately as TV, to toss the turbulent tempo of the theatre into a tempest, rile radio into a restless vortex and maneuver movies into a maelstrom.

Carroll Carroll

Nowhere on the show business spectrum is there anyone, from the most remote pitchman pushing panaceas in the placid purlieus of the prairie provinces to the mighty Mayer in his M-G-M, who has not felt the hot breath of the electronic juggernaut.

Uneasy now lies the head of every playwright and producer, every trouper and technician, the head of every advertiser and the head of every advertising agency. None knows which way to turn. Some tremble to try TV and many, who have already tried it, have been rocked by its effect. As when Horatio stood bravely at the bridge, those in back cry forward, while those in front cry, back

Those engaged in the taming of TV know this eater of men and material will not allow you to turn your back on it for a moment. And those who think the TV bark is worse than its bite have not felt its ravenous teeth shredding nerves, crunching brains and gnawing at ulcers.

These are the ones who sit back and criticize efforts as easy to pick to pieces as a performance of Ibsen by the Drama Society of the International Correspondence Schools, without recognizing that wherever a pioneering project is in progress, those who are doing the work of building for the future are always harrassed, confused and delayed by hangers-on, gamblers, prostitutes, adventurers, opportunists and all manner of catch-penny operators eager to make a fast buck on somebody else's ante.

Tranquil as a Boom-Town

Thus we find TV as tranquil as a boom-town; evocative and provocative; compelling and repelling; attracting and distracting; fusing assorted elements of show business into one confusing whirlpool that is attempting to spin too much out of too little too soon.

This same whirlpool is picking up people and dashing them against the jagged boundaries of an only partially explored TV and effectively making little ones out of big ones and big ones out of little ones. Many men of the movies and AM who were "have-nots" a few months ago are the "ins" of TV today; and those who had it all their own way in the not too distant past are now wondering which way to turn; whether to jump into the TV rapids or pretend that TV is just a passing turbulence like the telephone, the radio, talking picture, Technicolor and the phases of the moon.

The entire personnel of show business, from the glittering stars of "stage, screen and radio" right on down through writers, directors, producers, camermen, electricians, engineers, grips, prop men, scene painters and down, down, down the bottomless pit to advertising agency vice-presidents; everyone is wondering what his next move is. In such a picture, fear is always the star.

Those in the West are afraid they'll have to go East. Those who live in the East are afraid they'll eventually have to move West. Those in radio and the movies are afraid to enter TV too soon and equally afraid to stay out of it too long. Those now in TV are afraid of a great influx of radio and picture people of known and distinguished talent who may irrigate the arid areas but, in so doing, cut in on the loot.

The radio industry is only half destroyed, the TV industry only half built. War clouds threaten to open and freeze this situation into a thoroughly unsatisfactory status quo, while the motion picture industry nervously wonders how it can start getting into TV without giving in to TV. The glass, as you might say, is muddy.

It may well turn out that the object in that box Phil Harris recently found down by the bay, that object so revolting, repellent and upsetting to everyone, the most sung-of something of the 1950-51 season—The Thing—is merely Television.

Form of Hypnosis

No one can live with it and few can live without it. From the top to the bottom of our society, banker to boozer, tiny tots in kindergarten to gaffers in their wheelchairs, this electronic charlatan has us all hypnotized into befuddled submission. It may turn out to be a greater force for both good and evil than the printed word, while, at present, it's the most crackpot form of intelligence yet to transfix the minds of man.

Men should achieve some sort of happiness from their work. They should hold some respect for their mode of expression, yet those who work and live TV day by day and keep it going never seem happy, nor even enthusiastic. They're worried, rushed, confused and exhausted. And all use some sort of descriptive word when speaking of their work. This word is never flattering.

The only bright spot in this grim picture is the knowledge that nothing in the world with so much brainpower pouring over it can fail to be an improving influence. It must get better. So, while we presently find it necessary to agree with Shakespeare that "now is the winter of our discontent," we can also believe that more benign days are on the calendar and take comfort in Shelley's well founded observation, "If winter comes, can spring be far behind?"

'We, The Feeble'

By JO RANSON

The a.k.'s in the AM broadcasting biz were drooped over their 15c beers at the bar of a pub in Radio Row bemoaning the low state of the balmies in Television Row.

The balmies, you know, are those things the pioneers in special events cooked up every afternoon and evening in order to garner some space in the afternoon dailies. VARIETY, I think, dubbed them the balmies when a city-room inhabitant turned radio special-eventer decided to fry an egg on the sizzling sidewalk one hot July afternoon and made a valiant effort to describe this epochal event on the heated kilocycles.

Curiously enough, these whacky stunts, these balmies, proved attention getters, albeit Marconi and Hertz turned over in their graves when the spirits notified them of these earthly goings-on. The stalwart microphone, a magnificent instrument for changing sound into electrical impulses, stood there like a trouper and carried the load to listeners in Fallen Arches, Ark., and the Bronx, N. Y. The trusty carbon microphone did not flinch in transmitting these beloved brain children of the space-grabbing muggs in the special events departments.

Some All-American lulus were cooked up under the heading of public interest, convenience and necessity. It all began with those guest appearances of the furry, the feathered and the scaly. Long before the triumphant arrival of "We, the People," radio boasted of what I once tagged "We, the Feeble."

To an eager-eared audience radio introduced such bosom friends as jumping frogs, bees and mosquitoes, canaries, eels and chinchillas, seals and bears, hippopotami and catfish.

The a.k.'s recall NBC's investigation of the love songs of mosquitoes.

The hoisting of a groundhog named Marmota Monax to the top of the Empire State Building and inviting her to look for her shadow on groundhog day.

The trans-Atlantic duet between an American canary and an English nightingale.

The singing mice in England versus the singing mice in the United States.

Charlie, the first seal to flap and flop in front of an NBC mike.

The first major contest for jumping frogs with members of the New York State Boxing Commission officiating at the elephant house in Central Park Zoo.

The electric eel in the now dismantled New York Aquarium which flipped its tail and lighted a 2,000,000 candlepower airways beacon atop the RCA Building. An NBC bulletin described this historic event as "one of the most unusual scientific broadcasts in radio history."

Flight of the Swallows

The flight of the swallows to the San Juan Capistrano Mission in California.

The talking parrots' national championships.

Nor dare one overlook Sylvia, the singing goose and the celebrated "talking" bird on Fred Allen's show.

Radio produced animal acts galore—talking dogs, roller-skating roosters, walking fish and chickens that produced eggs with colored yolks.

On one occasion several bloodhounds appeared on a New York program. They were brought to Gotham in a deluxe trailer. The hounds were put up in a swank suite in a midtown hotel. The hounds refused to eat ordinary soup bones and ate only expensive raw chopped meat at 90c a pound. The bloodhounds scared the living daylights out of the guests at the hotel during a six-day stay. After their appearance on the show, a production assistant turned in his expense account of $178 for the bloodhounds' stay.

"What the hell did you do?" the budget-minded director yelled. "Buy the dogs!"

And don't forget the goats who were hired to participate in a bock beer festival on the air.

The sound of a moth, magnified a million-fold, as he chewed his way through a piece of 100% wool.

The noise made by the first snowflake falling to earth.

The broadcast from a haunted 17th Century manor house said to be filled with Grade A ectoplasm.

Spud-Crunching Solons

The Congressional potato-crunching contest in which the solons from spud growing states displayed their wares.

The Gubernatorial gentry who gathered in a plowed field for the purpose of seeing which one could pick up the most spuds in a specific time.

The collegiate "chin golf" contest in which bearded delegates of the ivy league colleges gathered in a suite with shaving soap and razors to see which one could shave the quickest and with the least number of strokes.

The newsboy hawking contest.

The log rolling contest.

The hog-calling contest.

The corn husking contest.

The effort to bounce a radio signal off the planet Mars.

Jerry Danzig's pearly words from the ice cube housing the Frozen Alive girls at Whalen's World's Fair.

The interview with Venus of the 20,000 Legs Under the Sea show under water and Dave Driscoll, in top hat and tails delivering an address in the Court of Peace in which he intoned these memorable words:

"In this vast amphitheater millions from all the Americas and from all corners of the world have heard addresses by statesmen, Whalen, gravisnass, cabishon, Gibson, forbine and nobility. Here was the pledge of peace which might well have been the flederness, bedistran and grodle of this great exposition. Now that pledge is forgotten. Sleedment, twaint and broint forbish and doldrum all over the world. Alas."

The a.k.'s in the AM broadcasting biz, still hunched over their beers, wondered if TV could top these balmies. Any outlet which could use the carnival pitchmen to sell luminous Christmas tree ornaments and one-buck card tricks throughout the showing of cliff hanger flickers should be able to come up with some dandies, the a.k.'s figgered.

Daily Dialogs

Or a Comedy Writer's No Fun at Home

By MILT JOSEFSBERG

Hollywood.

Every trade and profession has its occupational diseases. The deepsea divers' bends; the hucksters' ulcers; and the policemens' flat feet. So too has every craft its own conversational cliches. How often during his 40-hour week does the I. Miller salesman hear, "But I've always worn a size four shoe, why should I try a six?" Lives there a butcher with soul so dead that he's not fed up with hearing customers quip, "And keep your thumb off the scale!" Can Einstein enumerate the times, since the days of Hippocrates, that medical men have heard the plaint, "But how could I be pregnant, I've never even kissed a man."

Although radio writing is a comparatively new field, it has more than its share of these bromides. I feel qualified to record them since, according to Clause "G" in my contract (boiling it down from two and a half pages of legal lah-de-dah), I am a writer. In deference to the ether medium I would like to present these platitudes in the form of radio scripts.

The first I title "Tickets to the Program." The cast consists of two characters: A Person who wants tickets to the Program and Me. In the following case, the ticket seeker happened to be some one special. She was my brother's wife's sister's husband's sister—*from Bensonhurst yet.* And because this Person was someone special, I had bargained, cajoled, and traded with the other writers on the show to pick up a few extra tickets. The scene starts as I proudly present the Person with the prized pasteboards and say:

Me: Well, it was a little tough, but I got them. Here are the tickets.

Person: How come there's only eight?

Me: Well, it's kind of hard to——

Person: I distinctly asked for 10.

Me: I know, but——

Person: Okay, okay — it's too late to go anywhere else now, so we'll take them. Grandpa can sit out in the car and the baby will sit on my lap.

Me: Wait a minute, they don't allow babies at broadcasts.

Person: Don't worry, she's not like others—she's a good baby.

Me: It's not that, it's just——

Person: Look, I only phoned you out of the goodness of my heart to give you your brother's regards—why are you making trouble for me for?

Me: Oh, I'm sorry. Thank you.

Person: You're welcome.

A Funny Feller

The next scene, with the tentative title of "You Should Meet My Friend," most frequently occurs during vists to your home town. You're attending a party, and some other Person, who you've just met, leans over and says:

Person: So you're a radio comedy writer?

Me: Yes, I write for——

Person: Let me hear you make a joke.

Me: Well, I——

Person: If you wanna know a really funny guy, you should meet my friend Hymie.

Me: I'm only here for——

Person: (laughing hysterically) Hymie is a funny fellow. That's for sure, that's for danged sure.

Me: He probably——

Person: Hymie is only a shipping clerk, but he says funnier things than anybody on the radio.

Me: I'm quite sure Hymie is very clever and——

Person: If you could follow him around for one day and write down the things he says it will make you a millionaire. Positively a millionaire.

Me: I know, but——

Person: I'll give you a for instance. A few weeks ago Hymie went to a show and came in a little late. As he's walking to his seat, the comedian on the stage said to Hymie: (The poor comedian didn't know who he was starting up with.) "Hey, how come you're late—the bus just get in from Flatbush?" And Hymie, without a moment's hesitation ad libbed, "Drop Dead."

(*) *See footnote at end.* .....

The third, and last, of these dialogs is a domestic scene which has taken place, is taking place, and will take place in the home of every radio writer who knows the pleasures of parenthood. While the following is a verbatim report of a conversation in the clan Josefsberg, it has been echoed in dwellings bearing the nameplates Perrin, Balzer, Tackaberry, Schwartz, Wedlock, Singer, Solomon, Quinn, Benoff, Levy, Saks, Kanter, Werris, Rose, Stander, Lachman, Lewis, Garson, Zelinka, Leslie, Chevillat, and Goldstein. (If I've omitted the RWG members, it's because they're either strangers, bachelors, or sterile.) At any rate, the finale of this trilogy is called, "What Do You Do, Daddy?"

The scene, my home. The time, the present. The characters, my two sons, Alan Roy (aged seven), Steven Kent (aged four) and me (aged 39.) (No kidding, Jack.) The scene opens with Alan nudging Steven and saying:

Alan: You ask him, Stevie.

Steven: No, you ask him, Alan.

Me: (shrewdly) Why don't you both ask me, boys.

Boys: (in unison) What do you do, Daddy?

Me: (indulgently) Boys, I've told you dozens of times. Daddy writes for Jack Benny.

Steven: You mean if he wants to write a letter to New York, you write it for him?

Me: No, No, Stevie—Daddy just writes what Jack Benny says on the radio. Daddy does that with Sam, George, and Tack.

Alan: Gee, does Jack Benny talk so much he needs four men to write for him?

Me: (slightly petulant) Of course not. He has the four of us because it's hard work to write what he says on the radio.

Steven: How many men does he have to write what he says off the radio?

Me: (mad) He doesn't have anybody to write what he says off the radio. (I better lower my voice, the maid might hear me.)

Alan: But Daddy, Mr. Benny talks more off the radio than on the radio because he's only on it for a teensy-weensy time on Sundays, but he's not on the rest of the week and——

Me: (screaming) Why don't you kids go out and play? (I don't give a damn if the maid does hear.)

Sound: Door opens, childish feet going out . . Door slams as usual.

Alan: (Off) You know, Stevie, I think Daddy is making the whole thing up.

Steven: Why?

Alan: Well Daddy used to write what Bob Hope said on the radio and now he doesn't, but Bob Hope is still saying things on the radio.

Orchestra: Plays transition music denoting passage of time till late following afternoon. The characters are now my wife and the driver of the nursery school bus.

Mrs. J: Did Stevie behave himself today?

Driver: Yes, Mrs. Josefsberg, and he said the cutest thing in school this morning.

Mrs. J: What did he say?

Driver: He went around telling everybody that Jack Benny is his father.

Mrs. J: (shocked) No.

Driver: Oh, it's nothing to worry about. We have Arthur Stander's son Jeffrey in school too. Jeff says *his* father is Fanny Brice.

(Orchestra: Playoff.)

(*) Footnote: The censor thought "Drop Dead" would be better than the two words Hymie did ad lib.

KENNETH BANGHART

NBC Newscaster—6 p.m.-11 p.m.
Season's Greetings and best wishes for a more peaceful New Year

Ed Cashman Back As F-C-B Veepee

Ed Cashman, executive producer for the Kudner agency in N. Y., is resigning to return to Foote, Cone & Belding as veepee in charge of the Coast office. He succeeds Bob Ballin, who announced his resignation last week to join J. Walter Thompson.

Cashman was formerly with F-C-B, having at one time been the account exec on the American Tobacco business in New York, in the days when that agency held down the lucrative account, and later he transferred to the F-C-B Coast office as veepee.

Cashman assumes his new post about Jan. 15.

Stan Miller Joins WCBS Staff as Aide to Leonard

Songwriter Stan Miller has joined the staff of Bill Leonard, morning gabber for WCBS, N. Y., as an administrative assistant.

In addition to the "This Is New York" strip, Miller will work on Leonard's evening show, "The N. Y. Story," and his TV stint, "Let's Live."

ROSA RIO

Most Outstanding Girl Organist in the East
Recording Artist — Radio and TV Personality
SChuyler 4-5700

Last Will and Testament Of Radio

By AL and SHERWOOD SCHWARTZ

FIRST: I hereby notify Sam Spade, Mr. D.A., The Fat Man, The Thin Man, and the F.B.I. in Peace and War that they need not investigate my death. Regardless of any suspicious circumstances, like the knives in my back, the causes of my death are entirely natural. For several years now, I have been suffering from enlargement of the co-axial cable, and hardening of my Nielsen ratings. These, plus general obesity of the budgets are what finished me off.

SECONDLY: THEREFORE: I hereby devise, bequeath, and divest myself of all my real properties:

1. As regards my empty studios: it is my desire that they be used to store all the material cut from the front of Faye Emerson's evening gowns.

2. As regards my network of wires that extend from city to city, and coast to coast: it is my wish that it be turned into a giant clothesline. Said clothesline to be used in drying out television producers who are still wet behind the ears.

THIRDLY: I hereby bequeath the brains of all comedy writers to the biology laboratory at Harvard University for further study. However, this is only on the condition that the aforesaid brains be kept in bottles of alcohol supplied by Messrs. Wenland, Fagen, Kline, and Fishell.

FOURTHLY: I hereby leave my program, "Rate Your Mate," to Errol Flynn; "Live Like a Millionaire," to Jack Benny, and "Ladies, Be Seated" to any Broadway Premiere (legit style).

FIFTHLY: I hereby charge my heirs with the proper distribution of the left-over prizes from my Quiz shows. All waffle irons to be distributed throughout the midwest in nontelevision homes. We can make those poor unfortunates happy by telling them they're watching kinescope.

SIXTHLY: I hereby establish a trust fund of 93,000,000 jokes. These 93,000,000 jokes are to be divided equally among Milton Berle, Milton Berle, and Milton Berle.

SEVENTHLY: I hereby decree banishment for the inventor of television. May his bones rot in the empty wilderness of a balcony in any movie theatre. And may he be tied to the cashier and flogged with the day's receipts.

EIGHTHLY: It is my final wish that I be buried in my family plot, next to my mother. Vaudeville. And please hurry. From what I've seen of television I'd better hop in quickly or he may beat me to the grave.

LASTLY, *I hereby nominate and appoint* the National Broadcasting Company

the executor *of this my last Will and Testament*

for their kindness in attempting to revive

me with a transfusion of Tallulah Bankhead.

and hereby revoke all former Wills by me made.

IN WITNESS WHEREOF, *I have hereunto set my hand and seal, etc.*

RADIO (SEAL)

signed, and sealed and published as, and declared to us to be his *last Will and Testament, in the presence of us, who, at* his *request and in* his *presence, and in the presence of each other, have subscribed our names as witnesses thereto,*

Al Schwartz

Residing at Hollywood, California.

Sherwood Schwartz

Residing at Hollywood, California.

RCA Prexy Envisions Radio's Importance Anew In the 1951 War Effort; Tele's Big Advance

By FRANK M. FOLSOM

Radio and television will be a vital and influential instrument of national defense in 1951.

That is, and must be recognized as the industry's primary responsibility.

Frank M. Folsom

In the manufacturing field, we must be prepared to intensify the production of equipment essential to the defense effort and devote an increased amount of scientific research in this direction. Our laboratories and production lines will become a part of the free world's arsenal.

In the broadcasting field, radio and television have acquired great new responsibilities to give improved service as both information and entertainment media. We must continue to build more and better programs of all types. This places a heavy responsibility not only on broadcasters and sponsors of radio and TV programs, but on all the people who produce and participate in them. There is a real need for outstanding talent.

We have the greatest opportunity in our history to render the public a real information service. Radio and television have amply demonstrated that they constitute the quickest and most effective means of giving the American people news of current developments and understanding of important issues.

Public interest in this type of service will be greatly heightened because people will be hungry for information about what's going on. The industry will have to expand and improve this service. There will be great advances in TV reporting of the news and coverage of news events. But in this field of informational broadcasting, radio will have the greater responsibility because of its greater audience.

While television has had a tremendous growth during the past year, with 107 television stations in operation and 10,000,000 television sets bringing programs to 40,000,000 Americans, radio is still the greatest mass information medium. It reaches every community and can be heard by 95% of the nation's population. News and discussion programs can be built on radio quickly and inexpensively. The very nature of radio broadcasting makes it readily adaptable as the most effective means of communication in these troubled times.

But entertainment is bound to be of paramount importance to our nation in 1951, too. It can and should make a major contribution to the maintenance of military and civilian morale, both of which are so important to the defense effort.

During World War II, radio proved its value to the nation in this field. In meeting today's challenge, radio has in television a partner that is potentially the greatest mass entertainment medium our nation has ever known.

Entertainment Into the Home

For many years the trend was for people to seek entertainment outside of their homes. Now, with higher taxes, longer work weeks and necessary restrictions on other entertainment facilities, this trend will be reversed. The public will want entertainment brought to them at home. This will mean that more and more people will be turning to radio and television for entertainment and relaxation.

In addition, with increased military personnel, techniques will have to be perfected for getting the best of this entertainment not only to civilians, but to the members of our Armed Forces wherever they may be.

So improvement in both the art and science of entertainment in 1951 is imperative. Television should lead the field. New and more sprightly programs are planned with the finest talent available. There will be innovations in lighting, directing and material. Productions on the whole may be less elaborate than in the past few months, but they will be designed for strong audience appeal. Television broadcasting hours will be increased and we will see the start of morning network programming, as the number of sponsors increases.

Great effort is being made to extend television networks and improve equipment and facilities. New and better studios are being constructed. This improvement in the industry's physical setup will be continued insofar as availability of material and manpower permits.

Theatre Television

Giant projections of televised special events on screens of motion picture houses began to appear in 1950. By year-end one large western theatre chain was planning installations in 71 cinemas. The pioneering basis has been established for an independent theatre television network to supplement regular film fare, with special offerings of public interest.

If the defense effort permits, we can count on further progress in the development of a scientifically sound system of color television.

But the greatest improvement in television will be the building of more entertaining programs through the development of additional top talent.

Radio, too, will achieve even greater importance as an entertainment medium. During the first half of 1950, radio averaged 35,000,000 listeners every evening of the week. There is reason to believe that the radio audience will be even greater in 1951. For this reason I anticipate more and better radio shows.

The record industry, too, should continue the great strides it has made during the past year. Here, again, there will be real need for the development of outstanding talent.

What Is A Showman?

By HUBBELL ROBINSON, JR.

(CBS V. P. in Charge of Network Programs)

The first objective any showman must set for himself is to put together entertainment that will attract the public. The more successful he is in achieving that goal, the greater his right to the label "showman" in neon lights. If you want to tag that as primer stuff, you're right.

Hubbell Robinson, Jr.

But there's another equally basic elementary school rule of show business which radio and TV seem to be in the process of scuttling. It is that a showman must produce and deliver his show to the public at a price that will pay. He must produce it so that those payments give his backers and himself a fair shake. If the entertainment and the economics don't square off against each other on the profit side, the showman is only a showoff.

Shows that start out priced far beyond the market inevitably have to be priced back. The cost, however, can't be given that kind of surgery. Even a year ago when nighttime television was still struggling to become a major medium on a seven-night-a-week basis, there was justification for undertaking productions which involved a recognized loss. It was an investment to build the medium. But a wholesale continuance of that philosophy can only result in a situation where no buyer will believe a price—where every buyer will feel there is precedent for trading down regardless of the value. Giving too much for too little is no better in show business than in any other business.

Client Wants Value for Coin

One of television's big problems today, as we see it, is to find a product that can deliver substantial ratings at a true price to the advertiser and at an escalator level with which he can live over a period of years. The enormously increased cost of television as against radio makes this an incalculably greater task. But not only can it be done—it is being done, and in almost every category of entertainment. "Burns and Allen," "Alan Young," "The Goldbergs," "Suspense," "Big Town," are a few of the varied types of shows which are making ends meet, which are permitting their buyers to enjoy the enormous advantage of being in front of the public every week, are delivering substantial circulation and good advertising values and ratings at a moderate but fair profit to the producers.

Some years ago when TV was still around the corner, CBS realized that radio program costs were in many cases rising to the point where it was difficult for the buyer to get a good value. At that time we embarked on a program of creating low-priced shows whose cost increased reasonably year after year and which we hoped would deliver top circulation. It is on the record that the Columbia management's philosophy at that time proved a sound one.

That entire project placed a far greater demand on the skill, ingenuity and resourcefulness of the responsible producers than the more lavish type of show with which you could simply buy success, not create it.

To project that philosophy in TV makes equal demands on the producer, but it is an end equally attainable if the proper ammunition in terms of creative talent is available.

Basically, it means shows that may be a long time in the making, but which, usually because of that very fact, are carefully thought out, carefully constructed and in which all of the varied skills, from actor to director to producer, are mixed into an efficient productive working team before the product goes in front of the public.

It doesn't mean saying, "variety shows work, let's do one of those," or "mystery shows are always a good buy, let's do one of those." It does mean having a point of view in which you approach the problem of variety and mystery. It means giving the product in each of those fields an identity, an individuality, a production point of view which can make them powerful attractions—TV box office—that is steady and that grows and multiplies itself over the months and years. Our primary current concern is to try to continue to create that type of value for our customers.

The same broad principle certainly continues to apply to radio as well.

There seems no real evidence to indicate that sheer dollars can buy the attention or the loyalty of the radio listeners. Again, it seems to us that ingenuity and imagination that can strike out into new fields of radio programming, that will secure the great values the medium continues to offer, is the best way to hold the business of the current users and to continue to bring new ones into the market. Those are the lines along which we are setting our sights in both TV and radio. That is the kind of value we hope to be able to deliver to the advertisers who use our facilities—big circulation at low cost and at true cost, a chance for everyone to get a fair shake.

That, it seems to us, is the measure of true showmanship.

A Logical Kid

Three octogenarians were once asked with whom they would like to be buried.

The first one said, "Julius Rosenwald. He was a great philanthropist and a great man and did much good work."

The second one replied, "I'd like to be put with Franklin D. Roosevelt. Not only was he a great man and great President, but also a great thinker and philosopher.

The third man answered, "My choice is Hedy Lamarr."

The fellow who had put the question to the three men was somewhat startled, and said, "Why, Hedy Lamarr is not dead yet," to which the third octogenarian replied, "Neither am I." *Bernard F. Gimbel.*

Who Was That Lady?

By ALAN LIPSCOTT

Hollywood.

(Many successful screen musicals were based upon the careers of songwriters. Pictures already released include the lives of Rodgers & Hart, Jerome Kern, Vincent Youmans and Kalmar & Ruby. Now, if you can stretch your imagination to the point where it needs a psychiatrist, you might imagine a picture based upon the lives of a group of collaborating gag writers. A VARIETY *mugg might even review it as follows:)*

Boffola Pictures came up with a winner in this one. Biography of the gag writing team of Schwartz, Lewis, Quinn, Reznick, Guilfoyle, Cole, Glickman and Untermeyer, is a kaleidoscopic cavalcade of gag writing which spans the years from Amos 'n' Andy to Amos 'n' Andy. "Lady" departs radically from the usual biopics, in that Schwartz, Lewis, Quinn, Reznick, Guilfoyle, Cole Glickman and Untermeyer pitched considerably in the preparation of the story. Although full credit for the screenplay goes to Wells, Hathaway, Brecher, Briskin, Riskin, Ruskin, Brodney and Mankiewcz, listed as technical advisers are Schwartz, Lewis, Quinn, Reznick, Guilfoyle, Cole, Glickman and Untermeyer. But it's more than certain that radio hepsters in the audience will spot the laugh contributions of Schwartz & Co.

Boffola casting was so perfect it should keep the turnstiles clicking merrily for some time. Toplined by Oscar Homolka as Schwartz. Sir Cedric Hardwicke as Lewis, Menasha Skulnik as Quinn, Albert Basserman as Reznick, Edmund Gwenn as Guilfoyle, Jean Gabin as Cole, Gabby Hayes as Glickman and Sabu as Untermeyer, the entire cast came through with honors under the skillful megging of Cy Howard. The yarn sticks pretty closely to the romantic, exciting and colorful careers of the gagmen.

It picks the collabs up in a smoke-filled hotel room in the process of giving birth to "who was that lady?" This gives the film impact and a hefty nostalgic wallop. As they create the masterpiece, Schwartz is dozing on a couch, Lewis is peeling an apple. Quinn is pacing floor, Reznick is cleaning his pipe, Guilfoyle is collecting flug from his trouser cuffs. Cole is on the phone arguing with his wife, and Untermeyer is focusing his binoculars on a dame undressing in a hotel room across the street.

First there is the usual small talk that gagmen knock around while they concentrate. "Is a bite from a tarantula fatal?" "Can snoring be cured?" "Will camphor balls kill moth eggs?" "Can a kidney stone be dissolved?" "Are Government bonds good security?" "Does the producer's secretary wear falsies?" Then suddenly Lewis, the "toupee and girdle" specialist, yells: "Who was that ewe I saw you with last night? That was no ewe, that was a ram!" Lewis' "Who was that?" cued Snag Reznick to snap: "Who was the piccolo I saw you with last night?" "That was no piccolo, that was my fife!" Quinn, inspired by the sound of "fife," caught the pass from Reznick and scored with: "Who was that ladle I saw you eating with last night? That was no ladle, that was my knife!" And then "ladle" and "knife" started Glickman sparking. Pacing furiously, he snapped his fingers a few times, stopped at a window, watched a cab knocking down an old lady, resumed pacing, snapping his fingers one loud snap, stopped and gave to the world for the first time, those 18 immortal words: "Who was that lady I saw you with last night? That was no lady, that was my wife!" Eight circles formed by first finger and thumb were thrust into the air.

'He and She' Series

Yarn's romantic line is the standard "He and She" whimsy. All the shmaltz is concentrated, and very wisely, on "Switch" Untermeyer, the lover boy of the octet. Switch doesn't wear glasses, walks erect, has his own hair and always wears a suit with matching coat and pants. (Unbelievable, but acceptable.) His heart throb is Hildegarde Hudson (Betty Grable, who else?), a waitress in Coffee Dan's. She loves him intensely and every night, under the stars on Mulholland Drive, she listens enraptured to his "one liners." But Hudson has a rival in Ilomay Gale, the ugly sister of Rodney Gale, the comic for whom Switch switches. Hudson, her heart breaking, decides to fade out of Switch's life, because she knows what the Ilomay contact would mean to Switch; he might become a head writer or even an actor like Abe Burrows.

So one night, with tears in her eyes, she doesn't laugh at one of his gags. He leaves her, naturally. Switch soon discovers he can't forget her and every night he tenderly sings to his file: "Good night, Fileen (I'll see you in my dreams)" and in his imagination, he hears her counter with "Orange Colored Cards." Fearing that he will soon run dry, he tries to reach her with his gags. In one script he inserts: "I proposed to my Hudson in a garage and she backed out!" And lo and behold, the next day there was a knock on the door and when he opened it, she was not there. Instead there was a man holding a case of whiskey. He thought it was a gift from her. Encouraged, the next week he wrote: "My Hudson is the kind of a gal you would take home to your mother, if your mother wasn't home." And again, the next morning there was a knock on the door and when he opened it, she wasn't there. Instead there was a man with a Mixmaster. "Tell me Hudson, why are you always taking a lock from my hair? I'm stuffing a mattress at home!" brought the man with a vacuum cleaner. And "Hudson, if I kissed you, would you call for help? Not unless you needed help!" brought him a garbage pulverizer. Soon he had enough items to furnish a home and through an ingenious gimmick which I will not divulge, for fear of giving the plot away, she returns to Switch and they marry. Nine months later, he writes: "Hudson, could you keep our marriage a secret for the present? Yes, where is the present?" And lo and behold, again there is a knock on the door and he opens it But this time there is no man. Instead, standing there with a bundle in his beak, is a stork. A very cute twist.

It's all surefire mishmash that the carriage trade might pass by, but the hot rod trade will eat it up. *Shmo.*

Old Bowesies'—The New Assembly Line of Supply for Video Talent

By TED MACK

I suppose, when the historians of the year 2000 A.D. get around to it, they are going to say that 1950 was the year television came of age. 1949, probably, will be the year of the many mistakes.

And to quote one of my favorite Americans, the late Will Rogers, "I only know what I read in the papers."

Ted Mack

Reading the papers lately, by the way, has been a highly enlightening experience, too . . . if you're in show business.

During the "year of the many mistakes" we sat at our TV sets and saw a whole army of "pioneers," new-thoughtists and daring "experimenters-in-the-new-medium" fall right off the apron into the orchestra pit . . . flat on their faces.

People who paid hundreds of dollars for television sets began to wonder if they were going down in history with the gullible folk who bought gold bricks and Brooklyn Bridges in the Gay Nineties.

It was a standing topic of conversation that the only good shows on TV were those which required no direction, production or actors . . . and people pointed out baseball, football, prize fights and special events to prove their point.

For the most part, I think they were right.

But if you take a second look backward, you'll find that hidden in the other "bull-rushes" were some showwise men, like Paul Whiteman, Arthur Godfrey, the Horn and Hardart people . . . and last, but far from least, the "Original Amateur Hour" staff.

I like to think that while everybody else was falling over backward to make a marriage between the movies and radio . . . to give birth to television . . . these men were working in the vineyards to build a generation of artists who just plain trained people to act at their best in TV.

They worked and thought their production out on the simple theory that old time show business had something of a baseball "farm system." Television, per se, had nothing. There was no assembly line of supply.

I don't know how the others work it, but I can show you how the "Original Amateur Hour" staff does it.

Most of the staff is made up of what we affectionately call "Old Bowesies."

Getting Chevrons the Hard Way

Compositely, the staff is made up of men who have won their gray hairs in vaudeville, musical comedy, newspaper work, radio writing, movie production, theatre management, publicity writing, song writing, publishing, syndicate management, art and all phases of orchestral work.

When an amateur comes before our staff for an audition, we don't care where he or she comes from, or how they earn their living.

Languages don't bother us either. When one of the UN agencies or a foreign language American society sends us a candidate, somebody on the staff can talk with him in his own native tongue. You name it . . . German, Italian, French, Spanish, Polish, Russian (White, thank you), and even the Scandinavian.

The staff has won the amateur's confidence . . . the basic training actually produces transformations overnight.

The amateurs, for the most part, already are afraid of nobody. If they still falter, that's my job . . . to throw them a life ring.

So, having weathered the rigors of their first bigtime appearance, we put them into travelling "Original Amateur Hour" units.

As the fellow says, this is the "experience" . . . and the change from a trembling beginner to a seasoned trouper is evident in as few as three or four bookings.

Backing up the unit idea, we find night club jobs, other TV assignments, radio dates and band work for many of them.

The end result?

Well, tune in on TV any night in the week and see "Amateur Hour" graduates coming up to grab the top honors as 1950 becomes "the year TV grew up."

As I said earlier, I only know what I read in the papers.

I find the columnists and critics raving over Fred Allen, Jimmy Durante, Burns and Allen, and, most recently, Jack Benny.

One of my favorite newspaper men says of Jack Benny's premiere on TV: "Just how he (Benny) managed to get through 45 minutes with such scant (production) clothing is beyond my comprehension. But he did."

The answer is simple. Mr. Allen, Mr. Durante, Mr. and Mrs. Burns and Mr. Benny acquired a few yards of experience on the way up.

And back of them we're building more and more kids who don't remember vaudeville, stock, road shows and burlesque.

But somebody has to carry the torch for show business—even unto television.

We think show business is here to stay.

JACKSON BECK
Actor-Announcer-Narrator
PLaza 7-0700
And Television, Too!

KEN ROBERTS
RADIO — TELEVISION
"Tops in Pops"—WMGM
SChuyler 4-5700

On the Eve Of New Vistas

By WAYNE COY

(Chairman, FCC)

Washington.

The mid-century year of 1950 will be forever notable in broadcasting history for the birth of color television. As we move into the new year opening the second half of the 20th Century, we will see substantial progress made in the plans for the development of this new medium of communication.

These plans for the transition from black and white television to color can be expedited to the benefit of everyone involved—the public, the sponsor, the broadcaster and the manufacturer—if we all face the new year with a real determination to break old patterns of thought and face the immediate future on the basis of today's realities.

The public, whenever it has had an opportunity to view color, has already demonstrated its enthusiasm for this wonderfully-improved type of television. And as to the sponsor, I have no doubt but that color will receive ready and ample support from that quarter. The high commercial value of color as a demonstrating and selling agent is one of its strongest features and a most hopeful harbinger of success.

While the inherent appeal of color is its own best assurance of acceptance when demonstrations get underway over the nation, this acceptance can be immeasurably accelerated by a shift from the negative attitude that now prevails in some hearts to the positive.

Those who are apathetic or petulant about color cling to two hopes for delay—the courts and the defense program. As to the first, the Commission has officially stated its belief that it will be fully sustained. With the first court hurdle cleared by the action of the Chicago court upholding the Commission, I am equally confident that the Supreme Court will likewise sustain and that it will dissolve the temporary restraining order issued by the Chicago court. The Commission has also pointed out to the public that todays's black and white receivers can be adapted to receive the new color transmissions under the CBS field sequential system in black and white, and for somewhat more expense, a converter can be added to receive the color transmissions in color. The Commission has also pointed out that a receiver so adapted and converted is likely to be more expensive and is not likely to operate as satisfactorily as a receiver which has the adapter or color equipment built in at the factory.

As to the threat of war, I do not wish to speculate here on the role of the Commission in the preparedness program and the materials allocation problems. However, I think it is obvious that if black and white television is to be regarded as a weapon of war, color television is many times more powerful.

A mountain of work remains to be done to establish television on the "truly nationwide and competitive" basis which has been the Commission's goal since the alloca-

(Continued on page 188)

Main Entrance!

By ROBERT E. KINTNER

(President, American Broadcasting Co.)

Radio and television are rapidly emerging as the two most important factors in the entire American economy. As prime movers of goods to a mass market this pair already figure prominently in the plans of American businessmen.

In the world of entertainment, radio and television are becoming the main casting and employment offices. Certainly in show business television holds the answer to any unemployment problem. A shortage of skilled manpower has hampered television to date.

As an art form, television will create new patterns in the worlds of education and entertainment. Here, as the camera keeps its eye constantly on the alert for new approaches in such creative spheres as acting, writing, set design, etc., new art forms will be born.

To foster the healthy development of television to the point where it will be the true economic fulcrum of the entertainment and business worlds, its growth must not be hampered by excessive costs or frozen prices or by a rigid adherence to the blueprints used by other forms of show business.

Video must seek its own destiny. It must chart new courses in entertainment and education. Only if it pursues these ends can television live up to its great promise—a promise underwritten by many advertisers and the thousands of employees and their employers now seeking their careers in video.

Behind the television cameras and radio microphones stand millions of Americans whose livelihood depends to a large extent on radio and television. They are the people who manufacture the advertiser's products or work for his agency; those who supply the raw materials for the products, those who buy and sell these articles. There also is the large employe group who man the nation's radio and television stations and take part in presenting their programs. Then there are the families of these workers.

Main Port of Call

As more and more advertisers use radio and television these media will employ and cause to be employed an even greater number of Americans.

Show business is benefiting directly from the tremendous growth of television which is drawing performers from other fields of the entertainment world and creating new stars of its own. Soon radio and television will be the main port of call for the world of show business.

In radio the listener is his own stage manager. A simple melody or theme puts the radio listeners' mind to work setting the stage. Television, because it is a visual medium, must produce the stage for its audience. This, in turn, calls for the employment of huge corps of craftsmen: set designers, painters, carpenters, costumers, makeup artists, cameramen and directors along with their assistants, electricians and stagehands, engineers and announcers as well as the program's musicians, cast and writers.

To make a simple comparison with Broadway, television has at least seven or eight openings a night on each station, whereas Broadway, in season, may have one or two a week. In television any given program must put on a completely new show each time it goes out over the air. On Broadway, once opening night is weathered, the same play goes on until the run is completed. Radio's top dramatic programs are in much the same position as television. They, too, must "open" anew with each broadcast.

Not only do radio and television hold forth a world of promise to young actors and actresses, they also present a ready and constant market for talents in the fields of writing, directing, engineering, production, set design, etc.

Television and radio may be expected to whet the public appetite for other forms of show business. They should stimulate the box office at the theatre because we are constantly introducing new audiences to the legitimate stage. This is particularly true in the case of television.

There are those who regard television as a force which threatens to change its audience into creatures with eyeballs as big as cantaloupes and no brains at all. Of course, television will do nothing of the sort any more than radio developed a race of super-eared people.

Television is destined to be the greatest force for education and entertainment the world has ever known. At the same time it is not a mechanized cannibal that will devour other media or forms of entertainment. It will stimulate all forms of education and entertainment.

Like any youngster it has been a great imitator. It has revived the western film and vaudeville. It has copied radio, its older brother, in countless ways. This was all part of television's process of growing up.

Now it is mature. A full fledged industry, directly and indirectly supporting millions of Americans, it must secure its place in the country's economy. It must be different. It cannot survive as a novelty.

American business and industry has indicated its faith in radio and television by its constant and increasing use of these media. Show business can put its faith in them also and know with all confidence that these two art forms will not replace existing entertainment. Radio and television offer new areas for all concerned—providing a vast new field for employment and creating new educational and entertainment patterns.

RICHARD SEFF
"DARKNESS AT NOON"
Dec. 26-Jan. 6
Forrest Theatre, Philadelphia
Opening Jan. 11
Alvin Theatre, New York

The Autobiography of a Joke

By HAL KANTER

Hollywood.

It was one of those biting winter days in Atlantic City when even the seagulls were grounded that I was born into as unsanitary an atmosphere as any baby ever came. The year was 1932, the place was a hotel room choked with cigar smoke and despair and my mother's name was Sid Silvers. (It still is Sid Silvers, but in those days, Mother was a girl. Modern pharmaceutical magic has changed that.) My father was the late Buddy DeSylva and the midwife was a secretary with a Bible bump on her right wrist and a deep-seated penchant for changing dialog.

Hal Kanter

As soon as the midwife had laid me out on the crisp white paper, my birth was greeted with cheers, for she was in a hurry to meet a sailor at the Steel Pier and Mother was anxious to join Daddy in an important marriage of Black Label and Poland water.

My arrival was announced in generalities: tradepaper notices that a new show entitled "Take A Chance" would soon be in rehearsal. Between the time of my birth and the time of my public debut, I was carefully examined by a number of anxious relatives and relatively disinterested doctors. Being sound of straight line and healthy in the punch, I withstood the probings of them all and toddled onstage for my debut on a memorable night. Manhood was mine in a moment and no sooner had the laughter died than I had joined the great orphanage of Public Domain.

My nomadic life began 40 minutes after the curtain had rung down on my brothers and sisters, cousins and uncles. Several of us had been jotted down on the back of an envelope and rushed into a small telephone booth, where we were read off to a master of ceremonies working a late spot in the Bronx. Thus, within three hours, I made two public appearances and was a smash on both occasions. But this was still only the beginning.

Within a month, I had been kidnapped by so many masters of ceremonies, two acts, parlor comics and ad-lib wits I was beginning to show gray strands in my quickly developed beard.

I was printed in columns, reprinted in magazines, then reprinted from the magazines in other columns. I was kicked around that following summer in the Catskills, in the beach resorts and as far south as a boarding farm in Hendersonville, North Carolina.

Then, when I thought I was ready to retire in an anthology, I was snatched up by a press agent who had been lured to California as a comedy writer for radio. My life began anew. My straight line was altered and my punch line tailored to fit the alteration. But not enough so that you couldn't recognize me. I bounced around one radio show for two seasons before I was changed back into my original form and then aired again. Once more I did so well that I was swept up by a horde of busy men wielding pencils with built-in hearing aids.

L. A. to N. Y. Again

I made the rounds of the comedy shows in California and did so well I was drafted for duty in the east once again. Performing with my usual aplomb on several New York shows, I was plucked by an indigent producer for additional service in a revue that ran on Broadway for one successive night. Of the entire revue, only I was salvaged.

An enterprising fictioneer took me, toyed with me for several days and I finally emerged as a short short story in "Esquire." I enjoyed that because I was spread across the page from a semi-nude and I could lay there, leering, just as I had leered at showgirls during the first two years of my life.

But that didn't last long. A press agent read me in the magazine, boiled me down to a paragraph and I was printed again in Leonard Lyons' column as having actually been said by a hat-check girl to an Argentine diplomat. Maybe she did say me. I'm not one to question Leonard Lyons, who gets around almost as much as I do.

A fellow in Hollywood who missed New York so much he often picked up Manhattan newspapers at the bus terminal read me and got a wonderful idea. He ran home to his furnished room, hauled out his portable and ran me up into an original story for the movies.

I was purchased by a Warner Bros. dynamo who had me bloated into a 165-page screenplay, cut to 90 pages, stuffed with songs and production numbers and then tucked away in a file. I like it here.

After several years, the Hollywood fellow who missed New York realized I wasn't going to be produced, so he wrote me again—this time as a drama—and sold me to Paramount for a MacDonald Carey picture. I was made, two years later, as a Bob Hope musical. But only, of course, after a rewrite from the Elizabeth Scott starrer I had been rewritten into from the Milland version.

Somewhere along the way, I had been ad-libbed, in essence, to a shrewd producer who recognized me as a delightful anecdote worth relaying to Erskine Johnson. Johnson printed me, I was syndicated in New York, later ad-libbed in a script conference by Ed Wynn, who was preparing a radio broadcast at the time. Ed's writers thought I was funny, so I was boiled down to a one-liner and stuck in the middle of an "opera" routine.

Sid Silvers, sitting in a friend's house in Beverly Hills, heard me, failed to remember me, and is currently building a television show around me.

You'll be seeing me, in all the old familiar places.

Chauffeurs Anonymous

A truckdriver, who was driving his horse and wagon, stopped in front of a saloon and told the bartender, "Fill this pail with whiskey." He went outside and gave it to the horse, who drank every bit of it. The truckdriver went back and got another pail of whiskey, and again the horse drank it. The driver returned to the bar and paid off whereupon the bartender said to the driver, "Have a drink on the house." The driver said, "No, thank you, I'm driving."

Joe E. Lewis.

Some of My Best Friends Are Guest Stars

By EDDIE CANTOR

This is a semi-serious piece about guest stars. By "semi-serious" I mean it is only half as funny as it could be if it were written by somebody like Moss Hart or George S. Kaufman. As a matter of fact Moss Hart and George S. Kaufman did write such a piece. They called it, "The Man Who Came to Dinner," and made a million bucks out of it. Of course they were a team and had to split the money. What I make out of this I can keep myself.

Eddie Cantor

Anybody want half of a few thousand enemies?

To begin with, let me qualify myself as an expert on the subject. Over a period of 18 years in radio I have spent an average of about $100,000 each season on guest stars. Also, I have on several score occasions appeared as a guest star myself. So you see, I've been on both sides of the fencing. Cyrano de Bergerac should have the dueling scenes I've engaged in.

Let me make it clear right here that in all the years I've been hosting guest stars the only Sheridan Whiteside I ever encountered was a female, and she's made a career out of being ornery. The rest of them were the nicest ladies and gentlemen, and the finest performers, you'd ever want to meet.

Some months ago, when the television networks found out that a billion dollars' worth of wires, tubes and cameras couldn't sing a song or tell a joke, they decided to hire some talent. Presumably they hired the best talent available. I even imagine their thinking went something like this: "Let's see now, if we wanted to get some guest stars to appear on our networks wouldn't people like Ed Wynn, Jimmy Durante, Danny Thomas, Eddie Cantor, Fred Allen, Jack Benny, Bob Hope, Martin & Lewis, Frank Sinatra and Jack Carson be just dandy?"

So, throttling the vice-president in charge of money, they did just that. NBC, taking its cue from the old folk-saying that "Wednesday is the day you get cockeyed looking both ways toward Sunday," threw a strangle-hold on both those days, loading them down with a lot of us old folks telling old jokes.

In the main, when the returns were in, most of the people and some of the critics applauded NBC's perceptive choices. The idea of gathering a group of entertainers who would make surefire guest stars and giving them a regular turn on the channels seemed to have paid off. I was happy. I suppose NBC was happy. And I even believe the sponsors were happy. Honest.

But in no time at all I began to hear a peculiarly familiar buzzing in my ears. It had a strange habit of fading in and out, haunting, like an old refrain. It was loudest when I turned a corner in a studio hallway too fast, and almost ran into a group of executives gathered around a water fountain. It was dormant the first few days after each show. About the middle of the month the ho-humming began again. That sibilant little sound was about to drive me crazy when one day I suddenly identified it. So help me if it didn't make a noise like "guest star."

Just to make sure I accosted one of the lads with the long, lugubrious faces and put the question to him pointblank. Shocked out of his customary caution by my unprecedented action in not sending the query through proper channels he blurted out the answer. Yes, there had been some talk about guest stars. Who was talking about guest stars? "They" were talking about guest stars.

Yes, they, that ephemeral, evanescent and ghostly group of people always referred to as "they," were beginning to whisper it about that if the dandy little guest stars who had worked out so nicely as stars would now go out and hire some peachy little guest stars of their own television would be just sublime. "It would be so much like radio was, don't you think, Abercrombie?"

Well, Abercrombie, I don't know what your answer is, but here's mine.

Only Where Needed

I intend to use guest stars only if, as and when I have a script that cries out for one.

I will not substitute personalities for entertainment until such a time as I have run out of creative thinking.

I will never, as I frankly admit was done in radio, try to buy a rating with a marquee name.

I will not turn my telecast into a vaudeville show. There are other stars doing it better than I ever could.

If and when "they" feel the public is getting tired of seeing my face on a screen 30 minutes out of one hour once a month I will quit television and go on the road with my "one-man" show where nobody seemed to get tired watching me for TWO HOURS every night.

I will, by whatever means at my hand, if I have to go out into the highways and byways myself, try to find and give every opportunity possible to young, promising hopefuls who may be the Dinah Shores, Bobbie Breens and Deanna Durbins of the future. Then they can go out and be guest stars on somebody else's show.

And I say all this just a few short days before my New Year's Eve telecast when I intend to present as many guest stars as I can squeeze into one hour. But that's because my story editor, Manning Ostroff, and I had blocked out a New Year's Eve idea calling for the appearance of well-known guests in my home. They fit our scheme—they belong.

If you think these are the utterances of a vain and stubborn artist let me explain the reason for my stand on guest stars.

I'm just too old. That ritualistic dance required to seduce a guest star into appearing on a show takes too damned much out of my legs. And if you don't think it's a ritual let me weave the rigid pattern of that pagan stomp for you.

First, there is the wooing of the star's agent. That's like kissing your girl's father to make time with his daughter.

Second, when you have successfully performed that contortive gyration, there is the step known as "springing the star loose." This tricky piece of footwork introduces you to the producer of the picture or the play in which the star is currently engaged. It was tough enough in radio, where most of the rehearsing was done on the day of the performance. Just figure what it is in television, where the work is spread over at least five days.

Third, you now go into a triple entrechat with your whirling writers to get out a script to fit the star.

Fourth, and this is the piece of light fanstatic responsible for my varicose veins, you have to get the star's producer to approve the script.

Taboos

Steps Nos. 5-9 are pure allegory, beautifully and graphically portraying the Tribal Taboos.

I must tell you about some of these taboos. I once negotiated with an agent for the services of one of the finest, funniest comediennes in the business. One of the natural assets she had long exploited to make her an individual personality was the size of her mouth. It is almost as famous as Durante's nose. But the agent stipulated . . . "no jokes about her mouth!" Strictly taboo.

Another extremely capable comedienne had won her way to fame on the radio with her characterization of a man-crazy female. We had a spot for just such a character on my broadcast one week. Her agent graciously consented to have her appear on the show . . . BUT NOT AS A MALE-CRAZY FEMALE. Strictly taboo.

Now we come to the final step, No. 10, known as the curtsy. This is where I, the owner of the show, having already paid the guest star a hefty hunk of dough, now face east, bow three times and intone the guest star's credits. This takes in what the star has done, what she is currently doing and what she may be doing six years from now if her 13-week options are renewed quarterly. All well and good. That comes under the heading of professional courtesy. But what if the star is currently de trop? Then comes the killer. The studio insists on a delightful little gem that goes something like this: "Ingrid Farblunzit appeared tonight by permission of Mushmouth Pictures, Incorporated, producers of that spectacular sensation, "Worm in My Apple," starring that spectacular sensation, Wendy Farbrenter."

That's the short version of what the studio publicity man handed you five minutes before air time. The next day you are blacklisted forever by Mushmouth Pictures because you failed to say something nice about the popcorn.

For not a single one of these items do I blame the guest star. As I said earlier in this piece we employed them for a selfish purpose. It was a purpose I had fondly hoped would never arise in television as it did in radio. We package owners of radio shows outbid each other and signed away our self-respect for just one, single, solitary reason. Someone—"they" I suspect—had very early in the game convinced us that a guest star's appearance on our program would insure a higher Crosley.

I don't know whatever happened to Crosley, but it should have.

Teevee or Not Teevee

By PAUL GERARD SMITH

Every new art form has at least three definite reactions: it inspires, it terrifies or it starts a lot of argument.

The newest art to dawn like thunder is television. From its inception I have studied it carefully, in all its phases and growing pains. I have asked questions and received answers. None seems to jibe. None seems to be the answer to anything. Here are a few samples:

Q. Has television come to stay?

A. Yes, if you keep up the payments.

Q. Is television an educational medium?

A. Sure. It's way ahead of school. In school you learn the three Rs. In television you get the three As: Acting, advertising and astigmatism.

Q. Who is the biggest success on television?

A. The Consolidated Edison Co. Take them away and what have you got? Furniture.

Q. Who is the biggest bust on television?

A. Let's keep the show clean.

Q. Why do all actors on television need a shave?

A. For the same reason all actresses need a veil. There's something that ain't quite worked out yet.

Q. Has television harmed sports?

A. Look what happened to Notre Dame.

Q. Why are there so many puppets on television?

A. Puppets don't eat.

Q. What have you learned from television?

A. That people drink beer, smoke cigarets, have bad teeth and don't smell like rosebushes.

Q. What is a forum program?

A. Five torsos. One torso asks questions. The other four act cute, but say nothing.

Q. How can you tell whom you're looking at?

A. Be patient. The last half of the program gives all the names.

Q. Why do they keep repeating the same acts on the variety shows?

A. For the same reason you kiss your wife. She's all you've got—and it's too tough to break in a new one.

Q. What is the requirement for a good male singer?

A. Optional. Some use the Australian crawl, some the breaststroke.

Q. On some of my stations actors turn into bas-reliefs. On others they are merely lines or dots, or roman-stripe ties. Is this normal?

A. What do you expect for a couple of hundred bucks? Michael Angelo in action?

Q. What is the secret of Mary Margaret McBride's success?

A. A camera, a two-passenger sofa and 18 sponsors.

Q. Is television good for politics?

A. If you saw yourself on television you wouldn't even vote for you.

So Who's Worrying

By MAX LIEBMAN

Producing and directing a 90-minute revue like "Your Show Of Shows" every week for television is a cinch. There's nothing to it. All you need are five or six powerful comedy spots for Sid Caesar and Imogene Coca which the writers, Mel Tolkin and Lucille Kallen, dash off after a short conference . . . three or fourfresh and interesting production numbers which are extracted from a special box marked "Fresh and interesting production numbers," and which Jimmy Starbuck, the choreographer, whips up with the singers and dancers . . . a five or six minute excerpt from grand opera which has already been composed by Verdi., Donizetti, or Puccini . . . a glamorous guest star from Hollywood who is ordered by telephone from the William Morris office . . . and about nine or 10 commercials which are supplied absolutely free by the advertising agencies. The script is typed out by the secretaries and mimeographed and handed to the actors—all of whom have photographic memories, and learn it pronto.

The music is put down on music paper which Charley Sanford, the musical conductor hands to a couple of guys who arrange it for an orchestra which is made up of expert musicians who play the stuff right off like it was chop-sticks. The scenery is dreamed up by Freddie Fox, who hands the rough sketch to a guy called Willie Nolan who has a couple of carpenters who knock it together and make it look like scenery. The costumes are dug out of the warehouse of Eaves Costume Co. by Paul du Pont who knows a couple of guys up there who know how to dig out costumes, and Paul knows a place where to get ribbons and flowers wholesale.

There's a fellow called Buck Warnick who gets a couple of singers around a piano who happen to have a knack for reading notes, and in no time they sound like a choir. All this is done during the week, and on Saturday we get together at the International Theatre where a lot of guys with cameras take pictures of it, and something called NBC sends those pictures through the air and little things on the roofs of houses attract these pictures and shoot them down to a set in the living-room and everybody sees them.

That's all there is to it . . . and if that's all I had to worry about, me and ulcers would be absolute strangers.

The Magic 9-29-25

So what is there to worry about? There is a thing called a station break. Twice during the show a sign appears on the screen which says "This is NBC and drink Mott's Apple Juice." This occurs after each half-hour of the show and is called a station break. It happens automatically at a precise moment, and if Marguerite Piazza or Robert Merrill are in the middle of a cadenza or a note it makes no difference. Comes 9-29-25 or 9-59-25, NBC and Mott's Apple Juice butt in, and what creates the ulcers is trying to figure out how Marguerite Piazza or Robert Merrill should not be in the middle of a cadenza or a note but at the end of their aria . . . . or how the dancers should not be in the middle of a step . . . or how the comedians should not be in the middle of a joke. This means that everything must be timed to the split second.

In an hour show without any station breaks, if you have 60 minutes of stuff it all comes out even, but if our first half-hour is 28 minutes and the second half-hour is 32 minutes . . . which makes 60 minutes . . . it doesn't mean that we will come out even at the station breaks. The first half-hour has to be padded two minutes, and the second half-hour has to be cut two minutes. This—and not all that inconsequential stuff I told you about at the beginning—is what is tough.

There is another cute item that calls for accurate timing. When an announcer steps out on the stage to tell you that you are about to see a commercial (this commercial is on film), he must talk exactly 10 seconds because while he is spieling, the lead-in to the film is rolling, and when the announcer is finished announcing it must come out exactly at the time when the commercial starts.

Here is a typical control room conversation during the show. We have just finished the opening and the first sketch. I say to Peggy Rogers, the girl who holds the script and keeps the time, "How are we?"

Peggy says, "Just picked up 15 seconds."

I tell Hal Keith, the TV director who has the thing on his head, "Tell them to tell Melvyn Douglas to cut 15 seconds from his next announcement."

— of Time and the Riveter

He gets an answer and communicates it to me. Melvyn Douglas wants to know which 15 seconds to cut? I answer back, "Leave it to his discretion."

Hal gets word through that thing on his head that Melvyn Douglas would rather leave it to my discretion. I yell back, "Tell him to cut five seconds and that needs no discretion, and give word to Charley Sanford to speed up the music in the next number 10 seconds."

After the next number I say "Peggy, did we pick up the time?"

She says, "No, we stretched 45 seconds more and now we're a minute over."

I tell Hal Keith to talk back-stage and tell someone to tell Sid Caesar to try to speed up the sketch 25 seconds and to tell Charley Sanford to speed up the next musical number 10 seconds, and to tell the announcer to speed up the commercial signoff 10 seconds, and when we figure it all out we still find we're 15 seconds over so maybe Coca could pick up five seconds by walking a little faster when she comes on for her number, and maybe Melvyn Douglas could use his discretion and lose 10 seconds in his next announcement. These messages are flashed to everbody, and a little while later I ask Peggy, "How are we?"

"We've stretched another 12 seconds. Now we're a minute and 12 seconds behind."

I reason with her and I say, "But we cut a minute!"

And she reasons back, "I know, but Sid got laughs."

This time I am really sore and I yell, "Tell Sid Caesar to cut that out! We've got to make a station break."

Now a guy comes out on the stage to make the announcement for a commercial. The film is rolling and we see on our monitor 10 . . 9. This means a second has passed and the guy hasn't started to talk. This happens to be a new guy and he is a little frightened by the applause from the number before. Hal Keith yells through the thing on his head, "Come on, talk!"

The guy is still frightened and the film is now rolling 8 . . 7. Hal screams, "Talk, you dope . . . Don't stand there like an idiot . . . talk!" The guy on the stage, of course, can't hear him. Now the film is rolling 6 . . 5 and no matter how fast the guy on the stage is going to talk it's too late.

Hal now is screaming and pounding the work table, "Shut up, you rat! Don't talk! Open your mouth and I'll kill you" The lead-in to the film is reading 4 . . 3.

Hal is now waving his arms and jumping up and down yelling, "No! No! Don't open that mouth—oh my God, he opened it! Choke, you monster! Choke or we're ruined!" The film is now rolling to No. 1. The guy on the stage is still so scared that nothing comes out of his mouth. Finally there is a short squeak, but the commercial is already on and the day is saved. That was the first and only silent lead-in we have ever had.

After the next number it's me again . . . "Peggy, how are we?"

She says, "We're 45 seconds short."

"I thought we're a minute behind?"

"We picked up the time."

"Hal, tell them to tell Melvyn Douglas to use his discretion and ad lib for 45 seconds in the next announcement."

A message comes through the thing on Hal's head saying, "He says you said never to ad lib."

"All right, tell Charley Sanford to slow up the next number 10 seconds, and tell the announcer, Dick DeFreitas, to take long breaths between every word in the half-hour signoff." A few minutes later the number is completed, the signoff is made, and the station break is somehow on the nose. Brother, that's rough!

Putting on the show is nothing.

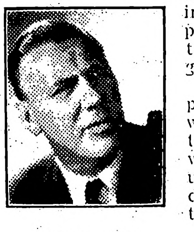
Who Can Applaud A Television Cabinet?

By VAL PARNELL

(Managing Director of Moss' Empires Ltd., who operate Europe's Biggest Chain of "Live" Theatres, which includes the London Palladium.)

London.

Have you noticed that there is something rather odd going on in the entertainment world at present? I mean something even more odd than usual in a business that can be, at times, very odd and unpredictable even to those of us who have spent our lives in it. It seems to me, to borrow a phrase from the gramophone experts, that we have struck a "repeating groove," but this time it's in reverse.


Val Parnell

Almost 25 years ago there took place a revolution in show business which threatened to eclipse "live" entertainment altogether. The movies were finding a voice . . . and all of us can remember only too well the disturbances, the upheavals and the temporary chaos which that caused.

This time the voice is finding a movie. Just as sound was added to the picture in those days, so radio has now added the picture to sound, to give us Television.

Here in Great Britain we have only the one TV program, and that not commercially sponsored. It will take a few years before it is received clearly all over the country, whereas in the U. S. you already have a varied choice of programs, many stations and longer hours of telecasting. Your video, therefore, has a greater potential for affecting other branches of show business than it has in Britain. On both sides of the Atlantic, however, there is a feeling "If we don't watch out TV will take the place of 'live' entertainment."

Now these fears are not new. When Radio itself first became a nationwide entertainment service, pouring out a stream of music, comedy and drama at all hours of the day, the very novelty of being able to enjoy these things at home tended to keep people indoors, to the detriment of the theatre and cinema. It was also supposed to sound the death-knell of the gramophone But what has been the long-term result? People come *into* the theatres, etc., to see the stars of radio "in person" . . . people who perhaps had not been to see live entertainment before. People who, having heard artists on gramophone records broadcast on the various "disk-jockey" programs, have rushed to buy the records.

The same applied to the talking pictures. Stage artists, straight actors and vaudevillians alike, have found a new outlet for their talents on the screen, but they return to the theatre not only for a change of medium but also with new, nationwide reputations made by their movie appearances.

Now, can we not apply these experiences to the "problem" of Television? At the moment it is a new toy, and people here tune in to every program as it comes along, so as not to miss anything. But when the first novelty has worn off, and viewers become more discriminating, I am sure we shall find that television and the stage can become complementary rather than rival organizations.

For the discerning, nothing can ever take the place of an evening's entertainment at the theatre To be a member of an audience enjoying a live show is to experience a feeling of corporate enjoyment with the other members of that audience, and also to take part in a very real reciprocity with the artists and actors on the stage. This latter experience particularly is the real reason why the live theatre will always remain a triumphant attraction, in spite of any competitors, for in no other form of entertainment is there that invisible but none-the-less real feeling of give and take between artists and audience.

The Serious Side of Laughter

By KEN MURRAY

Last Nov. 25, the day of the great hurricane and my weekly broadcast day, I had grave misgivings about what kind of a show we would put on. I peeked outside at the violence and moaned to my chief writer, Royal Foster: "Nobody will show up—what'll we do without a studio audience?"

Ken Murray

But, at 7:30, as if by a miracle, ticket-holders began appearing. I almost knelt with joy. Others followed. By 7:50, the orchestra section was filled and ushers were leading stragglers up to the balcony.

When we hit the air, the first thing I did was rush down to the front aisles and kiss some of my fans—"orphans of the storm," I called them. They had saved the show for us. I was grateful beyond words.

I cite this incident to point up my sentiments on the question currently kicked around in the newspapers, trade journals and magazines, of whether TV comics should have studio audiences. Apparently there are plenty of pros and cons. I'd like to say something for the pros, because I feel the issue is important and may attain greater importance as television expands.

Of course, the subject is not new. It has been aired over the years in radio—and what goes for radio also goes for TV. I believe it was Ed Wynn, away back in the early '30s, at the old New Amsterdam Roof in New York, who raised the issue when he refused to do his comedy show with a glass curtain between him and the theatre audience. The producers had hung it so that laughs wouldn't destroy the mood of the comedy scene. That's what they said. Ed proved them wrong.

The anti-audience partisans, including some radio critics, grew in number as the big comedy shows flocked to Hollywood a decade ago. The comedians, they said, were yocking up the audiences. The funnymen, another complaint went, were playing directly to the studio guests with zanyisms that were not seen, and therefore not appreciated, by the home listeners. The most frequently heard beef was that studio audiences in general were morons who'd cackle at anything.

Same Old Lament

We hear the same lamentations now in television, especially when a radio star is making his or her initial plunge. When Frank Sinatra was having difficulty getting a start with his show, I read several comments to the effect that he ought to clear the theatre of his shrieking fans and work without an audience directly to home viewers. As everybody knows, it was the shrieking bobbysoxers who were the basis of Sinatra's success.

My belief is that, whether or not some comics are against studio audiences, the TV audiences are here to stay. The home folks are used to them. So the die is cast.

Throughout the years, the radio—and now the TV—audiences have been educated for laughs, since laughs are contagious. The home listeners and viewers are accustomed to that spontaneous burst of laughter that comes from the studio and is keyed accordingly in its own response, which in a sense is a vicarious one. If they don't hear laughs from the studio audience, they say the show is a flop.

You might ask: If a comedian made a joke without a studio audience, wouldn't the people at home laugh if it were a good joke? Possibly, if it were pure sight comedy, such as the wonderful pantomime of Buster Keaton. You also might ask: Why do movie comics get big laughs when they don't work before an audience at the studios? True, but here the laugh response is generated by the theatre spectators. Probably mass psychology explains it.

In a word, laughter wells up and ripples out like a stone dropped in a pond.

This analogy of the filmgoer is similar to that of the home TV viewer. Normally, only a few persons watch a TV show in the family parlor; in many cases it is only one or two persons.

In brief, the studio audience is to the home viewers what the cheer leader is to a college football crowd. He cues the hurrahs, the yells and the stampedes for the home team and whips the fans into action when the hypo is needed.

Now, let's take the comedian's angle, as I see it. For years, their whole training has been with immediate audiences. They have developed styles that will make audiences laugh to point up their humor. They can't feel funny by themselves. How can they tell a joke to millions of people they cannot see? Can you tell a good joke without anyone listening? Hardly.

It's That First Laugh

The average comedian is the most nervous man in the world before the show starts. He really can't work until he gets that first big laugh. He has to get his audience in the groove. When he gets the initial sock reaction, he relaxes and coasts along confidently, warming up as he goes.

And remember virtually all of our top comics in TV today are former stage and radio stars. How are you going to get them to change their whole psychological approach to comedy?

Another thing, studio audiences have become a boon to comedians. If there is a fluff, an ad-lib or a gag by the boys, they will lay 'em in the aisles. The home audiences would miss this intimate funmaking, but the laugh impact of the studioites sparks their own reaction. Moreover, when a comic doesn't get a rise from the studio crowd, he ribs himself, and his auditors follow through with a laugh. It entertains the folks watching at home. Milton Berle and Fred Allen are masters of this sort of thing. They use the audience as part of their shows.

Most comedians, however, prefer small studio or theatre groups. It makes for more intimate working. The comedian and his audience get acquainted and there is, as a result, a friendly, folksy understanding between them. That's why I feel that it may be a mistake to put on TV shows in the bigger Broadway and Hollywood houses. The studio audience situation then might get out of hand and the advantages be nullified.

Let's not kid ourselves. Home audiences get a much better performance when the comics work with people in front of them. As I said, dialers have been trained to think that when the studio folks don't laugh, the jokes are bad. It's a pattern already set and won't change very soon in my estimation.

TV-Typed: Very

Some Pet Abominations Already Kayoing the Kinescopes

By PARKE LEVY

Hollywood.

The shortage of dependable top talent available for television variety shows has resulted in another cliche beyond endurance. This is the one in which the emcee generally says: "And here is someone I'm sure needs no introduction." And with a big sweep of his hand he waves in one Sam Glutz. Where he has found Sam Glutz or what Sam Glutz has done, generally remains a mystery, but you are to accept him, one supposes, as if he were Harry Truman. This person, however, sings in a manner that prompts you to write your Congressman to have the vocal chord outlawed; dances with all the grace of a wounded grasshopper; or juggles no better than your wife when she prepares to throw a vase at you. Yet, as he leaves the stage, the emcee looks right into your television set with a leer which seems to shout: "Weren't we lucky to get him for you?"

The sponsor who insists on interrupting a teevee showing of a motion picture film with commercials, has a certain priority on my "drop dead" list. This usually happens during a Western, where it is most annoying. These epics, at their very best, can entertain only if there is a certain continuity of thought. But what happens? Just as our hero is stranded in town, unable to get back to the stockade, which he must do because the Indians are coming, suddenly upon the screen is flashed a new black Studebaker convertible and immediately all the tenseness evaporates. "Heck," you say subconsciously, "he's in no spot. He can jump right into the Studebaker and drive to the stockade." And you turn your set over to the kids, who don't seem to mind anything.

We're not through with films yet. Whenever your television set is showing an old film, you can look forward to one thing with the certainty of the arrival of March 15. The film will jump its track. The screen goes blank for an eternity and suddenly you hear: "Do not adjust your set. We will continue with the audio part of this program." Left in the dark, this new sightless medium is frightening and some of the dialog sans exploratory pictures sounds so double entendre you are afraid to leave the children around. So you walk up to change the channel, and the voice booms ominously: "Don't touch that set!"

Oh, yes, before we leave movies on television too far behind, I must say that I love those condensed items edited and packaged for teevee. All they cut out is the plot.

Shortenin' Dread

I am a little weary of seeing singers without heads and tap dancers without feet. It is my firm conviction that if some of the present-day television camera men were in charge of our artillery, we would have been pushed out of Korea long ago. Since children predominantly watch television, I am afraid this shortening of the human anatomy may result in the breeding of a new generation without heads and without feet. This will not only destroy the millinery business but make the shoemaker the forgotten man. It's getting so that when I see a whole person on the screen I have to suppress an urge to applaud.

I am a little bored with puppets. And I have the terrible fear that my son, growing up to his first date, will look behind the girl to see which string to pull to make her put her arms around him.

Television is chock-full of rehearsed ad libs, especially on quiz shows. These are painfully transparent. The quizmaster turns to the victim and asks his profession. The guy could say simply that he was a bricklayer. No. He's a chicken plucker. This gives the emcee two jokes. What's worse is that every chicken plucker is dressed like a banker.

My pet aversion is the quiz program where you phone in your answer and hope to win some important prize. Like a large toothbrush for removing whalebones from your teeth. Or a special cutter which slices hardboiled eggs on the bias. The wife, sitting beside you and hearing all the other winners, will suddenly turn upon you and say, "If you had brains you could call up and win one of those wonderful prizes." And so, challenged, you must do battle. The man on teevee asks after whom was the George Washington Bridge named and so, triumphant, you pick up the phone and you call. It's busy. And you call—and it's busy. And you call. And finally, you give up in disgust, caressed by a stare from the little lady, which seems to say "You can't do anything right." And not only don't you win the prize but you find out the next day that while you were trying to call the station your phone was so busy, you lost a job which would have paid you more than all the prizes were worth.

Another "unrehearsed" telecast that drags me is the panel. This is a group of experts who spend a half-hour of strained effort to be witty with no one having a straight line, at the conclusion of which the interlocutor says: "Well, we have solved nothing today. . . ."

And let us not overlook the wrestling matches. For one hour and 55 minutes, the "villain" breaks every bone in his opponent's body. Five minutes before the end, the underdog takes two deep breaths and throws the villain completely out of the gym.

I do my best to overlook all these pet peeves but I never know when they are coming on my set. As a matter of fact, I don't seem to know what time it is any more. The newspaper announces a show for 9 o'clock. Many times at 9:10 it still isn't on view, so I am unconsciously finding myself turning my clocks back, thinking they are all fast. Who knows? By now I may have set them back so far that television hasn't even been invented yet. Now, that's something I'm looking forward to.

Histrionic Heritage

I took Erik to school for the first time. His first day of school—that big, important day! He had me up and out of the house at 7:15 a.m., and we arrived at the school, of course, to find the joint closed up tight. So what does Erik do—he makes a beeline for the service entrance with the trash baskets and garbage cans lined up in a row, calling after me, "Come on, mummy, let's go in through the stagedoor."

Gypsy Rose Lee.

Blasts 'Intellectual' Critics: 'The Public Makes the Hits'

By SYLVESTER L. WEAVER, JR.

(V.P. in Charge of Television, NBC)

As I sit here in my lavish offices with the great NBC stars dropping in to fawn on me and with my bevy of beautiful secretaries putting money bags in the chute I have rigged from my window across the street to the Guaranty Trust Co., I am not really happy.

My unhappiness stems from considering what has been done this year in television and emerging from that study with a cold, implacable hatred of the critics.

I do not mean critics as in the trade press, heaven forbid, without whose efforts we would etc., etc., etc., etc.

Nor is the boiling vat of fetid venom that I have in my heart for the critics stewed by the program critics whose expostulations appear in the daily press.

No, my hatred is aimed with singular directness at the intellectuals of our country who write for the publications which should influence the various leadership groups of our nation. I think I feel it so strongly not because I feel that we have done our job so well, but because I feel that they have done their job so badly. The mass media of this country have a record which is easy to check and which contains certain statistical information that can replace opinion with fact. It is likewise possible to assess the job done by the writing intellectuals who should be in the forefront of our opinion-forming leadership groups in the country, defining for them the great issues of our times, the problems and possible solutions.

Bitter the tears that flow from the eyes of our intellectuals as they discuss the "time trap," the unending stream of nothing that comes from radio, television and the press. Curious indeed how little the self-flagellation concerning the extremely remiss performance of the intellectuals who have not only been keeping their eyes off the ball at all costs, but are now able to turn from the mess in which we find ourselves, and throw up smoke screens about the mass media, deploring "the lowest common denominator" approach, and the constant appeal "to the 12-year-old mind," which they claim direct the show media planning.

I was born in Los Angeles and spent my early life watching people make films. When talking pictures came in, it is true that I drifted over to the radio field and that my contacts with the now veteran group of talkie picture people are not what my contacts with the good old silent group were. But I was in on the first Hollywood show on radio and have been in on most of the other formative show-planning endeavors in one capacity or another.

And in both radio and pictures, the 12-year-old mind is a phrase less used in conversation than in articles that I read in the low-circulation magazines.

It's the Hit That Counts!

The basic premise of show business is to build hits. Hits I will define as those shows that everybody wants to see. By everybody we mean all people who are living in the United States, speak English well enough to get understood and to understand, and who are old enough to know what is going on. If those people want to see a show, it's a hit. The fact that a statistically insignificant group does not want to see the show is irrelevant.

Nonetheless, shows which attain this "hit" stature would, according to the critics, do so by appealing to "man's lowest common denominator." Surely even in a period when it's tough to be trenchant, this is a sloppy use of words. For this means that "South Pacific," which is a smash, has something about it that is more common, or more crass, or more gross than some of the flopolas that open and close on Broadway. It means that Milton Berle, whose audience can safely be said to include all television homes on a turnover basis, except for a statistically insignificant group, has something about his shows less good than some other show with fewer viewers.

Take the solidly-researched case histories of the great radio personalities up until the impact of television changed listening habits. It is a fact and can be demonstrated that three out of four homes regularly heard the great radio stars like Bob Hope, Fred Allen and Jack Benny. More people listened to these individuals regularly than read any magazine in the United States, since there is over a third of the entire country which does not have the magazine-reading habit. So that these radio comedians regularly met with more Americans than were met with by the publishing industry or by the motion picture industry. Is there then some magic stupidity about people that they would prefer to attend the gambols of these three comedians than to do something else?

Is the enjoyment of laughter then really the lowest common denominator of the human race? Is the relationship between the viewer or listener and the magnetism of a great personality something that we must be ashamed of?

The answer is simple. The critics simply do not understand mass media and what makes mass media work. They are measuring in terms of their own standards and their own beliefs instead of measuring in terms of the facts.

When NBC-TV programs to reach the all-set, all-family circulation, it is not doing so by developing shows based on the lowest common denominator or the 12-year-old mind. Those people who elect to make such a statement in my presence had better be armed.

—And Money, Too

NBC-TV will use block programming methods and basic showmanship devices to present the magnetism of personalities in effective presentation forms. We will devise many new methods. Our success in the past season has come from developing blue-chip afternoon attractions followed by a smash children's hour. In the evening we have followed our news service show at 7:45 with great comedy at 8 on most evenings. On NBC one can see Fred Allen, Bob Hope, Eddie Cantor, Bobby Clark, Paul Winchell and Jerry Mahoney, Milton Berle, Martin and Lewis, Jack Carson, Jimmy Durante, Danny Thomas, Ed Wynn, Groucho Marx, Jack Carter, Sid Caesar, Imogene Coca and many others. On NBC one can see great dramatic attractions at 9 and after, like the Philco Theatre and the Kraft Theatre, like the Fireside Theatre and the Circle Theatre . . . like Lights Out, The Clock, Robert Montgomery Presents and Musical Comedy Time. NBC has also developed a strong listening habit with the great hit, Broadway Open House, and its sky-riding star, Jerry Lester. NBC has developed all-night programming ideas like the Saturday Night Revue and we have many other ideas and not enough time to put them on. (Not to mention money.)

This is all aimed at the 12-year-old mind? No, it is aimed at "hits." A hit in show business is not something that can be measured by any lowest common denominator. "Gone With the Wind" was not a picture easier to understand or more simply evolved or, in some other way, a more common picture than the average run of the movies—far from it. And the same qualification of hit shows is true in all mass media. The attraction of the great audiences comes from a sensing of some powerful, magnetic quality which might have any number of characteristics, but age level is not even one of the important ones.

Our network plans to reach all the people through building successions of hits that will have enough vitality to attract all sets to watch a large part of the time. We start our planning with the fact that the audience basically is people. People have certain habits which they follow in watching television, as they follow in listening to radio, because both are living-room instruments of entertainment, information and education.

'Operation Frontal Lobes'

There, of course, are many positive good things that should be done and NBC's recently-enunciated "Operation Frontal Lobes" is one of them. But there can be no attack on a strategy of getting all sets to watch NBC as often as possible on the basis of grossing the people or stultifying their minds, or obfuscating their finer senses.

Just on the basis of exposure to fine things, NBC viewers will show improvement over any large non-television group, no matter how loftily intellectual.

The NBC viewers will see more important people, will watch more public affairs, will be able to recognize more of the great men and women of their own times than will the people who do not watch NBC television. Furthermore, already NBC television viewers have been exposed to virtually every great drama ever written by anyone, including Shakespeare, and that will be repeated with new techniques as time goes on. Compared with the output of the Broadway stage, the material that television viewers have seen in the past year, and will see in the next year, is superb. This is because it calls on the entire output of mankind to date and then eats it up quickly. (And as far as the concern about where the new material is going to come from goes, that, too, to anyone in the mass medium, is a matter which is soluble.)

Now, on viewing habits, remember that the fact that the vital television instrument uses entertainment in large hunks to get the several hours a day viewing from the average family, does not mean that the same group of people are watching the shows every day and night. The important thing is not that 40 or 50 or 60% of the people with sets are doing nothing but watching television. The fact is that 95% of the set owners are watching television a great deal of the time, but very few are watching television all the time. The big hits will be seen by 70 to 80% of all homes. That is the mass penetration of TV, just as it was of radio.

Television will become the chief instrument accelerating self-realization in our viewers. It is this broad job and the fact that devices can be used to give people things that they do not really want—this is part of the television impact for the future. Television will bring opera, fine music and the arts to those interested; but more important, it will build vast new audiences for the arts through interesting them "mass media style."

'I'll Take the Public'

Television is a communications instrument, and that means far more than just another art form like theatre or movies. A television set takes you places and it can take you any place you want . . . it is a means of communication and it can communicate anything that you want. For instance, in the present concern over the educational use of television, it is quite possible that you could take NBC and give eight hours a day of educational lectures to a statistically insignificant group of people. The fact that this would be like mounting a 22 rifle on a 90-ton tank is a matter which will probably not concern our intellectuals too much. For the fact is that as they have done historically, they distrust the basic American public. For my money, I will take the public any time and you can have the intellectuals.

Television can do a great educational job in the broad sense. As we ourselves are planning, it can do a tremendous job in increasing the maturity and alertness of the American people through the general informational and news services and through the clarification of public issues by documentary-type programs. It can also increase the cultural horizons of the country tremendously by building ever larger audiences for opera, fine music, the ballet and so forth. It can increase people's knowledge of their own times and of mankind's history by exposure to the great literary works of the past, and by general exposure of the major programming efforts. But the mass media job is not teaching French.

Lowest common denominator, indeed! My suggestion to those of you in the business who have followed me thus far, is that the next time some great-browed Olympian starts talking to you about the television time trap, and the appealing to people through the lowest common denominator, you ask them how come the Bible is still the best seller. And with that non-sectarian gasser, I take my leave.

Mr. Dubious

Rouben Mamoulian, directing "Wings Over Europe," called an old eager actor to the front lights at the end of his last scene and bawled him out because he couldn't hear a word the old boy had said.

Frightfully anxious to please, the elderly actor took it all and then said, "Ah, yes, yes, you can't quite hear me, Mr. Mamoulian. Ah, yes! And I shall take the scene again, eh? Thank you, thank you, Mr. Mamoulian. Tell me please how was it otherwise—O. K.?"

Fredric March.

IT'S NOT TV CENSORSHIP

(Case History of a Classic)

By **CAROLINE BURKE**
(Producer, NBC-TV)

Consider the TV producer who feels impelled to give the public a great play—a masterpiece.

The playwright, thinking in the great tradition, has used mature plotting and dialoging—situations between grown people which somehow never seem to occur between puppets, or comics and their stooges, or cowboys. And the playwright certainly never had in mind as an audience the cherished family circle bent around TV screens in parlor, bedroom and bar.

Consider for a specific example what happened a few months ago when I produced Pirandello's "Six Characters in Search of An Author" on the NBC-TV "Masterpiece Playhouse."

Pirandello — bless his experienced Italian imagination—put his characters in a bordello, made them embrace each other in incest and had the father admit the sexual abberations and guilt obsessions of a middle aged man. This, together with other profound probings into human relationships, has made his play the masterpiece it is.

But as a producer, I was just as interested in Pirandello's relationship with the TV censor.

I was quickly told what had happened when Irving Thalberg tried to produce this Pirandello play as a motion picture. The Hollywood censors vetoed it.

TV censorship, I was just as quickly reminded, was not in the habit of passing bordellos, etc. But in our network the censoring department, i.e., Continuity Acceptance, is under the enlightened direction of Stockton Helfrich who said to me:

"Go ahead. If you can adapt it with good taste, you'll be all right. If you can't work this out, we'll be pretty limited in the classics we can do in the future."

And to show his desire to protect TV from the inflexibility of the hindsight operation of the Motion Picture Code, he consulted with me about the adaptation before we put ribbon to typewriter.

Then, in addition to overcoming the well-meant advice of all the experienced producers and directors in the shop, began the struggle to develop a script which could play for a family audience without emasculating Pirandello's intent.

Before and After

To measure how effectively the production satisfied our censor, the audience and my loyalty to Pirandello, let's compare the "purple" speeches and situations of the original and its adaptation.

In the play's first act, the Stepdaughter bedevils the father about the proposition he had made to her. . . .

Stepdaughter: Yes, there was a bit of money too. There were the 100 lire he was about to offer me in payment, gentlemen . . . (Sensation of horror amongst the actors) . . . Gentlemen, you ought to turn your backs now, I am almost nude, you know, but I don't blush, I leave that to him.

The TV audience however, heard this dialog which was devalued to the extent of taking out the 100 lire cost price of the liaison.

Stepdaughter: Honest yes, and generous. He even offered me a new dress (Reaction from the actors) but that's the way I live. That's the way I had to live. You can't deny he offered me that dress . . . You know, gentlemen, I should be blushing now, but I leave that to him.

You'll all remember the penetrating speech Pirandello wrote for the father on the subject of the middle-aged man's bewilderment with sex, and his confession of guilt. Here is a part of this famous scene:

Father: When I was impelled by my miserable flesh that still lives . . . Ah! What misery, what wretchedness is that of the man who is alone and disdains debasing *liaisons!* Not old enough to do without women, and not young enough to go and look for one without shame. Misery? It's worse than misery; it's a horror; for no woman can any longer give him love; and when a man feels this. . . .

In reviewing our adaptation of this scene Continuity Acceptance decided to substitute "embarrassment" for "shame," but allowed us to keep the guts of the scene. Here is the TV version:

Father: I had been alone all those years . . . not old enough to do without the company of women . . . and not young enough to go and look for one without embarrassment. Every man feels that temptation. Everybody's the same . . . only some don't have the courage to admit it. If you speak out they call you . . . immoral.

But our problem was far more than the changing of words. What to do about the bordelle scene between the father and stepdaughter which Pirandello plotted as the high point of the play?

Here there obviously was nothing else to do but try to parallel Pirandello's dramatic effect. We used a "guilt by association" technique. By transplanting the scene to a taxi-dance hall our heroine felt just as degraded and illegitimate.

Pirandello placed the bordelle in the shop of a modiste:

Stepdaughter: A real highclass modiste, you must know gentlemen. In appearance, she works for the leaders of the best society; but she arranges matters so that these elegant ladies serve her purpose . . . without prejudice to other ladies who are . . . well . . . only so-so.

The playwright's description compares with the following TV treatment:

Father: There are in this city certain degraded, vulgar places where a man who cannot face the thought of searching for woman can buy time . . . a small coin and he has three minutes company on a dance floor . . . the smiles bought and paid for. I . . . I went from one to another . . . hating myself, hating the women who made life cheap by selling their humanity in three-minute bits.

Pirandello's character of the stepdaughter built the second act's climax towards the scene where the mother discovers her daughter in the arms of the father. The story up to this point established the situation that the stepdaughter is wearing black because she is in mourning. Even though she explains this to her erstwhile suitor (The Father), he continues the seduction. In angry disgust she adds to the father's disgrace by describing the scene between them:

Stepdaughter: He says to me, as he did say: "Well, let's take off this little dress at once," And I, with my two months' mourning in my heart, went there behind that screen and with these fingers tingling with shame . . .

It was regrettable that we had to take these rasing words away from Betty Field, who starred as the stepdaughter in the TV production, but you'll admit it was necessary. On TV the scene had to play without the striptease, and through the father's words . . .

Father: You know a pretty girl like you should have a new dress . . . Would you like me to get you one? We could pick it out together . . . Then you'll meet me . . . We can buy that dress, and perhaps something else . . . a drink . . . You'll let me do that for you, won't you?

I know that a lot of you after sampling changes that were made in the play, may feel the weight of the heavy hand of censorship. But once we had captured the inner spirit, we said what Pirandello wanted to say, although we may have had to say it more politely.

Not all the changes were made because of censorship. Pirandello established the mood through creating a play within a play—through having his characters search for an author on the stage of a theatre where a play was rehearsing. This could have been retained in the TV version and telecast literally from the stage of one of the theatres NBC has taken over for TV.

But in televising the play, I was impelled to use the stuff of the medium in which I was working.

So I televised it in a TV studio against a background of cameras, camera men, dolly men, boom men and stagehands. And in this way we presented the Pirandello classic as a TV play-within-a-TV-play.

This case history of how enlightened censorship actually helped me achieve my objective in producing a classic has me entirely on the side of NBC's Continuity Acceptance Department.

But I wonder whether I should put them to the supreme test of "Oedipus Rex"—should I ever feel impelled to give the public another masterpiece.

The Giant Is A Midget

By **HARRY ACKERMAN**
(Executive Head of Production, CBS)

Hollywood.

The giant is really a midget. To understand this is an important key to the successful presentation of television shows. Too many impresarios in television are still concerned with the presentation of entertainment in gigantic terms, blind to the fact that true showmanship in the new medium must of necessity concern itself, not with big-scale productions, but with essentially *small-scale* productions. There are some producers who regard television as a new development of the theatre; there are others who insist with equal vehemence that television is motion pictures in the home. In reality, it borrows something from both these mediums, but what it borrows compares in no way in importance with the essential thing that is pure television: a new type of visual entertainment which, properly executed, performs for two or four people in a living room.

Alan Young was "young man at liberty" when he and CBS got together on a television audition. Burns and Allen, while one of the great acts in show business, were no longer at their popularity peak in radio. Alan Young and George and Gracie are hits in television because they constructed their programs in the particular terms of the medium. They built *small-scale* shows. George Burns doesn't surround himself and Gracie with tumbling acts, elephants, and endless lines of dancers; instead, he wisely puts a cigar in his mouth, stands in a corner of the stage, and talks directly to you and me sitting in our living rooms at home. He is a very personal entrepreneur between us in our homes and the personal little misadventures of Gracie in their home. Alan Young doesn't host an elaborate and pretentious circus of sketches and acts; he presents in two simple scenes and intimate terms the concept of an earnest but hapless young schnook up against the petty problems and annoyances of modern life.

Not for an instant do I think there isn't a place in television's future for vaudeville and variety shows. There's a very definite and important place—if presented in terms of what the medium is. To me the concept of the biggest theatre that can be found as a television house is just ridiculous. There is no virtue in a studio audience of thousands, a stage so vast that comics are lost on it, and productions so extravagant that the tube can neither encompass them nor the viewer appreciate them. Television is the one medium in which less is usually better than more.

What better proof of the size limitations of television than the motion picture films we see on our sets each week? "Fireside Theatre," although sometimes short on story, is greater television entertainment than most of the feature films one sees, because Frank Wisbar is doing a sterling job of shooting film purely for television consumption. His sets are simply effective, his performances carefully underplayed, and his action is largely confined to close-ups and two-shots. What is good and right for the medium is also economically sound.

Pace Setters Survive

The giant is a midget in another sense, too. Events and developments have come along so rapidly since its inception as a commercial force that we have not kept pace with concepts of what television should be. Somebody makes a hit in a variety show, and everybody builds variety shows. The trouble is that only the two or three best will last. The first television dramatic shows are produced "live" and photographed straight through, and there follows the blind tendency on the part of many to insist that television drama can only be presented in this manner. Hollywood, on the other hand, tends to ridicule set limitations and fumbling performances in live dramatic productions, and point out that television drama will soon be entirely done on film. These are two opposite and equally-blind points of view. The truth of the matter, I think, is that there is a type of drama which is presented more effectively and more economically as live production, and there are other types which are seriously hampered by the constrictions of live production and can be done much more professionally on film. Both networks and advertisers are coming around to the point of view that black can live with white: that an umbrella series can embrace not only different types of stories but different methods of production.

Those in Hollywood who envision television film presentations done in the manner of major features are as ostrich-minded as the easterners who reject the use of film entirely. Such film-minded folk are away off base on two counts: (1) television can never inherit the labor patterns which have grown up in major film making; and (2) television does not need the multi-shot technique which has become an integral part of American film-making. As far as the first point is concerned, there are numerous studies currently being made to find ways and means of setting up new kinds of union scales and wage-earning concepts which will be equitable for all, and it is hoped that patterns will eventually emerge which will put television film making on a completely-sound economic basis. The second point has both economic and artistic aspects. It is patently obvious that television cannot afford the major picture-making technique of shooting long shots, medium shots and closeups of every bit of action, with all of the attendant relighting and restaging involved. On the artistic side, I believe that "live" television dramas can teach something important to movies on the score of achieving more fluid and realistic action by filming a whole scene or sequence of action at a time.

Houston Ball Club Inks Two Pacts for 20G in '51

Houston.

The Houston baseball club, farm of the St. Louis Cardinals, last week signed two radio contracts, each providing payment of $20,000 to the Buffs for broadcast rights during the 1951 season.

Upcoming is a twice-a-week TV stanza, for an undisclosed sum. Deal will be for two weekdays, home games only.

KTHT, Mutual Houston outlet, again has its Ford Motor Co. sponsor for the games, with Lowell Passe inked for the announcing chore. Local station KATL is still sponsor shopping, considerably irked by the "no beer" clause which Buff president Allen Russell inserted this year on reported Card instructions. Same ban occured in 1950, for the first time, after KATL had launched baseball broadcasts four years ago, following a long haitus, with a local suds sponsor.

DAN SEYMOUR
"WE THE PEOPLE," Radio-TV "SING IT AGAIN," Radio-TV

Season's Greetings
LANNY ROSS
MBS—Monday thru Friday, 12:15 to 12:30 p.m. EST

The Third Year — Third Milestone

By J. L. VAN VOLKENBURG
(CBS V.P. In Charge of Sales)

The greatest door-bell ringer of all time. That's at once the most concise and fitting description of television I've heard anyone give. Fitting because when you've examined the volumes of statistics and generously furnished success stories from advertisers large and small you see a clear explanation for the millions of dollars which are today being directed into TV. Today, the dollars are invested with the primary aim of forcing buying decisions **in the home**—with the true finality of the house-to-house salesman.

It took two complete years and the beginning of a third to eliminate most of the other reasons for being in television. In the Fall of 1948, when 33 national advertisers were already into network TV, television was such a new kind of selling device as to prompt brand new reasons for advertising expenditures . . . experimentation, gaining commercial know-how, holding valuable time franchises, promotion, prestige, and even the afraid-not-to-be-in reason. Today, however, the majority of TV budgets are created because of the happier fact that TV advertising is profitable.

Just as this simplification of the wonders of television into the best of all possible terms has been established, along comes a new phase of television. A new sales horizon that will double the number of TV door-bell ringers and make way for many new TV advertisers across the nation. The new entry, of course, is television demonstration of products in the home during hours when the chief prospect—the housewife—is most vulnerable to a sales impression. In short, daytime television. Full 6 a.m. to 5 p.m. daytime telecasting.

This is the third of television's milestones and a summary examination of the two preceding stages makes it quite obvious why the newest step forward is certain to be its greatest.

Hurdling The Freeze

In October, 1948, the FCC in Washington created the first important milestone. In what was supposed to be a temporary act of caution to insure every U. S. city and community its fair share of TV's future, the FCC put somewhat of a straitjacket on the newly-born giant . . . a straitjacket which if left on seemed capable of seriously stunting television's growth.

Well, of course, the freeze has been left on—much longer than intended—but despite it TV has outperformed even the most optimistic hopes. In fact, the freeze seemed to provide the spark which started an incredible growth period. For television's inescapable salesmanship has bulged inside this straitjacket in every conceivable direction. Little did we expect that some 192 different advertisers would own more than 100 hours per week of network time — including 40 advertisers owning **daytime** TV franchises. Nor could we have promised that 107 different TV stations would be averaging 60 hours per week of television broadcasting within two years of the October, 1948 freeze.

But — most of all — and this is the key to daytime television's future, we underestimated by half the determination of the American family to have all the wonderful entertainment of stage, sports, movies and night life delivered to the leisure of their living room . . . through television. Nine million family buying units have made their homes available to your evening television salesman . . . some four out of every 10 within reach of TV broadcasts.

In short, we can depend on the enormous appetite of the American family for the "Good life" and all the pleasures and enlightenment packed into evening hours for the past two years promise to find an even more attentive audience in the next two when the housewife takes over control of the TV set to her own taste.

The second major growth influence in television's brief career can be credited to an allied industry. Working ahead of predicted schedules, the A. T. & T. managed to have 47 out of TV's total 62 markets connected by cable or micro-relay by October, 1949—just one year after the freeze told them exactly what markets to concentrate on. At that point television assumed really national proportions—network in scope as well as in entertainment.

But again, supporting such huge investments by the A. T. & T. and the networks, was the desire of the families within TV areas to have the big feature entertainment programs broadcast by the networks made available to them in quantity. In each of the 47 interconnected markets, the rate of TV circulation growth increased considerably as soon as cable connections brought more of the big shows into their homes.

Thus, the unhesitant support of the public has swept television through the two basic stages necessary to establish it as a powerful national advertising and selling medium.

The first stage ended when 1948 experiments clearly proved that TV has great individual sales impact—regardless of circulation.

The second stage took place during 1949 and 1950 when this same impact was spread to sufficiently great numbers of families to make it a **profitable** selling medium.

Mass Basis—Low Cost

At the end of these two stages, the primary omission was a means whereby a low-unit-cost advertiser could make use of the maximum impact of product demonstration—on a mass basis—at low cost.

So for the third time the public has been called upon to be the hero and once again has responded up to our best expectations.

What new measure of value will daytime TV programming add to television's natural salesmanship? Primarily, daytime product demonstration will add an extra measure of immediacy. The housewife has already demonstrated that she will find time during her day to watch daytime TV offerings which appeal to her—as opposed to merely listening. Thus, the power of in-the-home demonstration takes place during the hours when she is making up her shopping list each day, and having been witness to a striking demonstration of a product in actual use, the sales impact is obviously heightened for the following moment when she enters the retail outlet.

Best of all, she is reached at less cost, in actual number of homes per dollar, as well as with considerably smaller budgets. Our own "Homemakers' Exchange" for example at 4 p.m. every afternoon reached 242,000 homes per average minute in November, yet the total weekly budget required to do this is only $1,815. This means some 133 homes reached for every dollar expended plus an increased measure of impact added to television's demonstrable salesmanship.

That more than 50 of the nation's leading advertisers have already contracted for daytime program and time franchises in network TV alone indicates the need for this expanded opportunity.

So television's third milestone—the year of intense programming for the housewife herself — is already an active force in budget plans everywhere. Three Octobers and television has nearly filled the cycle of advertising needs. Two-thirds of marketable America, second only to radio in circulation, and second to none in salesmanship.

DONALD RICHARDS

singing star of the Jack Carter show on NBC-TV, Saturday 8 to 9 p.m., E.S.T.
Management, William Morris

Authors League Blasts CBS Loyalty Oath as 'Improper' and 'Ineffective'

CBS' loyalty questionnaire last week was slapped as "improper" and "ineffective" by the Authors League of America council in a statement signed by ALA prexy Oscar Hammerstein 2d, veepee John Hershey and secretary Erik Barnouw. Radio-Television Directors Guild had previously set up a committee to review the situation resulting from the web's polling its 2,500 employees on their affiliations with groups listed as subversive by the U. S. attorney general.

League, which represents radio, tele, films, legit, book and mag writers, sent its statement to CBS exec veepee Joseph H. Ream, who had signed the interoffice memo attached to the loyalty quiz. ALA asked for assurances that its members' legal rights will not be curtailed or disturbed by CBS' action and that its members loyal to America and its "tradition of freedom of conscience" will "'in no way be damaged by" the questionnaire or its use.

Statement criticized the questionnaire on five points:

(1) "It establishes the principle that a writer's employment may depend upon his politics. The League has always taken the view that a writer's employment should depend on his writings . . . Your technique goes outside and beyond these (already established Government anti-subversion) channels and arrogates to one corporation a type of function which has traditionally belonged to the Federal Government."

(2) The questionnaire is "more likely to condemn the loyal unjustly than to discover the disloyal. In days of hysteria like these, the mere hint that a man has ever had Communistic connections may damage his earning power indefinitely."

(3) It doesn't consider the time factor, that "majority opinion and the national interest have shifted with the times" and international lineups, or that men may change their minds.

(4) It is "negative," rather than dealing with "positive loyalties."

(5) Its effectiveness is doubtful. Letter said that "the only valid defense of American democracy will consist of a re-affirmation and a strengthening of its ideals" and that if the Bill of Rights is set aside "the democracy we wish to defend will have been lost."

CBS' move has brought varied reactions from the Gotham press. N. Y. Journal-American has been criticizing CBS for keeping alleged subversives on its payrolls. N. Y. Post editorial hit the web for kowtowing to "reactionaries" and added that these are still not satisfied by its recent actions.

Mpls.' 'Stop the Music' Edict for Buses, Trolleys, Runs Into Court Snag

Minneapolis.

Broadcasting Services, Inc., which channels radio music and advertising through loudspeakers installed on streetcars and buses, won the first round in its court fight to knock out a recently passed city ordinance prohibiting radio advertising in vehicles.

District Judge L. M. Hall, overruling the city's demurrer to Broadcasting Services' suit seeking a temporary injunction, held the city must prove its ban "is not unreasonable." The city attorney had argued that the municipality has the right to "stop the music" and advertising regardless of the reason. If the judge had sustained the demurrer it would have been tantamount to ruling there isn't any cause for action on Broadcasting Services' part and its suit to prevent the ban from becoming effective would have been thrown out of court.

"I am unable to perceive how the broadcast of aural advertising would in any manner affect the operation of the transit firm's vehicles," the judge said in his order. "The court is not aware of how this ordinance could be conducive to the health, safety, morals or general welfare of the public."

QUAKER OATS MAY BUY GARRY MOORE DAYTIMER

Daytime television at the year's end continued to gather strength, with Quaker Oats dickering with CBS for several segments of the cross-the-board "Garry Moore Show." With General Foods and Procter & Gamble already investing heavily in afternoon video, Quaker Oats' interest points up the fact that the heaviest spenders in daytime radio will ditto for TV.

CBS last week wrapped up the J. R. Reynolds Tobacco Co., for Cavalier cigarets, as its first bankroller on the participating Moore show.

Ostroff Takes Over As Eddie Cantor's TV Prod.

Manning Ostroff, producer of Eddie Canto's radio show for more than seven years on the Coast, has taken over as producer-director of the comic's once-a-month stint on NBC-TV's "Colgate Comedy Hour." He replaces Charles Friedman.

Latter also handled the Fred Allen show on the Sunday night series. Now that Allen has bowed out, Friedman will produce and direct the Abbott & Costello show, which replaces Allen this Sunday (7). Hal Friedman, associate producer of the cross-the-board "Broadway Open House," which stars Jerry Lester, will produce Lester's one-shot on the "Colgate" series the following week. All work under the overall production supervision of Sam Fuller.

Byfield's New Post

Ernest Byfield, Jr., has joined W. Earl Bothwell, Inc., as television director. He resigned the Weiss & Geller agency a few weeks ago.

Prior to that he was with NBC.

Albany—WOKO in January is dropping "Musical Clock," standard 8-9 a.m. feature on Albany stations for years, and is substituting a program of standard and operatic numbers. New hour will not be sponsored.

MEREDITH WILLSON

The musical director of "The Big Show" Sundays on NBC has equal fame as a raconteur, composer and conductor of classical music, author and hit-song-writer.

The dry wit he displays weekly in Tallulah Bankhead's interviews made a best-seller of his "And There I Stood With My Piccolo," which will be followed this season by "Who Did What to Fidelia," also for Doubleday.

Newest of his 'pop" tunes are "The Peony Bush" (recorded by Lombardo) and "Till There Was You," the latter included in his new "Willson Festival" album for Decca.

Whither Radio?

By THEODORE C. STREIBERT
(President of WOR, N. Y.)

What will television do to radio? That is the question which the public and advertisers alike are continuing to ask these days. And, many, too many, add another question: Is radio going out the door as television comes in?

I don't think so. And I think the first question ought to be rephrased. Make it read: Will radio face up to television? My answer to that is: Radio can, and I think it will.

It is true that, in radio-TV homes, radio listening is off by roughly 75%; that TV is making inroads in radio's afternoon audience, even exclusive of sports; that daytime television will grow with better programs and as more TV advertisers are forced into afternoon hours by the scarcity of open after-dark periods. These facts tend to cause panic among radio broadcasters.

But there really is no reason for fear if we recognize that we are dealing with two different media—separate and competing media.

This is a fact which is, perhaps, all too often accepted only in theory. Unfortunately it's lost sight of in practice, because networks and many individual stations are in both businesses. Buying is done by one radio department in the advertising agencies. As a result, we tend to think and deal with broadcasting as a whole, not separately. We tend to think sometimes that television must largely displace radio. But if we hold to the basic fact of competition between the two, the whole question becomes clearer.

Then we recognize that television competes with all media: newspapers, magazines, billboards, etc. However, its strongest impact right now is felt by radio.

A Place for All

Remember the radio-phonograph record analogy? We thought radio would put record companies out of business. That wasn't the case, of course. But it was true that the record business felt the impact of radio first. In due course, the public's liking for records prevailed, and more were sold through radio's promotion than ever before. Now records and radio are fully recognized as the separate forms of entertainment they are.

Now what about radio's relationship to television? Radio can continue to be a healthy, profitable industry as a great, low-cost, mass medium. Whatever television's advantages are—and there are many—we know one it does NOT have: price. It is perhaps the most expensive advertising medium ever used.

High costs can be justified only if they produce commensurate results. So far, television must be producing, because more advertisers are coming to it in the fact of increased rates and other costs.

But as costs go up in television, and it takes off the top program talent from radio, we will find that radio will produce profitable results with low cost programs for a mass audience.

Early this fall, WOR made a study of radio listening in the evening and compared time costs against those for the same hours in television on a basis of cost-per-thousand listening or looking homes delivered. Ten New York radio stations which have weekly ratings were studied against all seven television stations in New York. The study found radio much less expensive for circulation actually delivered as a matter of fact, about one-third to 60% cheaper without production costs taken into account.

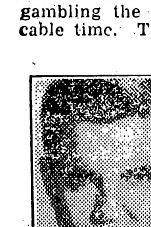
There's no reason why radio and television, if recognized as competitors, can't develop side by side: radio as the greatest mass, low-cost advertising medium, while television produces amazing results for its high cost, thus justifying continued expansion of coast-to-coast networks until it too becomes a mass medium. However, the distinction between television as the high-cost and radio as the lowest cost medium will become more widely recognized and established.

That radio and television are competitors is an important fact to keep in mind. Newspapers and magazines both use the printed word, and they compete successfully. Television and radio both use the airwaves to deliver their messages. They, too, can compete successfully side by side.

Stay In The Parlor

By PETER LIND HAYES

I'm not a fellow who plays the roulette wheel—maybe a bit of gin now and then at a 20th a point—but right now I feel as though I'm gambling the biggest stakes of my career on 30 minutes of coaxial cable time. There are millions of people all around the country who tune in each week to find out what we're up to.


Peter Lind Hayes

Consequently, we've tried to make this a television show—something exclusively designed for a small living room screen being watched by a family in Cincinnati, in Wilmington, in Kansas City, in Utica, in Silver Springs, Md., in Grand Rapids, Michigan, etc.

That's the reason I have absolutely vetoed a studio audience, and I'll take on all arguments to the contrary. While we were working out the formula for the program, the issue became quite a forceful one with me on the bitter end of the argument. Friends who know their way around in show business told me I was making a mistake, that laughter like yawning is an infectious thing and once you start it rolling in a studio it catches on at home. I don't think so. Tastes in humor are vastly different and what a group in New York roll in the aisles about (Brooklyn, for instance), the family in Podunk is going to greet with marble coldness. Anyhow, we're not trying to be funny "ha-ha" but pleasantly relaxing in a funny "warm feeling" kind of way. I don't want any studio audience in New York dictating laughs to the viewing audience out yonder.

A situation comedy show is not a vehicle for guests in the audience. The show would have to be telecast from a stage with a backdrop theatre set, thereby limiting dramatic action and the fluidity of camera operations (and blotting out the audience view anyhow). In the studio, we're sure our dialog is not trampled on by audience reaction, and we can stretch out our single-in-a-line sets (it simulates the ground floor of our New Rochelle house) and work our cameras back and forth with little effort and no danger of a cameraman tumbling off the stage.

Comedy is a hard thing to project, especially through a television tube; and no one knows better than I do the value of live reaction to a bit of fluff you hope is going to make people laugh. Plenty of experience in nightclubs and theatres has taught me how important an audience can be—they laugh, you feel it down inside that they like you and you work your heart out trying to top the last bit, to make it even funnier.

The point I'm making is not that comedy on television will play better without an audience, but that on television you can't play to two audiences and that's what a show with studio guests tries to do. The studio visitors are a motley collection of people on a night out; the audience at home is a family, a group of friends, who are spending a quiet evening by the fireside fiddling around with the television dials in the hopes of being entertained. They're the audience—hundreds of thousands of little family groups—television is playing to, not the 100 who drop into the studio.

We're their invited guests, and by golly, they didn't ask us to bring a whole conglomeration of studio guests along to interrupt our social visit with laughter.

EVA GABOR

Now appearing in Rodgers & Hammerstein's "THE HAPPY TIME" and on "THE EVA GABOR TELEVISION SHOW," Friday, 8-8:30 P. M., WJZ-N. Y.

Radio's Oldest All-Request Program

By Pfc. MARJORIE MOORE (USMC), and T/Sgt. EDDIE E. EVANS (USMC)

Washington.

Among the distinctions the Marine Corps Band has gained during its 152 years of existence is that of being the oldest substaining radio program on the air today. The Marine Band is currently completing its 20th year on its original program on the same network.

Since 1930 the "President's Own," as the band is often called, has performed more than 800 half-hour programs over NBC. Called the "Dream Hour," the program is primarily aimed at invalids and convalescents living in all of the 48 states. And that the program is popular there is little doubt, for the Leader of the Marine Band, Maj. William F. Santelmann, is the recipient of fan letters that would make any radio producer envious.

Take for example an elderly woman from Idaho who wrote the following letter to the conductor of the Marine Band:

"Dear Sir: I hope you will pardon the liberty I am taking in writing you, but I am an old lady of 85 and I can't make the grade as I used to do. Your Monday evening programs are one of the few bright spots in my wearisome existence I love the hymns you play, and would like to hear 'All Hail the Power of Jesus' Name.' Wishing you and your boys long life to continue spreading joy to shut-ins, I remain respectfully."

But the fans of the program aren't confined to shut-ins and convalescents. From the Bronx, N. Y., came this letter from a young lad which read:

"Dear Sir: I hope you don't mind me writing to you because you must be a very busy man. Its too bad I don't live in Washington because I would like to see one of your programs. But I'm pretty lucky that I could hear you over the radio even though you are so many miles away. If I'm not too personal I would like to know more about you. Such as what you liked to do when you was a boy? And what made you like music? Most of all how did you become the leader of the Marine Band? Well I am going to class now, and I hope this letter finds you in the best of health Your friend."

Letters such as these certainly are gratifying to the Marine Band. Although the band can't dedicate a particular number over the air to one certain person, Maj. Santelmann answers all letters, and tells the writers when their requests will be played.

The "Dream Hour," or "Shut-In" program as it is frequently billed, was originated by Marine Capt. Taylor Branson, former leader of the band, to fulfill some of the thousands of requests received weekly which could not be incorporated into concert programs. The original program proved so popular that it was retained following a constant flow of requests.

The program also solved another

(Continued on page 186)

1951—The Year of Challenge

By JUSTIN MILLER
(President, National Assn. of Broadcasters)

Washington.

As 1951 ushers in the last half of the 20th century, the pressures and exigencies of a nation operating on a wartime economy challenge the resiliency of the broadcasting media.

Both radio and television will undoubtedly suffer from many of the difficulties which always plague a country at war. Some of the hurdles to be faced are: shortages or non-existence of critical materials of manufacture; governmental preemption of trained manpower; curtailment of credits; uncertain markets and a scarcity of buyers; tightened security measures and consequent censorship of programming. Still other problems, as yet unrevealed, are certain to develop.

These operational problems are not new to broadcasting. It went to war once before, back in 1941, emerging five years later as a competent, battle-tested veteran with a proud record of achievement. Radio's impact was a decisive factor both on the home front and in the battle lines.

Today, just as it did a decade ago, broadcasting is again getting ready to fight for America. Shortly after the outbreak of war in Korea the industry, through the National Association of Broadcasters, offered to assist the Government "in any feasible way" in the present emergency. In immediate response, Dr. John R. Steelman, Assistant to the President, requested NAB to organize the industry in some manner in which it would be instantly available to the Government as required.

Thus the Broadcasters' Advisory Council came into being. Its membership is representative of all segments of the industry. Through the council, the broadcasters are unified and prepared to give all-out aid when called upon.

Civil Defense 'Networks'

Broadcasting is also organizing at the community and state levels better to serve the public, should disaster strike. New York and New Jersey, for example, have established civil defense "networks," ready to go on the air at a moment's notice to inform the people, to transmit orders and to prevent panic. It may safely be said that no other industry is making a greater effort to serve in the wartime public interest.

In cognizance of all this, the Government has classified radio-television as a vital industry. It is definitely in the interest of the Government to insure that the necessary equipment is made available to keep stations on the air. Federal Communications Commissioner Wayne Coy has stated that the broadcasters will operate under no greater restrictions than those to which they were subject during World War II.

We hope that the fortunes of the broadcasting industry may be as bright in the immediate future as in the immediate past. In retrospect, 1950 was its greatest year. Stations throughout the nation, both network and independent, collected more revenue than ever before and gave proportionately greater service in the public interest. On the business side, the biggest transaction in broadcasting history was the sale of the Don Lee Network to General Tire and Rubber Co., for $12,320,000. Set production was higher, audience volume was greater, programming was better and overall station revenues were in excess of any preceding year in the industry's history.

Challenges are not unknown to broadcasting. Every one of its 30 years has been a year of challenge. The industry has come to accept challenging circumstances as standard conditions of operation. Broadcasting has moved forward under the guidance of people whose initiative, ingenuity, perseverence and faith in the media have brought it to its present estate. 1951 will be no exception.

So Who Needs a Review!

By BERT BRILLER

The voice at the other end of the phone was insistent: "This is Fortescue Balderdash, producer of 'Bijou Television Theatre.' NBC said VARIETY called for the credits. You get the name right? B-A-L-D-E-R-D-A-S-H. Our preem last night was a great show, wasn't it? Terrific production job, eh. What's the review say? We might want to quote it in an ad. Okay, okay, you can't tell me. Well, weren't those groupings great, alternating two-shots and three-shots, the way we did everything without sets and props? First time it's ever been done in tele.

"Well, maybe it wasn't a solid hit, but we held our really good script for next week. We're operating on the theory that every Tom, Dick and Harry kicks off with a great show and the next program's lousy. We're holding our real punches for later on, after we build up a rating. Now, I don't want to influence your review, but confidentially—this is just between you, me and Joe McConnell—we've got a sponsor on the hook. We're that close to signing. I can't tell you who, because every sustainer on the web would try to steal him. But it's the world's largest manufacturer of celluloid collars. Give us a break: a good review will clinch the deal.

"Look, I know our emcee, Oliver Oliver, has taken a panning and he's in the doghouse with the network. They think he stinks. I know he stinks, but he's been in the business for 40 years, one of the grand old guys of the biz and I wouldn't want him to be hurt.

"So what if Jack Gould gave us a shellacking this morning. The Ben Gross piece was favorable. Ben said it was a distinguished performance. Sure, 'distinguished by a monstrous production.' And my publicity man is on the other wire straightening out John Crosby. Between you and me, the critics don't mean a darn. They're too wisealecky. They think the only way to attract attention is to slam shows. Who reads 'em? Who needs 'em?

'Have We Got Showmanship!'

"Nobody pays any mind to what some snob critic says. The only thing that counts is ratings. And we know how to latch onto ratings. Did you catch that bit where the killer rips the gal's Hattie Carnegie, clubs her with the piano stool and pushes her out the window? That's what builds audiences. Showmanship!

"I want a straight-from-the-shoulder review, but you gotta remember what the little indie packager is up against in this business. Put yourself in my shoes. You try doing a big league production for five grand. After you spend a cool $150 for a script, another $150 for a name like Oliver Oliver, $100 for music, and $500 for costumes and makeup—we had to do a lot of doubling with only six actors to work with—what's left for the production frills? Peanuts.

"We don't have the budget that Max Liebman has. And, incidentally, it strikes me as pretty darn queer that the critics are so free and easy with the kudos for Liebman. Who the H does publicity for Liebman? I'd like that guy handling my package. Listen, I'd settle for that guy's expense account. Sure I think Caesar is funny, well fairly amusing. But where'd he be without that terrific nut?

"Liebman should go through what I go through. First they shove us up to Park avenue and 106th street, with a skeleton crew of maybe 25 men. And you know me, with my Hollywood and legit background, I've got to have everything just right—lighting on the button, sound on the button, cameras on the button. And NBC's giving us nuttin'.

"So what do they want with only 48 hours of rehearsal—miracles? No wonder we smelled up the ether. You gotta give someone who's experimenting time to shake out the bugs. So I'd appreciate it if you could lay off reviewing us for a month or so.

"And if you can't kill the review, don't use my name. Hang the production credit on Pat Weaver or Fred Coe—they're on staff."

1951 OVERALL OUTLOOK O. K.

Research—Guardian of Profits

By A. C. NIELSEN

Profits are the fuel that stokes the radio and TV boilers, making possible education, entertainment, public service and all the other contributions of these industries to the public interest, convenience and necessity. Without profits no business enterprise can long endure.

The essential purpose of radio and television research is to protect and increase profits—to make radio and television pay off for the advertiser, the agency and the broadcaster. Research must be judged by how well it is fitted to do this job.

Radio and television are parts of show business. And show business is a highly volatile business. It doesn't stay still very long because it deals with fluctuating public tastes. That is why radio and TV advertising call for frequent decisions and a constant reading of the research gauges in order that these decisions may be based on all available facts.

Yet all too many decisions are still made by hunch. Or on the basis of inaccurate or inadequate research. Unfortunately the cost of such faulty decisions is often unknown to those who make them and who sustain the losses. To measure the losses resulting from wrong decisions requires the same research by which the losses could have been avoided. A person who ignores research prior to making his decision is not disposed to refer to it to determine, after the fact, whether his decision has been costly or profitable. He never knows how many listeners he has lost, or how many he has gained but at the sacrifice of listeners who are his best prospects. He never knows the higher price he is paying per thousand listeners or the duplication of listeners to his several programs, which might have been minimized. He doesn't realize that he could have more listeners to his commercials if they were placed differently in his program.

It's the Interpretation That Counts

But even accurate and adequate research is not enough. Such research must be wisely and fully used. The research findings must be properly interpreted and various types of research correctly related to one another.

Often one or several factors will point toward one decision, another set of factors will point in another direction. Under these conditions one is easily tempted to ignore the research findings entirely or to base one's decision on a single set of facts, all of which point in the same direction. It is perhaps for this reason as much as any that ratings and ratings alone have served as a basis for so many decisions in the past.

Research does not always facilitate the making of decisions for it is always easier to flip a coin than carefully to weigh alternatives. But research does facilitate the making of profitable decisions.

No reputable researcher claims that research is a substitute for judgment or that with enough research one may dispense with thinking. Rather, research provides the material on which judgment goes to work, weighing the relative importance of various factors as they apply to the problem at hand. The most learned judges are those who demand the most complete evidence before rendering a decision, and who sift the evidence most carefully. So too should it be with radio and television.

The researcher's job, therefore, goes far beyond the development of sound data. That is only the beginning. He has the responsibility to help advertisers, agencies and broadcasters use the data to their fullest advantage.

The value of accurate and adequate research, properly interpreted and analyzed, is measurable in several terms: the profits it protects, the increase in profits which its wise use makes possible, the risk which its lack entails.

Viewed in these terms cut-rate research can be the most expensive. But sound research, properly used, is not an expense at all—it is an investment which returns its cost many times over in profit saved and multiplied.

ONLY WAR WOULD UPSET UPBEAT

By JACK LEVY

Washington.

Despite the presence of many imponderables which may seriously affect operations, the overall picture for the television industry in 1951 looks good. With the medium having already passed its audience-building hump and the likelihood that there will still be plenty of consumer goods to sell, advertisers can be expected to increase their use of TV progressively in the year ahead.

Although, as one source declared, it's never been so difficult to see what's ahead, there are certain elementals in the situation which can be compared with the economy of World War II to provide a basis for prognostication. Among these are (1) taxes, (2) manpower, and (3) supply of television equipment, including receivers.

What Congress finally comes up with in the way of excess profits taxes will certainly have an important bearing on the amount of advertising used in 1951. The higher profits are taxed, the more incentive to spend for advertising. This was the experience of World War II, when radio was used heavily for institutional advertising. Whether this pattern will be repeated depends on Congress. Institutional advertising was a key subject of discussion during recent hearings on the tax bill, with strong interest shown in preventing undue spending for advertising as a device to reduce tax payments.

However, an indication of Bureau of Internal Revenue policy on advertising during periods of shortages was given the Senate Finance Committee by Sec. of Treasury John Snyder in testimony three weeks ago. Snyder said: "I know that you have to keep your name before the public if you are to keep your markets. There is no question about that . . . I do not think it is possible for a going concern to forget the fact that it has to keep up its public contacts and relations."

But regardless of the action on taxes, it's likely that television

(Continued on page 106)

Exploding the Myth About 'Too Much Talk' In TV Sports

By BILL STERN

(NBC Sports Director)

I remember televising the first baseball game ever seen on television. It was in 1938 from Columbia University's baseball diamond in New York. That day, in what now seems the dim past, we learned (1) don't talk too much; (2) try and follow the camera; (3) try and anticipate the action for your camera crew.

Now, many years later, the basic rules still hold. There is nothing more irritating than an announcer who persists in talking about action that you not only can see, but that you, the audience, understand as well as he does. However, this is not the easiest thing for a veteran radio man to learn, for it is exactly contrary to his radio training.

The natural impulse in describing a game is to follow the ball wherever it goes. However, if the camera can't pick it up, sometimes it is necessary to stick to what the viewers are looking at rather than tell them about things that are happening beyond the scope of the camera. All too often a sports announcer will fall into the easy habit of talking about anything HE sees, forgetting that the monitor in front of him can, at best, pick up little of what he is talking about.

In radio it was commonplace, when reaching the end of one thought, to immediately switch to another. In television, this is only possible if the camera crew know what your next topic is going to be, so that they, too, may switch as you do.

After cameramen have worked a sport for a while, they become familiar with the game and know what to expect, but in the beginning it is always wise to have a sports expert alongside your director to help him jockey his cameras into position so that, for instance, when the "hit and run" is on in baseball, the camera crew is not caught flatfooted following either the pitcher or batter.

Bitter experience has taught us that certain sports lend themselves to simulcasts, notably football and baseball. The old theory that a television announcer had only to highlight the time between plays is an exploded myth. When this theory was first advanced, it resulted in the hiring of "experts" to televise sporting events, figuring (a) these men knew their sports; (b) they would not talk too much. They didn't. In fact they talked so little and so dryly, that boredom set in and the history of radio repeated itself. An expert in any sport is almost always a poor man to describe it because (1) he is far too technical; (2) he is utterly lacking in any sense of showmanship; (3) he tends to report the event as he would for a typewriter, which is an entirely different approach.

Three years ago I was sent to California to describe the Rose Bowl Game. Mine was to be a radio broadcast only. It was not to be heard on television. This, however, was the first Rose Bowl game to be televised. Since this was in the early days of television the so-called "experts" of that era told the commentator, that day, not to talk too much, to only talk between plays! As a result thousands of television fans in the Los Angeles area (the only section where it could be seen) turned the audio part of the television off and kept on the picture, but turned to their radio for sound. Here they were spellbound as they watched The University of Michigan's highly complex attack functioning perfectly and as each back sprang into motion I would call out his name. Since some of the Michigan plays that day had as many as five men handling the ball, the audience wanted to be told who each man was as he got it, for not knowing the men they would have had no idea otherwise.

They were watching the television, but listening to the radio, and even though I didn't know it at the time, I was unconsciously exploding the theory that announcer's should not talk during a play. I never knew I was on television that day and technically I wasn't, but in describing the action for the radio, it was natural for me to announce each backfield man as he went into motion, and for the first time a television audience was getting as much information as a radio audience. They loved it.

How does the above fit into the pattern of the cry, "Don't talk too much?" That's where common sense predominates over rules and regulations when you can give the audience something that adds to the picture they are seeing. That's fine. But it would be ridiculous to say "that play just went for five yards." That nobody needs to be told. Everyone can see it.

Television is like newsreel work. You augment the picture. Explain it; but don't get in its way. Long ago in making newsreels we all had to learn the simple, yet complex rules of when to talk and when not to. Talk of what to say, and of what to omit. Television is basically the same.

It's a tough taskmaster; an exacting one, and in the long run, it's going to "make," and not "break" sports. That is, it will, if all those finding fault with it will just get off its back and give it a chance.

Research Role Stressed By ABC Veep Jahncke To Hypo AM Potentiality

In the face of the movement to force AM rates down (highlighted by NBC's recently announced plan to pare time charges), Ernest Lee Jahncke, ABC's veepee in charge of radio, stresses that the sound medium's basic job today is research.

"Networks should stop fighting each other, sniping at each other's pulling power, and should join to sell the story of radio's still great sales potentiality," Jahncke told VARIETY this week. For that reason, he said, the industry should get behind Broadcast Advertising Bureau's efforts to get the medium's success story to bankrollers.

Research, Jahncke feels, must go beyond the mere rating phase and into new areas, such as relating program types to the kind of products they sell best. Much is to be done in determining broadcast days and hours, program audiences, etc., that are the most efficient for particular commodities and services.

The medium must be researched as an industry, the ABC exec declared. Surveys are in order to learn just how much radio listening is done in TV homes. Televiewers, he underscored, should not be written off as lost to radio, citing the large percentage of new radios that were bought this year by TV owners.

Memphis—Fred Christenson, musical director and announcer for ABC's Memphis outlet, WMPS, has been recalled to the Army. He takes over as Public Relations Officer at the Memphis General Depot.

THE ALAN YOUNG SHOW

Leading the nation from Hollywood over CBS-TV. Thanks to Esso in the East, Kroger in the Midwest and a big bow to the Ford Dealers of the West.
Soon to start to work for Paramount in "Aaron Slick From Punkin Crick."
Take care of yourself Leo Solomon, Dave Schwartz, Alan Dinehart, Jr., and Ralph Levy.
Thanks to my management, Frank Cooper and everyone at M.C.A.—Blowitz-Maskel, Publicity.

'Ohio Story' Reenacts Capt. Billy Bryant Career

Cleveland.

One of the more unusual segments in the Ohio Bell Telephone Co. series, "The Ohio Story," on W.AM here was a dramatization Jan. 1 of the life of Capt. Billy Bryant.

It detailed the career of the famed Mississippi show boat captain.

Hep Showmanship Can Cure AM's Case of Heebie-Jeebies

By CHARLES (BUD) BARRY
(NBC Program Veepee)

Today, for the first time in our short 25-year history as radio broadcasters, a new competitor sits literally side by side with us in the living room, and because the same hand that turns on a radio set can now in a certain number of homes choose between radio and television, a lot of us have heebie jeebies.

Upon closer examination, though, these heebie jeebies appear to be localized in character. In fact, after a clinical analysis of our major centers of population it appears that these heebie jeebies are only in the epidemic stage in an area bounded on the west by Sixth avenue, and on the east by Madison, and taper off appreciably after one has passed either 42d or 57th streets in New York City.

Recently a number of our leading diagnosticians, in laboratory-controlled tests, have uncovered certain evidence which would indicate that these heebie jeebies are largely psychosomatic, generally induced by a form of nervous hysteria indigenous to our profession.

These same authorities have also pointed out that the cure for this ailment is very simple—a prescription compounded jointly of a realistic appraisal of the relative audience potential and a large-size dose of aggressive showmanship.

Showmanship such as we feel is exemplified by "The Big Show" has proven one of the most potent curatives for televisionitis heebie jeebies yet developed. Yet, there is nothing startlingly new or novel about the basic conception of "The Big Show" or, for that matter, a musical parlor game called "Stop The Music" or calling Robin Hood "Mr. D. A." and clothing him in modern dress.

It's Showmanship

Yet, all of these programs have one thing in common—showmanship, and that single factor more than anything else is needed today if radio is to continue to attract and hold listeners.

And just what are these magic ingredients of showmanship which have made "The Big Show" not just NBC's answer to Jack Benny but are helping to revitalize the entire industry at a time when the glamour-puss appeal of television has temporarily captured the imagination of the public?

Actually, these ingredients are the same that go into any good product, but the showmanship stems from the manner in which they are mixed and the wrappings on the package. For example, the choice of Tallulah Bankhead as mistress of ceremonies. Certainly there are dozens of other capable persons who would make acceptable masters of ceremonies, yet choosing a woman is, in itself, showmanship—and particularly if that woman is Tallulah Bankhead. A living legend in the theatre, Miss Bankhead is fortunate in being both a distinguished actress and a person whose entire career has reflected an intuitive awareness of showmanship.

Showmanship is again evidenced in dispensing with stereotyped introductions and using a connective script line throughout the entire hour and a half. And finally, the basic concept of making this the biggest and best variety show on the air is in itself good showmanship. After all, P. T. Barnum parlayed a wax museum into the greatest show on earth by using the same device.

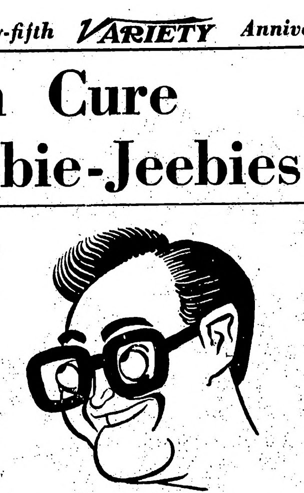
Another example of aggressive showmanship, which we feel will pay off in audience dividends, is casting Monty Woolley in a show where he plays himself and making it possible for him to kid the pants off what, until now, has been regarded as one of radio's sacred cows—"the daytime serial."

Here again, the idea is not new, for since time immemorial Shakespearian hams have been portrayed as longing to do comedy roles. Yet, the idea of making such a character the lead in a daytime serial had never previously passed the discussion stage because of radio's instinctive fear of doing anything too unusual.

But today radio must do unusual things if it is to exist. It must stop underestimating its audience, broaden its horizons, and discard many of the old taboos and concepts which have almost strangled its creative capabilities.

This nation is growing up—its tastes are improving, its listeners becoming more discriminating—and what was acceptable radio entertainment 10 years ago is not today. Radio can no longer afford merely to keep pace. It must anticipate trends and help to set the educational and entertainment pattern of the future. In this way it will not only meet tomorrow's competition but grow into a better and more respected medium. For when the hysteria has passed and objective judgment again takes over, it will become obvious that TV is not going to become the one and only way the American public is going to entertain itself. TV will find its place alongside of radio, the motion picture, the magazine, and all the other forms of entertainment and education we know today. True, it may one day be the top medium, but that day has not yet arrived. And even then radio will continue to occupy an important place in our entertainment scene, and a combined TV and AM campaign will be the accepted approach of every advertiser to the American public.

So let us overcome these psychosomatic heebie jeebies and adopt the showmanship way to radio recovery. For the only way that radio can lose and never recover its position in the hearts and homes of the American public is by panicky thinking, poor showmanship, slipshod merchandising and plain downright ineptitude.



HAWTHORNE

"What has Hollywood Television offered in the way of freshness and originality to capture the imagination of the public? There is HAWTHORNE, the only truly original personality to be developed by a local station."

From an editorial in Tele-Views Magazine, May 12, 1950.

KLAC-T.V.

'51 Outlook Okay

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won't need institutional advertising to keep going. Reports from stations indicate growing use of video by local advertisers and prospects of increasing business next year. The majority of stations are believed to be in the black and the others rapidly getting into the profit columns. Broadcast schedules generally are expanding, with some already on an 18-hour radio basis. There's every indication at present that advertising rates will go up.

The imponderable here, of course, is the need for advertising. Will merchants need to sell their wares? Judging from the pre-holiday newspaper advertising, there's certainly no shortage of goods, including television sets. And judging from the time it took the country to convert for war after Pearl Harbor, it doesn't seem likely that there will be any general shortage of supplies for many months.

It's pointed out here also that the productive capacity of the nation has been expanded enormous- since 1942, that industry can take on a big job for the military with much less disruption to the civilian economy, and that postwar reserves of finished goods have been built up in many lines.

Manpower Front

On the manpower front, the future appears less certain. Because of the close relationship of television engineering to radar and related techniques in modern warfare, it would not be surprising if many station technicians are required to work on defense needs. Already serious inroads on civilian manufacturing personnel have been made by the military. Here and there, a few reserve officers have been called from the broadcasting field.

But, fortunately for the TV broadcasting industry, the amount of manpower used is still hardly a drop in the electronic bucket. If necessary, new personnel can be trained to displace those called up for service.

How long it will be before shortages develop in television equipment, for stations as well as the viewing public, depends on how fast military orders come through. The Radio-Television Manufacturers Assn. expects the impact to be felt in the first quarter of the year, with a falling off of possibly 40% in production of TV sets.

Certain types of tubes are now short in supply and other essential parts for receivers are being hit by new cutbacks in allocations of critical metals.

JAY STEWART
"The Carnation Family Party"
C.B.S.—Saturday Morning
"The Jay Stewart Show" ABC-Saturday night
"Fun Fair" ABC-TV
"Surprise Package" ABC-Mon. thru Fri.
Available for Radio and TV
"Jay's Juniors" "Party Line" "Fashion Headlines"
Jay Stewart Production
445 N. Rossmore L.A. 4 Hillside 7237

"GET GOING, BOYS"

By MARK WOODS
(Vice-Chairman, ABC)

In a year marked by outstanding progress and development in every phase of the broadcasting industry there is, it seems to me, one phase of development which is conspicuous by its absence. That is the production by the motion picture industry of films designed expressly for television.

With few exceptions, leading motion picture producers have virtually ignored this field. Such an attitude, I believe, is an extremely short-sighted one, for television offers to the movie industry a vast and potentially most influential market—from a profit, a prestige, and a public service viewpoint.

There already exists a substantial market for films, both feature length and shorts, designed especially for distribution by television. That market is constantly expanding as is the audience for such films. For the major producers of motion pictures to overlook that market and that audience strikes me as being unfortunate for themselves as well as for the public. They have the physical plant, the personnel, the talent, the technicians and the techniques to move almost instantly into this field of television development; to become, in fact, a dominant factor in it. That they have failed to do is regrettable.

The motion picture industry has been greatly concerned over the impact of television on that industry at the boxoffice. I believe that the entrance of the industry into the television film production field would do much to give the industry new perspectives on the public taste in entertainment, which could rapidly be translated into boxoffice terms. I think that out of such experience would come new techniques, new stars, new production methods which would be of enormous value to the industry in its own production field, probably at a lower cost than now prevails. I think that new talent could be developed and established much more quickly through television film production than under methods now prevailing in the film industry and that such talent development would decidedly have a favorable boxoffice effect.

The American film industry, generically indicated by the word "Hollywood," has been under a drum-fire of criticism of late—for being out of touch with its audience, with current trends and tastes; for failure to utilize its vast potential in new ways; for being a "dream factory."

If it continues to ignore the possibilities and the challenge presented to it in finding its role in such a new, vital and potent force as television, I am afraid we will have to accept the criticism as valid.

And I don't believe that such a "dream factory" is going to operate a fulltime production line for the American people for very long.

Plenty of 'Harvey' Tricks In Video's Future

By ED SULLIVAN

Barbara Stanwyck, on an eastern trip, some years back, was asked if she were going to see ex-husband Frank Fay in "Harvey."

"No," said Barbara, grimly. "I've seen all the rabbits that Fay could pull out of a hat."

A somewhat similar question arises, at the moment, in television. Have the set-owners seen all of the rabbits that TV can pull out of a hat? Certainly, there soon will be no novelty in big names, because we've had most of the great personalities on our stages and the public's screens. In three years, on "Toast of the Town," we've presented Margaret Truman, Irving Berlin, Dick Rodgers & Oscar Hammerstein, Stan Musial, Gordon Jenkins, Phil Rizzuto and hundreds of similar names from every sphere. Shortly, I'll have Moira Shearer and Margot Fonteyn, of Sadler's Wells Ballett, in their TV debuts.

We have presented scenes from Broadway hits, top bands, ranging from Stan Kenton to Phil Spitalny's "Hour of Charm; golf has been played in living rooms by Ben Hogan, Frank Stranahan, Babe Didrickson; tennis demonstrated by Pauline Betz; on one occasion, "Toast" recreated the Rose Bowl game, with the Ohio State star actually kicking a field goal, just as he did at Pasadena.

What other rabbits has TV got in its hat?

Well, there's a spectacular rabbit called Color. Between the courts, which have now delayed color until April, and the war emergency, which may postpone it much longer, the color rabbit is of indefinite schedule. When it arrives, it will give TV a lift that will keep it on Page 1 for years.

There is another rabbit that hasn't been revealed. The time is fast approaching when Hollywood must put its films on TV. That will be another terrific hypo, because once TV programmers and producers get that backlog of film, it will relieve the drain on live personalities.

Comes the Atom Bomb, you observe, what happens to TV? Well, comes the Atom Bomb and I don't think it will much matter. I can't picture people wasting much time debating whether to rush to shelter or watch Hopalong Cassidy.

War emergency could have an effect on network programs. Some sponsors will have to drop out, but most of them will hold on to their time slots, and substitute institutional plugs for outright commercials. If an auto manufacturer or dealer hasn't any cars to sell, or if a gas manufacturer is restricted by gas rationing, he'll have to make up new commercials. At this stage of TV, when costs already have leaped, only the big sponsors are maintaining network shows, so the shakeout won't be too severe. The mortality rate of programs on independent stations may be high.

Variety Shows Sturdiest

Sturdiest TV staple promises to be those shows based on a vaudeville format. This is not wishful thinking but a prediction based on the records. Vaudeville, before the advance of films created its blackout was popular in the United States for a century.

In the meantime, TV must be scrupulous in keeping the medium clean. That is what the viewers want, and that is the obligation of the networks, because TV comes into a living room, uninvited. It's the same honor system under which radio operated, and radio wasn't always conscious of that obligation. When innuendo, double-entendre and burlesque discolor TV, it means that programs thus influenced will drop out of the Golden Ten. Some of them already have experienced that.

But TV, at the moment, is a lusty, squalling infant which seems headed for a long, fruitful lifetime. Already it has asserted its power to create new stars and reject old stars of other media. The one quality it demands, apparently, is sincerity. The TV cameras seem to unmask phoney gestures and phoney mannerisms.

The basic strength of TV is its ability as a sales medium. The infant has raced along, at blinding speed, because big companies poured millions of dollars into the nursery account. The only reason for that is that the big corporations learned that TV outsells anything that's come along.

ARMY, AIR FORCE 100G SERIES FOR ALL WEBS

U. S. Army and Air Forces are reported joining to co-sponsor shows on all four radio networks and on several television webs. Budget is estimated to be about $80,000-$100,000 a week for AM alone, plus a sizable amount for TV, and will run for a 13-week cycle.

Plan is said to encompass one existing 30-minute program on each radio web, the show to be selected for its appeal to the eligible males, and the airers will be placed on different nights of the week. Grant agency is setting up the deal.

Who Said That?—Some Sage Nifties

By JOHN CAMERON SWAYZE

For, lo, these many years I've been retailing the quotes of others in newspapers, radio and now television news accounts. What's more, for the last couple of years I've been sitting in on a quiz program on which the task is to tell who said what. But out of these thousands of quotes did anyone ever ask me if I had any favorites?

John C. Swayze

Did they ever say, "Look, haven't you filed away in your mind a few of the choicest?" Did they ever ask my opinion of the worth of a quotable quip? Yes, once. And it was an accident.

Quizmaster Bob Trout ran out of queries on "Who Said That?" one night and in order to fill time turned to the panel and asked: "Do any of you have a favorite quote you'd like to tell us about?"

"Yes," I shouted before Henry Morgan, Elsa Maxwell or H. Allen Smith could open their face. "I have lots of them. Here's one."

And I tossed out that wonderful description of the kind of friends most of us wish we had as Clarence Darrow once summed it up:

"He knows everything about me—but has sense enough not to tell it."

But, as I told Trout I have lots of 'em and here's my chance to put my finger on some favorites.

Since we started with the legal profession, I've another quote that didn't come out of Blackstone but is better than most that did. It was voiced by the sharp little barrister of another era, Abe Hummel. He heard that the head of a law firm opposing him in a suit had said there was nothing to worry about because "I've got Hummel in my vest pocket."

"If he has," snapped Abe, "he has more brains in his pocket than he ever had in his head!"

* * *

For sheer dignity of retort I can't imagine topping that of General Robert E. Lee who, when asked by his President for an opinion of another general, gave him a solid boost. The general in question had been privately putting the blast on Lee and a member of the party later recalled this to him, asking why he was so complimentary when he could have struck back.

"I understood," said Lee, "that the President asked my opinion of General ———. Not General———'s opinion of me."

* * *

My favorite racketeer story concerns a gang leader who may be almost forgotten, Monk Eastman. Enlisting in World War I he went up for a physical. Eastman had been shot oftener than Legs Diamond, and the military medic, not knowing who he was, looked at his scarred body in amazement, then asked in honest curiosity: "What wars have you been in?"

"Oh," grinned Monk, "just a lot of little wars around New York!"

* * *

As a postscript to the gangster department, in the days when I was a Kansas City newspaper reporter a friend of mine, Carl Moffett, ran a haberdashery shop. In those days, to use understatement, gunmen were not unknown in the Missouri river metropolis. A customer came into Moffett's shop and ordered some underwear. Carl casually flipped back the guy's coat to measure his waist for size—and bumped headlong into a .45 strapped on the guy's hip. But he was shock-proof. With tongue in cheek, Moffett simply inquired:

"Do you usually wear your gun inside or outside your underwear?"

* * *

Being a reporter by trade, the niche of editorial favorites in my memory is full. But somehow one I cribbed from Winchell's column years ago always bobs up first. Whether it was a WW original or credited to someone else I can't remember. Anyhow, it goes this way:

"A reporter is like a guy at a second story window. In one hand he holds a bunch of posies and in the other a brickbat. And sooner or later everyone passes under his window."

* * *

On the scholastic side, Horace Taft, President William Howard Taft's brother and a noted educator, was once asked about his nephew, the then young Senator Robert Taft.

"Look here," he replied with a grin, "first, I was my father's son. Later in life I became my brother's brother. I'm darned if I want to wind up as my nephew's uncle."

* * *

Theatrically, I incline to Florenz Ziegfeld's authorship. It was a seven-word message, a not entirely deserved squelch sent to his then press agent, O. O. McIntyre. Ziegfeld sailed for Europe on a day when a news event of unusual proportions badly crowded space on Page One. Nevertheless, McIntyre was able to get a squib about the departure near the bottom of the page. It was a fairly creditable feat—only Ziegfeld didn't think so. From at sea came the cryptic cable:

"Thanks for smuggling me out of town."

* * *

In sports I have two favorites. First, baseball—and John J. McGraw's reply to an aspiring bush-leaguer and obvious free agent who once wired him as follows: "Dear Mister McGraw: I am loose."

Quickly came the snapper:

"Dear Sir: Tighten up. John J. McGraw."

* * *

Second, football—and a game refereed by the late Robert W. (Tiny) Maxwell, once sports editor of the Philadelphia Evening Ledger. The game was between Georgetown and Fordham. It was very rough and at one point a Fordham player with a bloody ear claimed he'd been bitten. Shortly afterward, a Georgetown player exhibited a damaged finger he said had been chewed. "Talk about biting," he screamed. "They're eating me alive."

Maxwell blew the whistle and called the two great Catholic teams together. In field center he addressed them:

"Men of Georgetown and men of Fordham," he rasped, "why the hell is it you boys can't play your games on *Fridays!*"

I, Too, Can Hear It Now

By BEN GRAUER

"Hey, Grauer——" Skeets Miller called. "Says to see him about doing a nemo at Pier A tomorrow."

That was the call. I can hear it so plain now—after 20 years. It sent me down to the tip of Manhattan for a Mayor's Reception to a distinguished visitor. Nobody remembers it now. The principals in the event are gone—Mayor Walker departed some years now—and Premier Pierre Laval of France mouldering in a traitor's grave since war's end. And it didn't make much of a splash on the 1931 ether that chilly morning either—all the log shows is: Mayor's reception—9 to 9:11 A.M. WEAF & Red Net. But it was big stuff to me—my first assignment outside the protecting walls of the studios—my FIRST Special Events!

Ben Grauer

"Nemo" was the word we used then in those old days at 711 5th Avenue before NBC moved into the splendid reaches of Radio City. Nemo was an engineer's term—from the Latin—meaning "nobody." They explained it meant not from a regular studio like "A" or "G" but outside the building. We (meaning Graham MacNamee, George Hicks, Jimmy Wallington, and others in the old gang) found it occasionally could mean—Nobody knows what's going to happen. But that was okay. There was plenty of chance to practice your ad-lib, be it reception or parade or dedication or what-not: the program planners back at headquarters were grateful for something different to sandwich in between the string trios and the home economic talks to help fill in the long unsponsored daytime hours.

I remember one special event—on Groundhog Day, in the early thirties. A Boy Scout troop was to bring the worried rodent into town and up to the top of the Empire State to test his shadow—and the subsequent weather. The critter wriggled loose and became a martyr to 34th Street traffic. So I put on a funeral ceremony for the groundhog instead. Another time Charley O'Connor and I were sent to the Hudson River front to describe the digging operations connected with the Lincoln Tunnel. Only trouble was, the equipment had broken down and the crew had knocked off. So Charley and I interviewed each other and the ferry-passengers, thus, unwittingly, anticipating the man-in-the-street broadcasts by several years.

The Lindbergh Kidnap Case

Those casual days didn't last long—special event techniques grew up fast. The Lindbergh kidnapping was one of the first national news-stories to get on-the-spot coverage by the networks. I was stationed in State Police headquarters in Trenton. There was absolutely no news breaking—so I went on the air at 1 A.M. with an appeal to the kidnappers and read the baby's feeding formula. Colonel Schwartzkopf's fingerprint files were mighty cold. I got pleurisy from sleeping on them, waiting for the news break which came, tragically, months later. We sharpened our teeth on a widening circle of news stories, especially a rash of broadcasts connected with famous flights—Post-Gatty, Chamberlain, Balbo, Mollison. When the Morro Castle disaster broke NBC was ready with a mobile unit which enabled us to shortwave the story direct from the Jersey Coast without waiting for lines to be put in. Minutes after the unit dropped me at a shore hotel and went prowling down the shore for new leads, a steward from the ship staggered out of the surf. A telephone booth became a studio and, waiving regulations in the emergency, a call from that booth to master control back in New York hooked the survivor into the network and he told his dramatic story to the nation.

By the time the Roosevelt inauguration of 1937 rolled around, we really felt that Special Events coverage was coming of age. This was the era of the many-miked show. I think there were 12 reporters covering that FDR Inaugural—including MacNamee and Claney at the swearing-in, Hendrick VanLoon following in a car behind the President, Hicks swaying in a dirigible aloft, Nelson Case astride a statue, and Bob Waldrop crouched down a manhole, as the Motorcade rumbled overhead. My spot was the old Treasury Building. I'll never forget that rainy afternoon—besides the overall thrill it gave me one of my most memorable and ulcer-making moments.

Amateur Shows Then, Too

It seems NBC News and Special Events had heard about a bright young lad of 10, son of a high Washington official, and got the idea of using him as "radio's youngest Inaugural reporter." I drew little Johnny, with instructions to put him on for a word picture at some spot when my position was on. As the Presidential car made the turn off Pennsylvania Avenue, with FDR flashing his most magnetic smile on the rainy scene, I turned to Johnny and said, "Now, tell the radio audience—how did the President appear to you." "I dunno," said the boy, "I wasn't lookin'." I don't know what network the lad is with now—that is, if he has left Government service.

In the late thirties, the mushrooming of sponsored programs cut down the sustaining time available for "stunt" special events. On the other hand, the widening of radio's audience and importance increased the attention given to "hard" news stories and on-the-spot-coverage of significant events. The war with its tremendous demand for news coverage, completed the cycle. The development swung away from complicated and tricky set-ups which had formerly operated on the theory of the more "vantage points" the better. News and Special Events coverage now became a major concern of the broadcaster, with real emphasis placed on planning, research and personnel—on material and content rather than quantity.

If special events grew up on stunts, parades and welcoming flyers during the thirties, they proved their maturity in the forties on political conventions and election returns. The phrase "24 votes for Underwood" is buried in the dim swirls of the crystal set days, but the ringing shout "We want Willkie" galvanized 50,000,000 listeners in 1940 who found they were really sitting ringside in Convention Hall, Philadelphia. This was a result of months of planning and myriad manhours put in by the networks. A long leap from Madison Square Garden in 1924 with Graham MacNamee manning a single mike. So, it was a natural progression and one that the audience had come to accept as a matter of course, that at the '44 Convention the split second timing paid off. Thus we had one radio reporter covering Governor Dewey's plane when it left Albany, another took over on the arrival at Chicago, a third broadcast shortwave from the Motorcade, still another at the entrance to Convention Hall, and three more commentators reported the scene from three different eye-views when he walked into the white glare of the rostrum.

Beer Mug as Transmitter

When the Democratic nomination fell on the surprised shoulders of a relatively obscure Senator named Harry Truman, I switched over from my booth in the Gallery to Ken Banghart with a roving "beer mug" transmitter on the floor. The swarm of well-wishers at the Truman box buffeted Ken and busted his transmitter, but it was by now a standard part of special events procedure that we had another beer mug—and reporter—standing by on the floor, and when even he couldn't break through the crowd, he switched back to the booth where HVK and I kicked it around till the melee subsided.

Perhaps it's fitting that we review the special events story in terms of the political conventions because it was in '48 in Philadelphia, that special events broadcasting entered a new phase—television. For hours I sat at a mike, tailoring my talk to the scene revealed on the monitor before me by the roving eye of the cameras. I learned there that the special events reporter on TV has to know a lot more and talk considerably less than his brother on the radio side, and I also discovered a surprising fact—from working with politicos and just plain people—that TV interviews are easier to do than radio. Perhaps because the subjects know they can be seen as well as heard, it feels more natural to them and they give out better.

Since '48 in Philly—the high spots have come fast and frequently—the 16-hour uninterrupted stretch in front of the cameras on the Truman-Dewey returns, when my beard under the greasepaint grew almost as fast as the mounting figures—the Inaugural in January, '49, when more people witnessed Truman taking the oath than had seen all the Inaugurals from General Washington till then—and down to the tremendously gripping telecasts from the UN Security Council last August when Russia's Malik took over the President's chair and revealed better than any commentator to 5,000,000 American televiewers a day the true and diabolic nature of Soviet diplomacy.

Yes—through 20 years and 40,000 station breaks since that first news broadcast on a carbon mike from the tip of Manhattan, special events reporting has given me a chance to work in one of the most rewarding of broadcasting's many fields. It's an area, I think, where the mike and now the camera, can do a job unequalled by any other communciations means. "I speak to you now from . . ." On the scene! There's nothing can beat it.

'Killer'—the Cackling Mickey For Nitery Comics

By PHIL SILVERS

This can't be her name, but I call her Killer, strictly a trade name. Killer operates a cackling business in night clubs, working from a dark corner during a comedian's act. In musical terms you'd describe her as a discord. A split second before the comic delivers his best yock, she cackles, and creates a perfect distraction. My friends who have lived abroad insist she has it all over the buzz bomb for destruction. She has all the bomb's annihilating force, plus expert timing.

I've never seen Killer, and I suppose I ought to be flattered by her devotion. She follows me just everywhere, city to city from San Francisco to the Copacabana. I've got so I can sense her dear presence. Let me get going real good, rolling into a boffo, with even the visiting comics attentive and then I know—I just know—that shriek is coming. Then I *hear* it. My boffo is in the floor, cut up and bleeding. I *must* dedicate my next ulcer to her.

What does Killer's escort *tell* her to get such a belly laugh? I can't get it from the girls I take out. I get smilers. Dentally radiant, very attentive they never give my sallies that old thunderclap of laughter I get from Killer.

Sometimes I sit alone and muse on what makes Killer a cackler. I see her as an infant, timing her lustiest squall to that moment her mother is dropping off to sleep. Next, as a sweet little girl, interrupting the dinner conversation when her parents are entertaining the boss. Then as a young lady recognized far and wide as the best point-killer at every party.

Soon, dissatisfied with her amateur standing, she turns pro. Her first efforts to break up dramatic shows come to nothing. All acting schools have courses in cough-, sneeze- and cackle-jumping, using the Old Vic method of repeating every interrupted speech till the heckler dies of apoplexy. The musical shows couldn't spot a target for her, so she invaded the night clubs and made *me* hers.

If she'll consult me I'll tell her how she can get paid for her gift. She can record it and sell it to radio shows for crowd noises. Or she can use it for a terror sound in a Peter Lorre picture. It is the perfect instrument for wrecking a political rally.

Maybe I'm a dreamer, an incurable romantic, but I keep believing that some night Killer will make a mistake and cackle right *on* my boffo, and *me* get the laugh. When that happens, she'll *have* to kill herself. However, bless her little distracting heart, she's better than an empty table which any cafe owner will tell you "aint gonna eat up the minimum or pay the cover."

Still a Great Sister Act

By **JOSEPH H. McCONNELL**
(President, NBC)

No man in this hazardous world can predict the future with absolute certainty. But we do know that in war or in peace the radio and television industry will continue to be expansion-minded. That is its nature. Growth is a built-in feature.

Joe. McConnell

Thus, however the year end uncertainties may vanish or harden in 1951, we broadcasters can and should face the future with confidence based on the vital importance of our industry to our national community—no other medium so quickly makes a people one—and on the basis of our progress in the year just past.

Defense needs, of course, will be our first priority. Our production facilities may possibly be absorbed in whatever degree is needed by the military. Defense needs may take precedence in scientific research field. But neither of these possibilities will affect the quality of programming of either radio or television.

Television grew up almost overnight in 1950, a young giant taking giant strides towards its destiny as the world's greatest advertising and entertainment medium. The velocity of this growth and expansion is without parallel in history. But, as I say, growth and the idea of growth lie at the very core of this resourceful industry. We need to be thoughtful, but we need not be afraid of our future.

We ought all to remember that in 1950 we restored our own self confidence and then the advertiser's confidence in radio as a medium of high circulation and low cost. The lessons we learned in both radio and television will help us to continue real progress in the year ahead against all uncertainties.

Radio and its vigorous new partner, television, together provide the greatest mass communication medium in America. In 1951, more than ever before, they will guarantee swift and efficient transmission of vital information to the public. They will provide more intensive reporting of current developments. They will permit wider expression of varying points of view.

At the year's end, there were 10,000,000 television sets in American homes and television service was available to areas of the country with a population of more than 90,000,000 persons. Advertisers showed a new appreciation for its pulling power—results told the story. Programming and production were immensely improved and picture quality made new advances. Television became a truly national advertising medium.

Plenty Excitement on Agenda

Yet, this television expansion is only beginning. If the government's freeze on new stations is rescinded, television broadcasting service will be extended in 1951 to new areas of the nation. More stations and more receivers, of course, will mean more broadcasting hours and better programs.

During the year the industry will give particular attention to:

1. Increased use of daytime hours for television broadcasts through better programs;
2. Emphasis on educational programs through reexamination of education's role in television;
3. Additional network time for news reporting because of international conditions;
4. Emphasis on public affairs programs to help clarify the great issues facing the nation.

On the entertainment front, we made great progress in 1950 in solving television's drain on creative talent. At NBC, for example, we developed our Sunday and Wednesday night series, in which we rotated outstanding entertainers and comedy stars. And our Saturday night schedule made it possible for smaller advertisers to participate in major shows which only high budget sponsors could previously afford. These developments should widen the economic base of television, thus permitting more sponsors to use the medium in the future.

The immense advances of television have supplemented radio's role in the communications picture. We believe that radio and television are destined to march ahead together. Neither will kill the other.

We demonstrated in 1950 that there is nothing wrong with radio that showmanship can't cure. Public acceptance of our Sunday night "Big Show" brought the entertainment value of radio to a new peak. Our "Operation Tandem" demonstrated that new techniques can sell radio on a healthy basis for both the network and the advertiser. This multiple participation plan will bring the cost of radio advertising to new lows. Radio will continue in 1951 to be the country's largest and most economic circulation medium.

We intend to pursue a constant policy of basing our rate structure for both media on a sound and accurate appraisal of program and listening audiences.

It will be our policy for the coming year to plan for peace and yet we shall be ready for any emergency. Radio and television have a great role to fill. They will follow the nation's lead.

MR. MEL BLANC
Has Switched to Carrots
Currently With:
JACK BENNY
WARNER BROS. CARTOONS
JUDY CANOVA
CAPITOL RECORDS

NEW YORK
HAWA

JOHN CAMERON SWAYZE
CAMEL NEWS CARAVAN
NBC-TV, Mondays through Fridays,
7:45 p.m. EST

'Facing' The News

By **DOUGLAS EDWARDS**

Today, the newscaster on video, as opposed to radio, is no longer alone in the privacy of his little studio. He is now face to face with the millions who watch the news.

Back in the genteel era of one dimension and scripts, he used his voice to make the headlines . . . create the heavy bold type . . . italics . . . small type. His voice alone attempted to create the dramatic, humorous, pathetic, the startling elements of the history of our time.

Now the voice is but one facet of a highly organized operation.

The newsman no longer surrounded by walls, no longer aided by illusion, must be as factual and as real as a weather report. Where the radio reporter stressed and underlined by use of voice alone, the video reporter brings visual aids. By the use of maps, charts, newsreel films, stills, etc., attention is taken away from the well-rounded tones of the reporter and the eye follows graphically the news in picture.

And here in front of the camera the problem of emphasis as compared to the radio beat is a much different proposition.

A TV reporter who does not control his facial expression; who over-acts; could be accused of editorializing. One arched eye-brow can color the news more than a thousand vocal inflections!

I do not mean to imply that a newscaster must do the news frozen-faced. This might annoy the viewer and create the false impression that the reporter is a rather dull and uninteresting personality. But in running down his commentary for the evening, the video reporter must take great care when on camera that he does not go too far in the opposite direction, especially when concerning himself with key events.

The video reporter is part of the never-ending parade of places and faces. He is seen with Winston Churchill on film. Or live. He appears nightly with shots of bank robbers and scientists, politicians and trout fishermen. The viewer of news shows now associates a *face* with the news rather than a *voice*.

Of course all the basic rules of good newscasting as developed in radio still apply to TV:

News must be delivered accurately and intelligently.

Words and phrases must be pronounced clearly.

Correct pronunciation of foreign places in the news must be checked before airtime.

We start preparing my weeknight show, seen at 7:30 p.m. over the CBS-TV at 9:30 in the morning. All day long the news keeps changing, and therefore the newscast itself is in a fluid state up until airtime, and right into the show ending at 7:45 p.m. We have never had to make excuses for our motto: "We can't be beat until 7:45 p.m."

The team-work of correspondents all over the globe, map-makers, newsreel men, artists, etc., make a video news show a thrilling experience, one where you are always prepared to expect the unexpected.

AM and TV—To Each Its Own

By **WILLIAM H. FINESHRIBER, JR.**
(Vice President and Program Director, Mutual Broadcasting System)

Your memory need not be too long in this business to recall the encomiums and wild predictions that greeted radio's first coming of age. The then-new medium was the answer to all problems of communication and of advertising. It was only a matter of time until magazines, newspapers, movies and phonograph records would be relics of an embryonic past.

While radio has far from realized its full programming potential, it has grown as an advertising medium to a size beyond the vision of its early prophets. Yet its $450,000,000 gross annual take has not bankrupted a single major competing medium. On the contrary—just take a look at the figures.

It is hardly necessary to argue the point that television will not replace radio in the foreseeable future. The same television enthusiasts who were inscribing the tombstone of sound broadcasting two years ago are now heralding its vitality. They are pointing up some hard facts which need little elaboration: that television sets sold throughout the country now total some 8,000,000, and radio homes are close to 42,000,000; but more significantly, that even during this period of television's hyper-thyroid growth, the number of new radio homes has outstripped television better than two to one. In the first six months of 1950, while TV's growth was getting all the attention, set makers had sold more than 6,000,000 individual radios of all types. In the same period they sold less than 3,000,000 television sets.

A few conclusions seem justified. In the years immediately ahead, television will be concentrated in urban areas—in the most populous communities. Network TV soon will be within reach of approximately half the nation's homes. But it will be slow reaching anything like the other half. Since hundreds of towns and cities lack the population to afford a television station, radio will remain their principal source of entertainment and information.

Carving Mutual's Niche

This fact is particularly pertinent for the Mutual Broadcasting System, with its network of 540 stations, more than 300 of which are the only network voice in town. A study made earlier this year in 116 of these representative one-station markets reveals that less than one-half of one percent of all interviewed listeners reported any television viewing. Here alone there is a tremendous, continuing job for radio—and specifically Mutual—to do.

Television will probably have little effect on the market for automobile radios. I have read of some taxi companies installing TV sets, but a number of states have already drafted laws making them illegal for private cars. Approximately 15% of today's 85,000,000 radio sets are in automobiles, and this figure will undoubtedly increase. Similarly, it is a good guess that television is not likely to replace portable radios for a good long time to come.

These three areas—the smaller towns and rural districts, the automobile audience, and listeners to portable sets—are the ones radio wins by default. How about the great metropolitan populations where radio and television will compete directly in the home? That question reminds me of the old wheeze about, "Have you stopped beating your wife?" It sounds straightforward enough, but it's a little too simple. I'm not sure that the competition is going to be so direct.

The addition of sight to sound broadcasting does not necessarily mean double satisfaction for the audience. Consider for a moment that most consistent staple of broadcasting, the program type always voted most popular in the category polls: News. Television has yet to add any significant dimension to general news coverage. In Special Events, yes—the TV job on political conventions alone is evidence of real superiority; but for straight news and commentary? The consensus of competent newsmen remains in favor of radio. For speed in reporting, for relative objectivity, for balanced presentation, the older medium seems to have inherent advantages. There is less necessity to make a "show" out of the news, less temptation to distort values for sake of the eye, more opportunity for concentration on the news itself.

Look next at music, particularly instrumental music, popular or serious. It is at best doubtful whether television can add to listener enjoyment of the Philharmonic or of Guy Lombardo. How many angle shots can you take of a violin section or a saxophone—and what do they add to the music? Even the rich field of drama, which holds so much promise for television, is not lost to radio. I'm far from convinced that stage sets, props, and even interpolated movie shots will supersede the listener's imagination in all air drama. I don't know how much time a viewer can or will spend before an orthicon image.

What seems likely to me is that radio and television will flourish side by side, with each finding its own level by concentrating on the things it can do best. Of course there will be competition—sometimes for the same audience and for the same advertising dollar. In the smaller markets and rural areas, the 50% of the population that television will be slow to reach, the competition to radio may be long postponed (an obvious advantage to Mutual, which so much more intimately than any other network, serves these communities).

But the challenge to the ingenuity and programming brains of both media is here, and it is a healthy one. In shaking down strengths and weaknesses—in finding out what is germanely radio and what is right only for television, program quality must be the gainer.

JACK PAAR
NBC SUNDAY NIGHTS "THE $64 QUESTION"

Some Reflections On A Bustling Young Giant

By COMMANDER MORTIMER W. LOEWI
(Director, Du Mont Network)

The year 1950 was one of achievement for the television industry. It not only marked the medium's emergence as a potent entertainment and sales force, but provided it with several opportunities to demonstrate the many-faceted potentials of TV service.

Though only 107 video stations are on the air, for example, television's income is already 25% of AM radio's, with its more than 2,200 stations. Already, too, the total of TV network sponsors has spurted ahead of radio's, which has dwindled from 132 a year ago to 129 now. Television's sponsor list has grown from 66 last December to 142 this December, while gross network billings stepped up from around $12,000,000 in 1949 to an estimated $20,000,000 for 1950.

Forty-one communities now enjoy New York-produced "live" telecasts, as against 26 last year. Nearly 25,000,000 of the nation's 42,000,000 families are within reach of the television beam, and there are already more than 9,000,000 telesets circulated among them. The 1949 total: 3,950,000.

Coaxial cable and microwave facilities have extended television's reach into many new regions during the last 12 months.

A total of 62 cities are covered by the TV networks. For one program series—the Notre Dame home football games—Du Mont created the largest interconnected video hookup ever joined for a single event by one sponsor. It brought the contests to 44 cities, which boast 83% of all sets in the nation.

The total number of sponsored network shows increased from 78 in 1949 to 162 in 1950, a rise of 84 programs.

Supporting the view of television proponents who contended that the medium would open new opportunities for other communication enterprises, instead of developing at their expense, were reports by Printer's Ink and Editor & Publisher, which indicated that television progress was being made only at the expense of radio, among communications media.

Advertising linage for monthly magazines, according to Printer's Ink, rose from 12,677,755 for the period from January through November, 1949, to 13,336,776 for the corresponding 1950 period. For the period from January through October, linage in nationally weekly magazines increased from 14,009,332 in 1949 to 14,657,659 this year, while bi-weekly linage stepped up from 983,166 to 1,115,753 for the same period. Women's magazine linage fell off slightly, from 11,631,545 from January through November, 1949, to 11,217,036 from January through November of this year.

Newspaper linage, according to an Editor & Publisher compilation from Media Records, based on figures from 52 cities, increased 5.6% over 1949—from 1,671,258,898 to 1,765,126,062. Figures are for the period from January through September. Part of this increase was due to the tremendous advertising investment of TV itself, as manufacturers took space to promote their receivers and sponsors spent heavily to build audiences for their shows.

Despite these impressive strides, however, this bustling young giant of American business and industry was hampered by serious growing pains, most of them of deep and continuing public concern. Some problems were spawned within the industry, some government-created or government-imposed, and others the result of immature thought on the part of the public as to how the blessings of this medium should be made available to it.

'Monopoly' Threat

For instance: as 1951 bows in, television is entering the third year of the FCC-imposed "freeze" on new stations. As a result, 40% of the nation is still without any TV service at all, and virtually all other areas have insufficient outlets—a situation which fosters monopoly—a monopoly created by the government.

The very plethora of top-talent shows attracted by the medium's amazing growth is, in fact, becoming a problem of two-sided concern. Treated daily to a profusion of the country's greatest entertainers, many viewers, like Queen Victoria, are muttering: "We are not amused."

Meanwhile, both manufacturers and sponsors—the men expected to foot TV programming bills—have begun to ask themselves and their advertising agencies whether the medium is worth its price. Lacking a network setup to reach all markets and thus reduce the cost of reaching prospective customers in any one town, even the wealthiest sponsors are becoming "cost-per-rating-point-conscious," and with reason: a one-hour big-name extravagance may soon cut into an advertising bankroll by as much as $70,000. Ten years ago such a sum would have launched a top Broadway musical or three Broadway plays. The big question, as we move into the new year, is: Can we learn to use this marvelous new medium economically?

Meanwhile, its zooming income was constantly underscored during the year by the problem of skyrocketing costs, which shot up rapidly and steadily all along the line. Compared with radio, for instance, coaxial cable costs are fantastically high; to be specific, seven times as high as radio's wire. Pending the construction of new TV stations, which would help divide transmission costs, these costs seem fated to remain that way.

It is imperative that television devise ways to make its services available at a cost comparable to those of other media which are popular with national and major local advertisers.

Du Mont's activity in daytime programming is one example. Air time is less expensive then. Thus six advertisers share the cost on Du Mont's "Your Television Shopper," some for investments as low as $100 per day. Our "Cavalcade of Stars" and "Star Time" programs, hour-long night-time shows, are sponsored by associated drug and grocery chains and illustrate a technique which permits several advertisers to take advantage of a high cost show on a share-the-cost basis.

Color Issue

A problem of increasing importance concerns the place that Uncle Sam should occupy in the nation's televesion picture. It is an odd fact, but true, that Federal government activity of one kind or another lies at the root of most of the industry's pressing problems.

Just when the public's eagerness for television had stepped up receiver production to 200,000 sets a month, the FCC adopted a non-compatible color system, creating so much uncertainty in prospective buyers' minds that sales plummeted by 50%. Almost at the same moment Congress imposed a 10% federal excise tax on receivers, and the Federal Reserve Board added another burden in the form of a credit restriction, which further limited sales by requiring 25% down payment on teleset purchases and reducing the financing period to 15 months.

Now we're confronted with an excess profits tax, which would make it virtually impossible for manufacturers and station owners who have invested heavily to get the industry going to recover their investment in the medium.

Along with its problems, television turned up with several new uses during 1950.

Alert industry leaders became increasingly aware of the fact that television was more than a sales and advertising medium, and many a thoughtful person saw that television had the capacity to be something vastly more than the means of bringing a movie into one's living room at the turn of a knob.

Its educational, health and business potentialities, for example, promise to be enormous. The Du Mont Network took a major step in this direction when it introduced its closed circuit television system. The system made its debut in September, when the network was used by Schenley Distributors to beam its fall sales program—in complete privacy—to several thousand salesmen and dealers, assembled before centrally located receivers in 18 widely scattered areas.

Du Mont used the system itself a few weeks later when it tied in its station affiliates in a telecast which briefed network operators on the current status of the color controversy.

Closed circuit TV looms as an important new industrial tool—for sales meetings, stockholder get-togethers, plant training courses, new product demonstrations, etc. It also has many non-industrial applications. A variation of the system found an important surgical use during the year, for instance, when a television camera set up in a New York hospital operating room transmitted—in full color—the details of an operation to several hundred doctors in another part of the hospital.

It is obvious that some means of financing these phases of television must be developed. At present, it is taken too much for granted that education via television, for instance, should be financed by the networks or the advertisers. Proponents of this view ignore the fact that under the United States system education is a public responsibility, and that some form of public support should be provided for this new teaching tool.

JOHN CAMERON SWAYZE
"WHO SAID THAT?"
NBC-TV, Mondays
10:30 p.m. EST

D.C. Cautions Industry: 'Stop Dragging Feet'

By SEN. EDWIN C. JOHNSON
(Chairman, Senate Committee on Interstate and Foreign Commerce)

Washington.

The hullabaloo and tub-thumping about color television which in recent months have rent the ozone would be a disgrace to a band of monkeys. Never before has so simple a matter been immersed in such a thick miasma of lethal smog.

Let's stop screaming long enough to take one little gander at the facts. On May 26, 1950, the FCC completed eight months of hearings on the subject of color television. All interested parties wanting to be heard were heard without prejudice. All were given the right of thorough cross examinations. Actual field tests, demonstrations and exhibitions were witnessed and everyone had the benefit of listening to endless expert engineering testimony under cross examination. Not only were the technical aspects of color television explored painstakingly but the economics inherent in it were thoroughly examined.

On the basis of the record which closed on May 26, 1950, the Commission issued its report on Sept. 1. It proposed to license the CBS system for commercial operation but held off final action for 30 days to give the television manufacturing an opportunity to advise if it would build adaptors and converters to make the system commercially acceptable. But instead of cooperating, the industry started screaming and organized a sit-down strike. The Commission forced to the wall by this maneuver, exercised the only choice it had and issued its second report, making final its decision for CBS color.

However, Chairman Coy made it very clear that progress would not be stymied, that the door to improvement remained open. This is his statement:

> "The Commission cannot and will not close its eyes to any new developments in the radio field—and this includes improved color television systems."

I don't know how the English language can make the situation clearer. It is certain that there will be improvements in all systems. There even may be an entirely new and much better color system than any now known. The Commission has no right under the law to foreclose the public from the fruits of progress nor will it do so.

It must be kept in mind always that the effect of the Commission's order is permissive, not compulsory. The FCC has no authority to require manufacturers to build convertors and adaptors.

Nevertheless, the Commission's decision is going through the courts. If those who pursued this course honestly believe they have a better system now than that which the Commission said was best as of May 26, 1950, they can petition the Commission for a hearing at which time their improvements will be evalued under the very standards of juridical procedure which they themselves insist upon for others. But they have not taken advantage of that orderly and simple approach. They prefer to incite rebellion in the industry.

The case likely will now go to the Supreme Court. The net effect of that is delay—delay—delay, and the nation is the loser.

I condemn in no uncertain terms the chortles and gurglings and glee of the manufacturing industry over delay and their well financed propaganda campaign to make it appear that the Commission refuses to look at improvements. Neither do I rejoice over their contention that the war mobilization picture makes moot the whole question of color television progress and its scientific development. Nevertheless, as the electronic industry is brought more and more into defense production, manufacture of radio and television receivers will be reduced sharply.

My position from the first has been to give the American people the very best color television which science can provide at the earliest possible moment. I do not now nor have I ever preferred one system over another nor one telecaster over another. From the first, my fight has been against the tendency to drag our feet on color television. What I want is the best, the quickest.

ARCHIE BLEYER
MUSICAL DIRECTOR
For "Arthur Godfrey Show"
"Arthur Godfrey Talent Scouts"
"Arthur Godfrey and his Friends"
CBS Coast to Coast and TV

CY HARRICE
ANNOUNCER-NARRATOR
RADIO
THE BIG STORY
TV
THE FIRST 100 YEARS
NARRATOR
THE CAVALCADE OF AMERICA

A New Facet of TV Sports Coverage

By RED BARBER

CBS Director of Sports (AM & TV)

The most uncertain factor in broadcasting and/or telecasting is a sports event. No matter how attractive the event appears in advance it can become dull and drab and lopsided when it occurs. Whenever we schedule a single football game at CBS we hold our breath, hoping it won't go 35 to 0. A prizefight can either be monotonous, or can end very suddenly.

There is not much you can do at halftime of a football game to make it interesting. Television can do a better job than radio, provided the schools at play have excellent marching bands to take the field.

At CBS we had these factors in mind, plus others, when we began coupling two football games together in 1946 and 1947. We thus had two games to prop against each other, and very important, we got rid of time-outs and halftimes. Our development of the multiple pickup, called the Roundup, which this fall was directed by John Derr, was merely a logical extension. And too we had a radio program of coverage and impact impossible for television to produce.

Now, television has shown us an entirely new and highly provocative facet of sports coverage that will eliminate all uncertainty about sports coverage — sports from films.

Nothing takes the place of the actual event itself, for as it is played, there is the uncertainty of what comes next. However, should the event be filmed, then comes the opportunity to study the film, edit and select, time and balance, establish a theme, and build to an ordered conclusion.

This fall Dr. Mal Stevens and I, working with our camera director, Jud Bailey, did two football games the day after they were played, and did every play of each game. They were Navy-Northwestern and Columbia - Pennsylvania. Each game was done the next day, and each was handled within an agreed hour's period.

The film was cut to eliminate all but the actual plays. Several sequences were done in slow motion, which was a tremendous change-of-pace. Three hours were spent by the narrators checking the film, and annotating the script.

Exploring New Techniques

During an actual game the person at the microphone is trying to keep abreast of a constantly shifting scene. Working against the film there are no changes. You can get ready with absolute certainty for each play. Thus a drastic change in reporting technique is made possible.

Against the changeless continuity of the film, the broadcaster can direct the viewer to what will happen before it happens. You know that the fullback will run with the ball on the next play, and also from a study of the films, you know that a certain linesman makes a key block without which the play would fail. So you mention, in advance of the play, "Watch the left guard, number 67, and you'll see why the fullback makes 15 yards." Viewers have reported this gives them their biggest kick in football in years, finally seeing why a back gains ground, rather than watching the back with the ball, and never seeing what went on ahead of the pigskin.

For over 20 years of radio reporting I always wondered why a boy would play in the line, and allow the backs to get all the publicity. The radio reporter can't do much about watching linemen, he is too hard put seeing who has the ball—and the listener demands to know at all times who has the ball and where it is. The listener can only stay abreast of the game through the possession and location of the ball itself. TV film now gives the fellows in the line a break.

Furthermore, and this is vital, the listener or viewer when the game is in progress, and the outcome is undecided, is a most partisan rooter for one side or the other. Come the next day, or days later, this same fan is ready for a feature show. He knows who is going to win, and so is in a different frame of mind.

Television has already achieved its basic potential in the field of covering sports events in progress. We'll learn something more about cameras, about direction, about narration. But not too much.

Yet, in the field of sports by film over TV, we are still crawling. This is the single biggest field for study, experimentation, and exposure now at hand. Radio and TV, with rare exceptions, are repeating themselves in pattern in covering sports. TV with films is just getting under way.

And the more time that passes, the more attractive TV via sports films will become because of the growing library of films. It is in this area, let it be noted, that TV will provide additional sports interest, fans, and revenue.

New Texas Outlet

Freeport, Tex.

The FCC has approved the application of the Brazosport Broadcasting Co. for a new standard broadcast outlet to be built here for an estimated $9,825. Outlet will operate full time with 250 watts on 1,490 kilocycles. Principals in the company are Kelly Bell and J. C. Stallings.

Bell is owner of KOSF, Nacogdoches, and will have a 75% interest in the new outlet, while Stallings is station manager of KOSF and will have 25% interest in the new station.

PHIL HANNA'S

Leap To Fame
Currently starring "Once Upon A Tune" DuMont TV
Recently star of "Brigadoon" London
Motion Pictures, Radio, Records, Press Relations
Sidney Ascher Associates
Management
Talent Representatives, Inc.

THE THIRD MAN

By Charles Collingwood

I feel like the third man in a prize ring in my role as chairman on CBS-TV's "People's Platform." Just like a fight referee, I have to keep the opponents slugging, sometimes restrain them, and see that the blows conform with the rules of fair play.

Each week when I present two outstanding personalities on my video show I'm the middleman on the program while they argue the pros and cons of current topics.

I've often heard it said that all the middleman or chairman of a television show has to do is introduce the debaters and ask some leading questions. Don't believe it! That method may suffice on radio, but not on television. As a go-between in these weekly discussions the arbitrator has special problems for a TV show. For instance:

Camera Technique. As chairman I must aid speakers in camera approach. When I notice a speaker talking to the camera it's my job to get him to talk to his opponent or to me. The best way to deal with this is to ask a question or add a bit of information. It usually works. Once distracted from the camera lens the speaker forgets it and looks at me or his opponent.

Noise Makers: In radio a sheaf of papers is no problem, but beware of them on TV! One day a distinguished guest appeared on my show with a volume of notes. He leafed through them. He rattled and shuffled them. Then he folded and creased them. It wouldn't have been fair of me to demand that he not refer to them, but since this tactic distracts and annoys viewers I had to put a stop to it. I injected some questions. My guest didn't know he had those papers at the end of the program. Now I use the same method with congressmen who invariably arrive with a stack of notes.

There are many special problems in television. They must be handled on the spot. Guests often get tangled up with their opponent or subject. Only once did I fail to clear the ring in this respect.

When Sen. Brewster appeared to discuss with Eleanor Roosevelt, "What Does Loyalty to the United States Mean?" I attempted to restrain the senator from pursuing a personal attack on Mrs. Roosevelt's views. But the senator would not yield.

There's one thing I don't do as third man in this platform boxing ring. While a fight referee helps decide the winner, I don't. The audience does!

New WFAA-TV Manager

Dallas.

Ralph W. Nimmons has been named station manager of WFAA-TV in a move separating television and radio operations of the Dallas News Broadcasting properties, according to manager Martin B. Campbell.

Alex Keese, regional sales manager, has been named assistant manager, but will continue also as regional sales manager.

Orchestrating For TV

By BEN LUDLOW

With the exception of the deluxe top-priced consoles and combination sets, the audio (sound-producing) portion of your television set represents only about 7% of the manufacturer's production cost. And with very few exceptions, the amount allotted to music for TV programs is considerably less than this, percentage-wise, in relation to total show budget. In fact, music can consider itself generously treated today if it is assigned 3%.

The reasons for this step-child status are many and varied; some good, some bad; some of necessity, some of oversight or habitual "surrender thinking," production-wise.

But the few of us fortunate enough to have landed an assignment to supply music for TV dramatic programs (live music—"orchestras" of two or more pieces) have faced an opportunity and a challenge. Budget restrictions have limited the size of the combination, the amount of rehearsal time, and even the amount of cue, or background, music itself, because of its scoring and copying cost. While small musical units are no novelty in the radio (or TV) field, still their handling and conception for TV dramatic use have become a new, or extended technique.

Is the baby orchestra to be magnified through fat scoring, or treated as chamber music? Is it to be miked on its own isolated pickup, or blended into the overall studio audio?

I have been fortunate in being able to combine the above possibilities, using each approach as necessity or taste dictated. On "The Ford Theatre" I have been working for a director, Franklin Schaffner, who is sympathetic to our musical limitations, and understanding in the artistic, and sometimes unusual use of the music to help tell the story. The music is considered relative to its practical possibilities and needs — seldom stretched toward something which it is not, or should not be.

Varying The Orchestral Colors

I seldom use the same instrumentation twice. Each play has called for the use of its own orchestral colors. The size of the group never exceeds six players, but within this dimension many interesting combinations have been used. If piano is called for, it is treated pianistically, as well as its usual use as "filling out" the ensemble sound. One entire romantic story was backed by simply a trio of violin, harp and accordian. Unusual woodwind instruments, such as the bass oboe, and the contra-alto clarinet are employed, lending colors to the musical themes not usually heard.

In composing for television drama, some timings (if scenes are to be backed) must be guessed at. The actual reading of the script lines, as in radio, can be fairly closely measured in advance, but action and movement, and camera maneuvers must be allowed for.

By HANK SYLVERN

Compare music for radio and for television and you'll find the TV tempos are much more difficult to project.

To be sure, in both mediums you are always working under pressure. Take the case of "Suspense" via CBS-TV, for instance. I sit in at the run-through the evening of the telecast and when I arrive at the studio and pick up my script I haven't yet written a single note.

As the actors carry out their roles, I make pencilled notes on my script. Sometimes I sneak in a few audible bars just to get the feel of a phrase. Then the actors take their break and I open up with my organ setting up every bit of background music to be used during the show later in the evening. By dress-rehearsal time I have my background strains all prepared.

Television is tougher because the actor is reciting from memory, not reading from script. Naturally, he will in TV more often miss a line or a cue. So I fill in with music to give him moral support until he is able to pull himself together and carry on. I suppress a special effect in music until the actor catches up with me.

Silence in television particularly can be a very effective gimmick. You know the sudden shock you experience during a tense moment when the music stops and deadly silence fills the stage.

Perspective in video must be maintained at all times. If the viewer sees a door close he expects the actor's voice to diminish in volume and the music must do likewise. Should he be in a nightclub, the volume of the music will rise as he walks toward a band playing.

Never Enough Eyes

In instances such as these, the musical director must keep just as active an eye on the actor as on the music in front of him. In television we use split phones, picking up all sounds—voices of actors, stage noises, camera rumbles and instructions from the directors. Additionally, a musical director must watch the action.

Underscoring printed credits on the TV picture, setting the scene and mood of a drama, and more complicated musical bridges are all part of the TV musical director's chore. The good conductor must be careful to underplay at all times, for the actor, not the music man, is the star.

I can recall the times I filled in for an airplane when the sound track went dead and I have provided an "impossible" whirling device effect for "Suspense," both on absolutely the spur of the moment! Variety shows like "This Is Show Business" present similar problems on occasion.

Television, you might say, is a combination of everything. It's more than just movies, radio, vaudeville, the Broadway stage or what have you. It's all these evenues of entertainment rolled into one, and as a result it is five or 10 times tougher!

Congratulations to Variety

JACK McELROY

"Welcome to Hollywood"—ABC—Mondays through Fridays

BEN GRAUER

RADIO NBC TV

Formula for Future: Change

By NILES TRAMMELL

(Chairman of Board, NBC)

Looking back in retrospect it becomes clear that change has always been the order of the day for radio. Change has been its one dominant characteristic. Change has been the secret of its success. Change is the formula for its future expansion. Change may be the key for its survival at the end of the next 25 years.

Niles Trammell

The problems coming up for all of us in 1951 and the years beyond that will give us a chance to pioneer anew and to go forward into new fields of service to the people, the government and business and industry. I recommend this view to all my colleagues in broadcasting and especially to those who become unduly alarmed and harassed in their thoughts over the eventual future of radio against the onrushing expansion of television.

One who listens as much as I do to broadcasters, advertisers and government officials receives about as many variegated views of the future of broadcasting as there are conversationalists. Sometimes there is so much unjustified pessimism and unhealthy optimism that it's difficult to obtain a perspective. And perspective is what is needed most in our harried and hectic world of broadcasting.

The truth of the matter is that no one today knows exactly just what the future of radio will be precisely just as no one can predict with complete certainty the future of television. About the only thing we know about both is that they will undergo great changes in the next quarter of a century and the changes will be pretty exciting.

Looking Ahead to 1975

Looking ahead to 1975 we can pretty well accept the foregone conclusion that by then television will be a mature medium which blankets the country, saturating all major markets and extending even to rural areas. Television will be available night and day just as radio is today. There will be two or three television sets in millions of homes and the youngsters will be equipped with portables. Anyone with any imagination can begin to see what an overwhelming effect this powerful medium will have on the country.

Some of us get the shudders at this stage of day-dreaming when we get down to considering the future of radio. What will it be in 1975? Will radio be a supplementary service or a specialized service? Will only the high-powered stations in major cities survive or will only the rural stations operated on skeleton bases be the style of the day? Or would you bet with me that the whole radio system may be patterned on today's and that radio will be sold in combination with television, offering an overall service to the American home?

These are some thoughts to think about when we indulge in day-dreaming, but you and I know this isn't the time for day-dreaming. We are, after all, business men and we should take a business man's approach to the problem.

Reflections on Patterns

Here are a few of them, as I see them:

We must start programming radio for television homes and develop new types and forms of radio entertainment which will hold on to listeners in TV homes for as long as possible.

We must price our programs and our medium realistically and in keeping with the times. Radio's low cost efficiency is still unmatched by any other medium and we should keep it that way, forever, if possible.

We must develop new and spectacular methods of promoting radio to attract new listeners, hold the old and hold our own as long as we can against the inroads of television.

We must develop new and different sales plans to attract new advertisers and give greater flexibility to our present customers. There are literally thousands of American businesses which can make profitable use of network radio on specially devised bases, seasonal and otherwise. An inspection of any major American magazine will tell you who they are.

Let us not, for a moment, believe, however, that television has no problems other than those airising from its growing pains. It has a few of its own, too, and we should pay attention to them now, before it is too late.

First of all, we have the daily problem of tempering our enthusiasm and imagination for this dynamic new medium with the views of the business man. That means keeping television within business bounds and continually lowering its cost and increasing its efficiency to the advertiser.

Secondly, let's make sure television attains its intellectual destiny without hindrance from us. We all know what a great medium for entertainment and enlightenment we have in the scientific miracle of our age. Let's endeavor to make certain that the television screen is lit in the homes of America with the type of programs that will create an intellectual miracle in the minds of our people.

Sic Transit Nielsen

By FORTUNE POPE

(President, WHOM, N. Y.)

Do you know that there are hundreds of radio advertisers in New York who couldn't tell you the difference between a Neilsen and a Hooper or BMB and Advertest? Most of them are big advertisers too, including scores of major retail stores as well as manufacturers of nationality products. They've been using foreign language radio for years.

Accounts that have been with us consistently for 15 years or more have never asked us for ratings. As long as they keep getting results, they are perfectly content to let others worry about sets in use and shares of audience.

Do we use the available rating services? We certainly do! We've probably done more in audience research than many of our colleagues. We've invested in elaborate pantry surveys as well as socio-economic studies of the principal language groups in the New York market. We've done this not to convince our hardy perrenials but rather to satisfy agency executives who insist on seeing facts and figures. In every case the findings have justified our confidence and that of the longtime users of foreign language facilities.

A few months ago we did a very elaborate study of the Italian population in New York and came up with some revealing facts; illuminating information about 2,000,000 Italians, actually more than reside in Rome. Here are a few of the findings, some of which you probably never knew till now.

One-third of the highest paid jobs in New York are held by Italo-Americans employed in the needlecraft and building trades, and as teamsters and longshoremen. Their purchasing power has risen almost 250% in the past 10 years. The Italian family with an average size of 3.97 is larger than the non-Italian family with 3.64. There are three wage earners per Italian-American family as compared with less than two in all families in New York City. Translate these statistics into consumer needs and they loom very large!

Wine is consumed more liberally in Italian homes while whiskey used compares with the New York City average. Beer and ale enjoy about 10% more popularity among Italians than non-Italians. Cigar smoking too is more characteristic of the Italian male.

Exploding Old Myths

The extent of shopping in food, drug, and cosmetic stores is higher among Italians than the New York City average. Every known brand name in these fields was found on pantry shelves and in medicine chests. Ownership in appliances is higher, while apartment dwelling is lower.

If the survey did nothing else, it helped to explode the old myth that foreign language families consume a few staple food items to the exclusion of practically anything else. It demonstrated also that Italian homes are using American food and drug products just as much as, and in some cases even more than, their neighbors.

What does all this mean? That the foreign language listener is a very good potential customer for practically every advertised product. A good many agencies have begun to see the light, judging by increased national billings which language stations are enjoying. Of course, a lot of smart national advertisers have been using the market quietly for years. The type of research outlined here should prove attractive to many others.

Progressive language stations have geared their programs to a plane which compares favorably with the best in network and independent standards. New and improved research techniques are constantly being sought to satisfy agency demands for new statistical data. The results should prove beneficial to all concerned.

Specialized formats are achieving a new place in the competitive radio spectrum and the future of foreign language radio looks brighter than ever. To quote an advertising executive who has been using Italian radio for years; "To reach the Italian market, we have preferred the high-powered riflle of Italian media to the buck-shot of English language."

Blow-By-Blow Sit-In on Bigtime TV Production

By BOB STAHL

This business of staging a big-budgeted, fullblown musical show on television week after week, complete with singers, dancers, a full orchestra, etc., is actually more than an eight-day-a-week operation.

Case in point is NBC-TV's "Your Show of Shows," second hour-and-a-half of the "Saturday Night Revue." For, in addition to putting in a full seven days each week in lining up the production, producer-director Max Liebman and his crew of writers, designers, technicians, etc., as well as the stars, take time off during the week whenever possible to kick around ideas and line up the script for the following week's operation. With work in progress on the current week's program, as well as perhaps one or two in advance, the accumulated time can easily total more than eight days a week.

While "Show of Shows" naturally is confronted week in and week out with the same multifold and vexing problems that beset any big video program, the Liebman production has several advantages which set it apart from all others. This is because Liebman is an indie producer in the strictest sense of the word, with his setup probably resembling that of a Hollywood indie more than any other TV impresario can boast. As Liebman himself put it, "we turn out the product and NBC acts as our distributor."

Under this setup, Liebman is in the happy position (for a producer) of having virtually no contact with his many sponsors and their agencies. Several times in the past he has objected to agency demands such as where a certain commercial should be slotted during the program. But, instead of taking his argument to them, Liebman gives it to NBC to fight out. "I don't want to go to the agencies," he said, "because as soon as I give them that entree to the show, I'm afraid they might want to step in and start running things." As far as the bankrollers are concerned, he compared his show to a magazine. "We publish the magazine," he said, "and the sponsors take out the ads. That way they have as little program control as advertisers have over the editorial policy of a magazine."

While other TV producers are forced to hold their dry-run rehearsals in reconverted beer-halls, bowling alleys and almost any other available space they can find, Liebman, in his capacity as an indie producer, has four complete floors of space in a building on Manhattan's W. 56th street. There are special studios or offices for each group, including the ballet, vocal chorus, stars Sid Caesar and Imogene Coca, choreographer James Starbuck, writers Mel Tolkin and Lucille Kallen, and even one for the Billy Williams Quartet. Music department is also housed in the building, with separate rooms for conductor Charles Sanford, the arrangers, copyists, etc.

Owns and Controls Scenery

Liebman owns and controls all sets and scenery. He has a book constantly on his desk of photostatic copies of all sets ever used on the production, with another copy in the hands of designer Fred Fox. All scenery is stored at the Nolan studios, where it is readily available each week. This arrangement, according to Liebman, saves a great deal of money each week and also makes it possible to utilize as many different sets for each program as desired. Costumes are rented weekly from the Eaves Costume Co.

Liebman is also believed to be the only indie producer owning and controlling a kinescope print of every show he has ever produced, dating back to the original "Admiral Broadway Revue." He arranged this in his NBC contract. Any time he wants to repeat a number aired as much as two years previously, he has only to call in his crew and then run through the kine for reference to the costumes, choreography, sets, etc. He revealed that, to mask a repeat, he sometimes changes the title and lyrics of a certain number but retains the same music, choreography and even the sets.

All talent on the show, as well as the writers and others in the production crew, are under contract to Liebman, rather than to NBC. Show carries a full cast of 30, including the singing and dancing ensemble, in addition to 22 production staffers and 20 musicians. These, added to the NBC and theatre personnel, who step in each Friday when the rehearsals first move to NBC's International theatre, bring the number of personnel directly involved with each week's production to about 100. Program's weekly talent and production budget has been upped to about $32,000 with the new Television Authority contract, from its previous $30,000.

While his production setup may be unique, Liebman's rehearsal schedule is probably illustrative of all similar video shows. With the show aired Saturday night, Liebman starts work each week on the following day, when he and his two scripters, Starbuck and some others come in for preliminary huddles. Out of this is evolved a bare outline of the numbers, with such weekly staples as Caesar's solo comedy bit referred to merely as "Sid's specialty."

Cast treks in early Monday

(Continued on page 184)

HARRY BABBITT
Radio:—CBS—Hollywood
Television:—Paramount's KTLA
Recording:—Coral Records
Personal Management Frank Cooper Associates

NELSON CASE
Lowell Thomas Program
Armstrong Circle Theatre
Ken Murray Show
Frigidaire Comedy Hour

Mike and Ike(onoscope) They're Not Alike

By WILBUR STARK

Oil and water don't mix—and, let's face it, neither do radio and television.

Let's start at the undisputed basic premise—the radio listener, by virtue of being merely a listener, must create in his mind images of the characters, costumes, locales, etc. And he sees what he wants to see. The video viewer has very little left to his imagination—he sees everything. And he either accepts or rejects what he sees.

It seems so simple yet we producers are constantly confusing the issue—and the air. We don't often enough realize that, not only the programming, but the advertising as well, must be different (and we don't mean just superficially different) in each medium if the viewer and the advertiser are both to receive full benefit for the money, time and effort expended. There can be no overlapping of top thinking which filters down the line, so that by the time it reaches the consumer, basic thoughts and ideas are diffused with much less than the maximum results obtained.

(I keep referring to "top brass" and "top thinking" because it must start there. If it doesn't, how can the correct thoughts be conveyed to the lower echelons—the writers, the directors, the performers, etc?)

Let's take some specific shows to analyze this subject further. And, please remember that I am voicing purely personal views now. "People Are Funny" and "Candid Microphone" have always been two of my favorite radio shows. When Art Linkletter puts his radio contestants through the paces, I sit back and chuckle. I not only am amused, but there is a great deal of rapport between Linkletter (also his contestants) and me. Why? Because I am merely listening. I use my imagination as to what the contestants are doing. And I have the kind of mental images I want. The net result is that "People Are Funny" is a warm, cozy radio show not beset by any embarrassing reaction on the part of the listener.

Destroying a Mental Concept

If the contestant seems silly, I can subconsciously reject that concept and accept only what I want to. There's no jarring barrier between me and the show. Every listener has his own visual concept of what's going on and every listener finds it pleasant because he wants it to be pleasant.

But what happens when I watch the TV version of the same show? And, unfortunately, it is the same show as the radio version. I see Mrs. Bloop, a woman in her fifties, who may remind me of my Aunt of whom I am fond; it reminds another viewer of the kindly lady next door; it evokes an image of a viewer in Chicago of his mother. When Mrs. Bloop gets slapped in the face with a pie or acts in a rather undignified fashion, we resent it. There is this sub-conscious association which spoils the fun for us. We are embarrassed, just as we are embarrassed to eavesdrop on the people whom Allen Funt is visually ribbing on "Candid Camera." We didn't mind it on "Candid Microphone" but when we see someone being prodded and know that their reactions are exposed to others, it rubs us the wrong way.

Conversely, Milton Berle and the zany team of Martin and Lewis, all smash sensations in television, were dismal flops in radio. There was nothing essentially wrong with them as radio comedians; the fault was that of—hold your hats, boys, here we go again—top brass. Berle and Martin and Lewis stem from the strongly visual mediums of nightclubs and vaudeville, where their madcap routines were seen, as well as heard. When they were put into radio, there was no attempt to mold them to a different medium—a sightless one. They were put on with the same types of comedy that had had visual audiences screaming with laughter. It couldn't and didn't work.

Now, let's take a look at the eternal phenomenon of radio—soap operas. Their success over the years has been explained as due to the identification of the listener with the characters on the air. One's problems became the others. The listener has her own picture of the characters, etc. But—when the soapers had a recent trial on TV, what happened? They fell flat on their problems. The main reason for the fiasco, as I view it, is that the characters in the radio soapers, altho somewhat unbelievable, are completely accepted by the listeners—all of whom evoked different images of them. But, TV is more down-to-earth—the viewer sees the characters in her own living room. Therefore, the same basic human problems, presented via more believable characters, have a far better chance of acceptance than a video transplanting of the radio characters.

Mr. Top Brass, don't expect your subordinates to work it out for you. Most scripters will write the way you think; most producers and directors will treat the script in conformity with your judgment; most performers will fall in line. After all, they're paid by you. It's up to you to set the policy and see that it's followed through. And the policy might very well be a paraphrase of Kipling's famous lines, "Radio is radio and TV is TV; but never the twain shall meet."

HAPPY ANNIVERSARY!
MAGGI McNELLIS
"Leave It to the Girls," NBC-TV
"Say It With Acting," NBC-TV
"Somerset Maugham Theatre," CBS-TV

Birth of a Trademark

By ROBERT A. SCHMID
(V. P., Mutual Broadcasting System)

When this piece reaches the light of day, any syntactical slips it may contain can be blamed on the fact that this is written in the flicker of a single candle. The candle decorates a cake which, along with a quarter-acre of advertising space, signifies the first anniversary of the only animated trade mark in network radio.

"Mister Plus" bowed into the public prints just 12 months ago—right here in VARIETY, it so happened—and he has been busy telling the Mutual story ever since. The suggestion that we now tell his own story, here in this anniversary issue, takes us back a few months prior to that inaugural bow.

It was in late summer, '49, that "Mister Plus" was actually conceived—if that isn't too graphic a word, and I don't think it is: he has become a real-life character around here. His parents were, respectively, a new set of facts about Mutual, and an urgent need to convey those facts.

We gathered our facts the hard way — through a dispassionate, leave-us-face-it study of this network—and they revealed a Mutual that was basically "different"; that didn't need to "imitate" any other web; that qualified on certain counts as quite a medium in its own right.

This suggested a new kind of sales promotion approach, and our urge was to get these points across to reasonably bright minds in a manner that was not unreasonably dull. Since each basic point shaped up as a specific "plus," the idea of putting hands, feet, and a microphone head on a big plus-mark must, in retrospect, seem more inevitable than inspired. And yet, it took, in all, about six months to get it right and we probably set a new advertising record for labor pains. In any case, that's how "Mister Plus" got born.

Quick Change Specialist

But his rigid stance, itself, will probably keep him quickly recognized—at least as long as the standard plus-sign retains its present shape (which would seem to be safe for a few thousand years anyway). Seriously, what we like best about "Mister Plus" is that he combines—in an easily recognized way — two of the simplest, best known symbols in the world today . . . a microphone and a plus mark. It is this combination that makes him—in our eyes anyway—a close-to-ideal trademark for Mutual. "Mister Plus," by the way, has proved to be remarkably versatile as a costume change specialist. Opinions may differ as to exactly where the hips occur on a plus-mark, but a six-gun strapped anywhere below the cross-piece quickly spells "cowboy"—especially with a sombrero and kerchief up top and spurred boots below.

From the start "Mister Plus" has seemed to warrant a third dimension, so each new role he assumes has been matched in sculpture, some two feet tall. These statuettes hold sway so successfully over sales meetings and conventions that we're contemplating a life-size, robot-style creature wired for sound. And "Mister Plus" has even provided tangible support for client trousers by getting woven into a limited edition of suspenders!

The reaction to "Mister Plus" further afield has been uniformly enthusiastic, though not always orthodox. With a happy nod from us, more and more of our stations are working him into their own promotion—but without any nod from us at all, a suit manufacturer blithely started a newspaper campaign featuring the "Tailor-Plus," intact, until we reminded them about our copyright. Also a leading confectioner has expressed interest in creating a "Mister Plus" candy bar.

All in all, the first year in the life of this character has kept us hopping, here in the wings. On a performance like this, it's impossible to count the house or even analyze the boxoffice stubs. Quite often, though, folks from the audience drop in at the dressing room, and they seem to think we've got a real asset in our hands. We think so, too.

TV—The Glory Road To Peace and Understanding

By DR. ALLEN B. DU MONT

Anyone who attempts to predict accurately what the television picture will be in 1960 is sticking his neck out as far as a present-day mike boom. The tremendous progress of the industry since its first post-war year, 1946, so far surpassed even the fondest predictions of those of us in the industry that the best we can do at this time is to make calculated guesses.

These guesses are based on the advanced uses of present-day and on-the-drawing innovations, on the personalities and industries invading the videto field and the involved economics of a rising industry.

Dr. A. B. Du Mont

In 1960, coast-tocoast transmission of television programs should be a regular feature. From the two talent centers of the world, New York and Hollywood, will come a stream of programs as they do in present radio. By 1960 there will be more than 1,000 television stations, utilizing both VHF and UHF bands. Full daytime programs will be an accepted thing from these 1,000 stations.

At that time, a fully compatible, electronic color system will be in vogue, and color programs aavilable via full coast-tocoast networks.

Television will be darting through the sky across continents. This phase of video development will tend to create the dominance of a few languages, possibly four, and will establish an infinitely greater understanding between nations than has ever been dreamed of in the past. An International Board of Arbitration will probably be formed to secure free interchange of program material. By 1960, its policies and procedures will have become sufficiently established and accepted by all nations of good will so that they will represent a force of sufficient power to suppress billigerency in other countries and prevent war.

The bridge between nations established by television will be strengthened by supports of other international structures representing transportation, trade and other links of communication. Together these links will be so tightly welded that the economic, cultural, educational, linguistic, entertainment and technological interdependence between the nations of the world may well solve problems that have resisted the bonds of pacts and treaties.

News coverage will have attained a speed approaching the instantaneous. Fleet aircraft and racing trucks will rush equipment to the scenes of news events. Helicopters will be used as a vantage point from which large sporting and news events can be televised. Transmitters will be smaller and more compact and field television pickup equipment will operate entirely by radio wave.

TV's Educational Sphere

In 1960 the educational potentialities of television will have been fully realized. Schools, colleges and industrial training institutions will use television programs as an integral part of their curriculum. A mere handful of instructors and equipment will be brought before unlimited and scattered audiences, greatly simplifying any training programs.

The field of informal, adult education will be greatly enhanced. Material on travel, industrial science, history and allied fields—somewhat barred by movie houses in 1950 because they instruct rather than entertain—and will have an adequate and appreciative audience via telecasting.

American industry will find in television an important adjunct. The medical world, many and varied branches of industry and the multiple fields of merchandising will have general use for television in their every-day operations.

In an era of industrial research and development with more and more emphasis being placed on automatic control of remote processes, three-dimensional television will be in widespread use. Three-dimensional television will make it possible for exacting step-by-step personal supervision of projects where formerly for reasons of safety, comfort, inaccessibility, height, pressure, etc., research men were unable to view the operations personally.

Home receivers in 1960 will all be large size, with the 30-inch being the most popular. Families will have two and possibly three receivers in each home, capable of providing both black and white and electronic color pictures without the need for unwieldly mechanical appurtenances. Simplification of circuits and improved tube research will reduce the number of components in each set, bringing down the price substantially.

In 1960 television will look back on this present day period with a tolerance and mellowness which seems almost impossible for us to visualize now. The events of 1946-1960 will have passed into history. Many names prominent in the field today will have been forgotten and many new stars will have arisen. There will be a new group of men at the helm of television.

In 1960 television's true leaders will, even as today, not be interested in what has happened in the past. Their sights will be trained forward.

SEASON'S GREETINGS
DICK BROWN
CHARLOTTE MANSON

For you, *Variety*, these citations!

★ For a stimulating editorial policy . . .

an Orchid

★ For another year of top-flight reporting . . .

an Oscar

★ For your unique style . . .

a Crown of Laurel

★ For your scope and timeliness . . .

a Gold Medal

Congratulations, *Variety!*

And best wishes for many happy returns!

FOOTE, CONE & BELDING

NEW YORK • CHICAGO • LOS ANGELES • HOLLYWOOD • SAN FRANCISCO • HOUSTON

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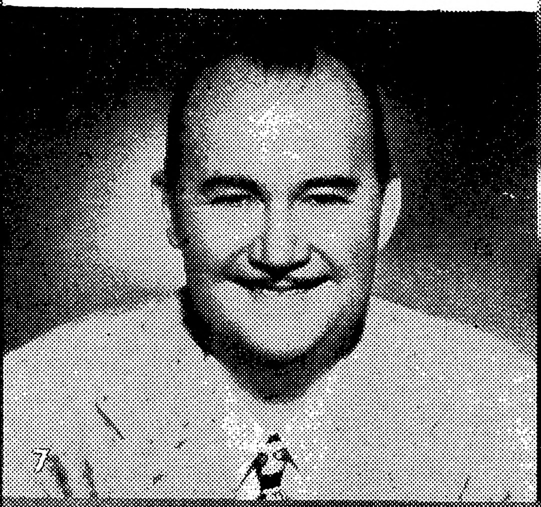
Great Stars... Great Shows

ABC

TELEVISION

5

6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11

1. Don McNeill, Wednesday, 9 pm . . . **2.** Helen Hayes, **Showtime—USA,** Sunday, 7:30 pm . . . **3.** Ruth Hussey, appeared on **Pulitzer Prize Playhouse,** Friday, 9 pm . . . **4.** Don Ameche, **Holiday Hotel,** Thursday, 9 pm . . . **5.** Billy Rose, Tuesday, 9 pm . . . **6.** Betty Furness, **Penthouse Party,** Friday, 8:30 pm **7.** Paul Whiteman, Sunday, 7 pm . . . **8.** Faye Emerson, Monday, Wednesday, Friday, 7:15 pm . . . **9.** Chico Marx, **The College Bowl,** Monday, 9 pm **10.** Stuart Erwin, Saturday, 7:30 pm . . . **11.** Ethel Waters, **Beulah,** Tuesday, 7:30 pm . . . **12.** Risë Stevens, **Metropolitan Opera,** Saturday, 2 pm

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Great Entertainment

ABC

RADIO

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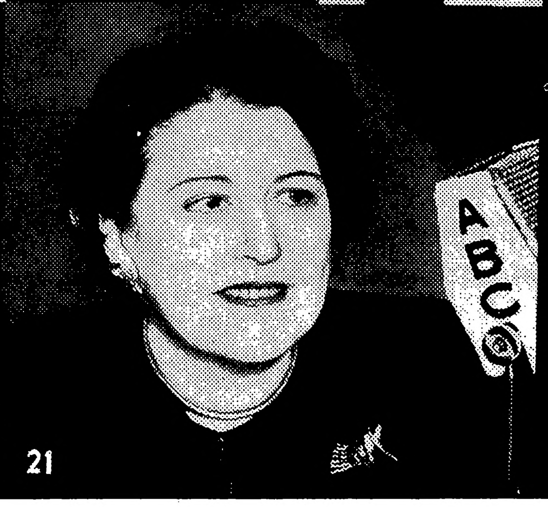
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American
Broadcasting
Company

13. Gregory Peck, guest star—**Screen Guild Players,** Thursday, 8 pm . . . **14.** Elmer Davis, Monday through Friday, 7:15 pm . . . **15.** Harold Stassen, a guest during 1950 on **America's Town Meeting of the Air,** Tuesday, 9 pm . . . **16.** Ginny Sims, **Song Shop,** Sunday, 10 pm . . . **17.** Robert Montgomery, Thursday, 9:45 pm . . . **18.** Dick Powell, **Richard Diamond,** Friday, 8 pm . . . **19.** Walter Winchell, Sunday, 9 pm . . . **20.** Ozzie and Harriet, Friday, 9 pm **21.** Louella Parsons, Sunday, 9:15 pm . . . **22.** Bert Parks, **Stop the Music,** Sunday, 8 pm (and on ABC Television, Thursday, 8 pm)

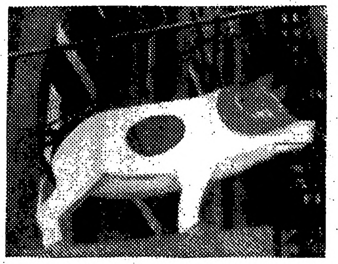
Here at ABC, we practice what we preach. We believe in advertising, so we run ads like this one—lots of them—to help our sponsors build bigger audiences, get more out of every dollar they spend on ABC.

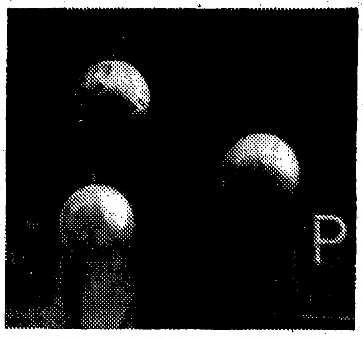
82!

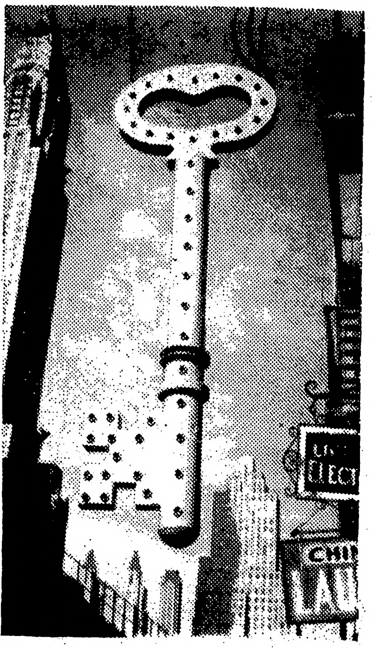
During 1950...

advertisers placed 82 different Radio-TV advertising campaigns through McCann-Erickson, Inc.

New York
Boston
Cleveland
Detroit
Chicago
San Francisco
Los Angeles
Hollywood
Portland . . .
and offices
throughout
the world.



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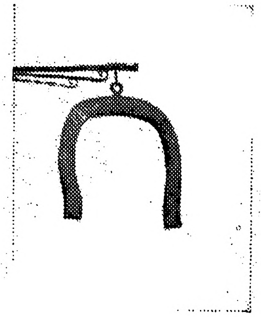

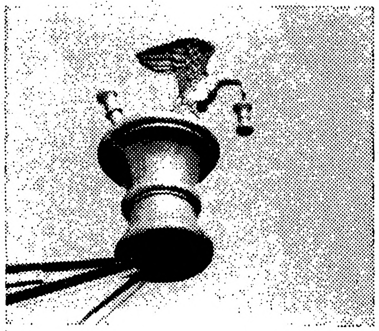

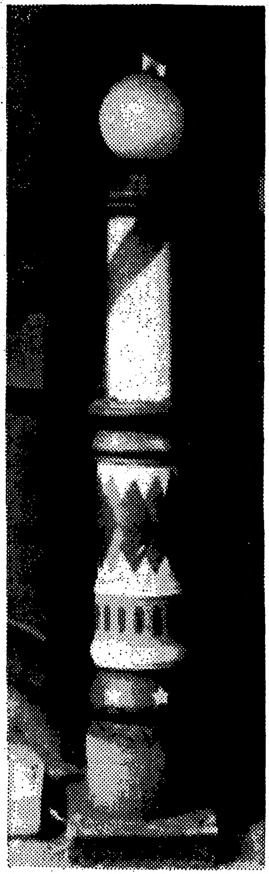

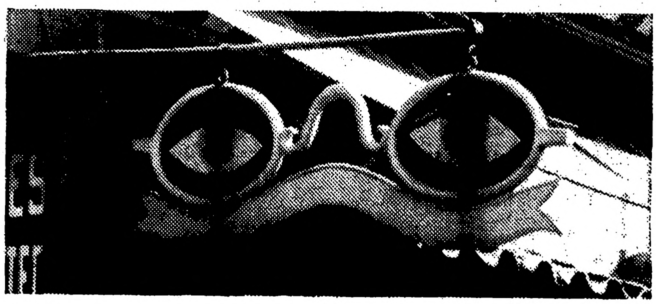

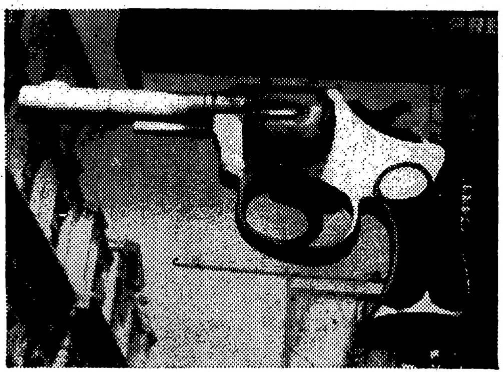

Of all the

to tell people

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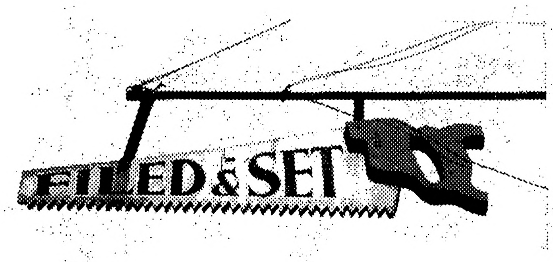

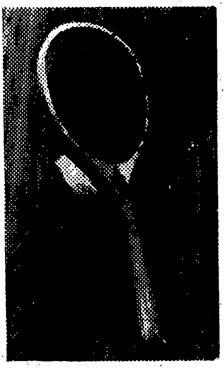

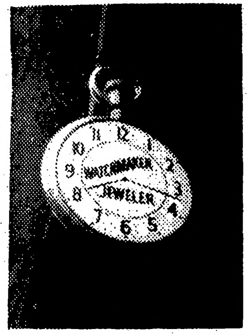
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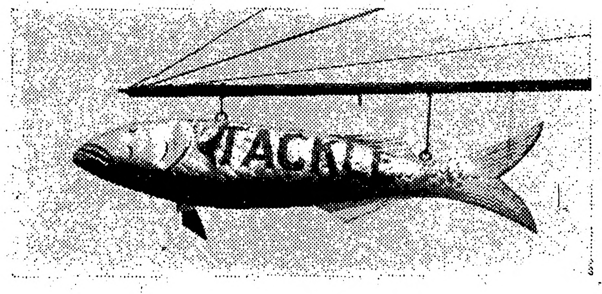


devices men have used
what they have to sell,
is the microphone...

And this one reaches them today
at lower cost than any other advertising medium,
or any other microphone.

NEW YORK TIMES,
October 2:

"As the saying goes, 'the house was jammed' and it was not difficult to understand why. A few seconds after Mr. Cantor had sprinted to the center of the stage, he had the audience completely under his spell. His self-assurance, stage presence and timing, combined with humility are virtues that should be studied profitably by neophytes of show business."

VARIETY,
October 4:

"E. C. returned to N.Y. C. H. last Saturday night for another one-man show and added lustre to his showmanship stature by not equalling, but exceeding his initial smash stint in this longhair auditorium early last March. Cantor who, has been a standout in every facet of show business once again gave double-ply proof that talent and basic entertainment values can sell in any and every medium. It was one of Cantor's most brilliant performances."

TORONTO DAILY STAR,
Tuesday, October 10:

"Eddie Cantor put on a show in Massey Hall last night which could only be described as tremendous. The house was filled despite heavy rain, with hundreds seated on left and right stage. This left Eddie with limited space, but with the form Cantor was in he would have mowed 'em down just as easily standing on a soap box."

TORONTO TELEGRAM:
Tuesday, October 10:

"Show business has a great future—be it in television, radio, screen, or the stage—so long as Cantor keeps singing. The kid from the lower East Side of New York had the audience cheering at Massey Hall last night."

BUFFALO COURIER-EXPRESS,
Thursday, October 12:

"If there is any doubt that this is a sentimental reminiscent, generation, it would have been dispelled by the warmth of the reception accorded the perennially youthful Cantor in his one-man two hour performance. It would be a pretty good guess to venture that Cantor is winning a more numerous and mellower following than he has ever enjoyed."

SAN ANTONIO EVENING NEWS,
Thursday, October 19:

"Wednesday night was one of those really rare occasions. From the moment the little man with the bulging eyes danced on stage, the audience knew it was in the presence of a master artist. Cantor certainly proved himself as great a showman as ever."

MOBILE REGISTER,
Wednesday, October 25:

"Cantor presented entertainment that few can remember the equal of on the local scene. His life story is a fabulous one. He told of it in a way that made the audience hungry for more."

BIRMINGHAM NEWS,
Thursday, October 26:

"When one man can keep several thousand people entertained for two hours, he's a real showman. That's what E.C. did last night at the Municipal Aud. The banjo-eyed comedian kept the audience applauding and laughing until the end of his 'Evening with Eddie Cantor'."

N.Y. WORLD-TELEGRAM AND SUN,
March 25:

"Broadway's week gave us Eddie Cantor in his own one-man show, and a rather wonderful show it is. I might even be inclined to vote for it as the best play of the season."

DENVER POST,
Tuesday, September 19:

"The entertainers to whom an audience can listen for two hours are rare, but E. C. proved he can do it. The evening raced on, as chuckles and good solid guffaws greeted his stories and as applause for each old time song told him that his audience too remembered. Cantor's show will be remembered as a unique occasion."

MILWAUKEE JOURNAL,
September 22:

"It was Cantor straight that was served at the Auditorium Tuesday night and a highly palatable offering it was. Cantor has done his stuff in so many mediums that the spectator almost forgets or takes for granted his immense stage technique and stage presence and personality, his unfailing sense of rhythm and response. He is an ageless and inexhaustible soul. He is a wonderful little man and that is all there is to it."

N.Y. JOURNAL-AMERICAN,
March 22:

" 'My Forty Years in Show Business,' all by, all with and all about Eddie Cantor, turned out to be one of the very best shows of the 1949-50 season."

LOUISVILLE TIMES,
November 13:

"Cantor held the Memorial Auditorium in complete thrall last night as he wrapped up 40 years in show business in an irresistible package called 'An Evening With Eddie Cantor.' Eddie created the impression he could have gone on indefinitely with lore and lyrics from uncued memory. If he had, his audience would still be there right now."

DETROIT FREE PRESS,
Wednesday, November 15:

"It was a terrific example of the comedian's art, in which pathos and fun ran hand-in-hand, and an audience of 5,000 sat spellbound."

BULLETIN, PHILADELPHIA,
Tuesday, October 31:

"Inaugurating the Philadelphia Forum's 30th season, Eddie kept the audience applauding, laughing and toe-tapping for almost two hours in a unique one-man show. He left the enthusiastic audience in a mood to echo 'We want Cantor! We want Cantor!' "

PHILADELPHIA ENQUIRER,
Tuesday, October 31:

"From the moment he walked on stage, Eddie Cantor kept an absolute capacity audience cheering, applauding and asking for more at the Academy of Music last night, for the slender comedian had something to offer to virtually every segment of the audience."

All this—
and
TELEVISION
too...

WORLD'S RECORD FOR 7 NIGHTS

Oklahoma City	$ 9,160
St. Louis	12,000
New Orleans	13,347
Chicago	35,000
Detroit	35,000
Toronto (2 Nights)	17,000
	$121,507

NEW YORK TIMES,
September 11:

"Eddie Cantor came to television last night as the first star of the new 'Comedy Theatre.' This morning he is TV's undisputed new hit."

TRIBUNE, CHICAGO,
September 13:

"With 40 years of rehearsal Cantor was ripe for video Sunday night when he stepped off NBC TV's new comedy hour. The Cantor program had more Broadway showmanship than anything heretofore seen on TV."

VARIETY,
September 13:

"Another major comic took the TV plunge Sunday when Eddie Cantor inaugurated the Colgate Comedy Theatre on NBC. It established Cantor, a veteran of 40 years, as a TV natural."

NEWS, DETROIT,
September 12:

"He left us all wanting more of—Eddie Cantor. Cantor showed the pattern for future successful TV comedy shows. His debut was a milestone in TV's history."

BALTIMORE NEWS POST,
September 12:

"Cantor is still a master showman and comedian. He promised his sponsors he would give them 'the gayest package yet presented to television audiences.' In my opinion, he made good his boast. Eddie was born to make people laugh, tap their feet and applaud."

VARIETY,
October 11:

"Eddie Cantor did it again Sunday night (8th). The veteran comic sparked a production that was as fresh, scintillating, and beautifully coordinated as video has seen this season."

DAILY NEWS, NEW YORK,
September 11:

"'Whale of a show' describes the TV debut of Eddie Cantor. He is made for television. Sprightly and fast paced, this production has everything for popular appeal.

LOUIS SOBOL,
N.Y. JOURNAL-AMERICAN,
September 13:

"We watched the Eddie Cantor teevee debut at Billy Rose's country home. Showman Rose's comment was that with his sparkling show, television had come into its long pants."

VARIETY,
November 8:

"Eddie Cantor's standard of showmanship makes itself more evident with each succeeding video stanza. Cantor's growth in this medium is becoming increasingly evident. His third in NBC's Colgate Comedy Theatre was by far the best, which set a top standard."

Thanks for these nice words folks—gratefully, EDDIE CANTOR

STOCKTON • WEST • BURKHART • INC.

Advertising

CINCINNATI • NEW YORK

Serving the following clients on television

NETWORK

The GRUEN WATCH Company	*BLIND DATE, ABC-TV*
The UNITED STATES SHOE Corporation	*RICHARD RODGERS CAVALCADE, NBC-TV*

SPOT

The CINCINNATI GAS & ELECTRIC Company	*STORY THEATRE*
The HUDEPOHL BREWING Company	*THE AL MORGAN SHOW* *FAMOUS JURY TRIALS* *WRESTLING*

SEASON'S GREETINGS

AL GOODMAN

AND HIS ORCHESTRA

Musical Direction for

EDDIE CANTOR

COLGATE TV HOUR

Exclusive RCA VICTOR Artist

Latest Albums: "GUYS AND DOLLS"

"PINAFORE" **"MIKADO"** **"NAUGHTY MARIETTA"**

a deep bow from the waist

to all of you from your NBC associates behind the microphone who work with you each week as you light up millions of radio dials with the brilliance of your performances on "The Big Show." Yours is the magic which makes this "the biggest radio series by all odds this year, and likely of all time.*"

Dee Engelbach—*producer director*
Goodman Ace—*chief writer*
George Foster, **Mort Green**, **Frank Wilson**—*writers*
James Harvey—*assistant director*
Dorothy Brown—*script girl*
Meredith Willson—*musical director*
and Charles "Bud" Barry
the happiest veep in radio

*The Billboard, November 18, 1950

first of all, darlings,
Tallulah Bankhead

John Agar
Fred Allen
Louis Armstrong
Eddy Arnold
Charles Boyer
David Brian
Fannie Brice
Joe Bushkin
Eddie Cantor
Jack Carson
Mindy Carson
Imogene Coca
Perry Como
Joan Davis
Jimmy Durante
Douglas Fairbanks, Jr.
Jose Ferrer
Ed Gardner
Phil Harris
Ed Herlihy
Portland Hoffa
Bob Hope
Deborah Kerr
Bert Lahr
Frankie Laine
Frank Lovejoy
Paul Lukas
Dean Martin & Jerry Lewis
Groucho Marx
Dorothy McGuire
Lauritz Melchior
Ethel Merman
Robert Merrill
Ray Middleton
Russell Nype
Margaret O'Brien
Edith Piaf
Ezio Pinza
Jane Powell
Phil Silvers
Sons of The Pioneers
Hanley Stafford
Danny Thomas
Margaret Truman
Evelyn Varden
Jimmy Wallington
Fran Warren
Clifton Webb
Ed Wynn

Ladies & Gentlemen of
The Big Show
Arranging Staffs,
Orchestra and Chorus.
The AFRA Members.
The technical crews and
Guest Relations staffs
of The NBC Center Theater,
New York, and
Studio A in Hollywood.

The name that's electrified the entire TV industry . . .

SNADER TELEscriptions

SNADER TELESCRIPTIONS CORP. S

PEGGY LEE

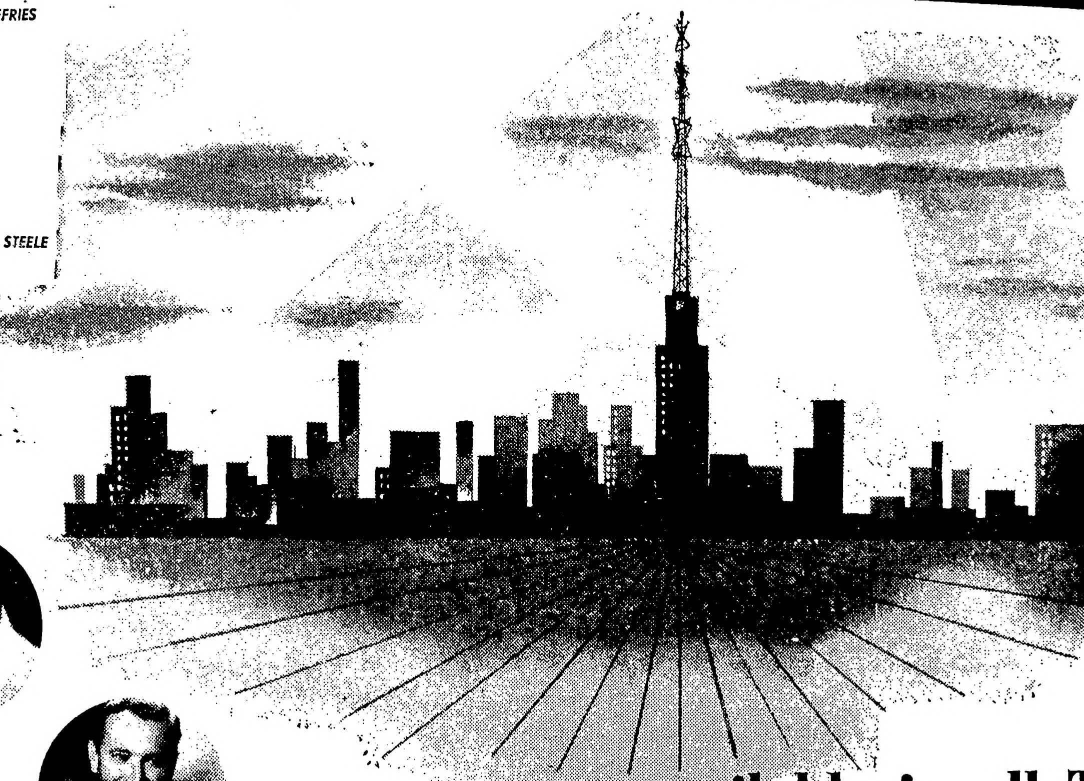
HERB JEFFRIES

JON AND SONDRA STEELE

KING SISTERS

CAB CALLOWAY

CLARK DENNIS



MEL TORME

PATRICIA MORISON

KING COLE TRIO

. . . now available in all TV markets!

"I Only Have Eyes For You". . . As Performed by Peggy Lee and Dave Barber.

SNADER TELEscriptions

WHAT THEY ARE Top-quality motion pictures of well-known singing, dancing and musical novelty acts . . . filmed in Hollywood *expressly for television*. Each act is complete in itself and runs for approximately 3¼ minutes. Opening and close of each act is designed for easy integration into any length program, in combination with live announcer or master of ceremonies . . . and smooth interlacing of live or filmed commercials.

HOW THEY ARE USED In preparing programs, each TELE*scription* is used as though it were an individual "live" act. They may be programmed in either 5-minute, quarter-hour, half-hour, or one-hour program series. They are available complete with script for each individual telecast, for daily or weekly showings over 13, 26, 39 and 52 week periods.

HOW MANY AVAILABLE Approximately 400 TELE*scriptions* are now available . . . and new numbers are being added at the rate of ten each week.

HOW ARE THEY PROGRAMMED Scripts are now available to stations and sponsors on the following program formats . . . and more new shows are being added regularly:

HOLLYWOOD SPOTLIGHT REVUE
TAKE ANOTHER LOOK
BEHIND THE FOOTLIGHTS
INTERMISSION TIME
THE MUSIC ALBUM
GUEST BOOK
PARTY TIME
HOLLYWOOD DIARY

HERE AT LAST . . .

TOP-FLIGHT HOLLYWOOD TALENT
FOR LOCAL TV BUDGETS!

SNADER TELE*scriptions* bring you Hollywood's brightest stars in glorious song and dance. Now you can invite sensational entertainers like Peggy Lee, The King Cole Trio and dozens of others to make guest appearances on your own local television shows . . . on your own local TV station . . . *all via SNADER TELEscriptions!*

TELESCRIPTIONS NOW AVAILABLE INCLUDE

SUCH STARS AS:

Patricia Morison
Gail Storm
Toni Arden
June Christy
The Pagans
Cab Calloway & Orch.
Charlie Barnet & Orch.
Lionel Hampton & Orch.
Count Basil & Orch.
Miguelito Valdez
Martha Davis
The Starlighters
June Hutton

Mitchell Choirboys
The Harmonicats
Cass County Boys
Peggy Lee
Mel Torme
Tex Ritter
Carl Ravazza
Arthur Lee Simpkins
Page Cavanaugh Trio
Nat "King" Cole
Herb Jeffries

Clark Dennis
The Pied Pipers
Merle Travis
Frank Yankovic & Polka Band
Red Nichols & His 5 Pennies
The Skylarks
Wesley Tuttle & The Westerners
Guadalajara Trio

and Numerous Dancing Stars

Send Today for Full Details as to How You can Sponsor Telescriptions in your market.

Snader Telescription Sales

REUBEN R. KAUFMAN, President

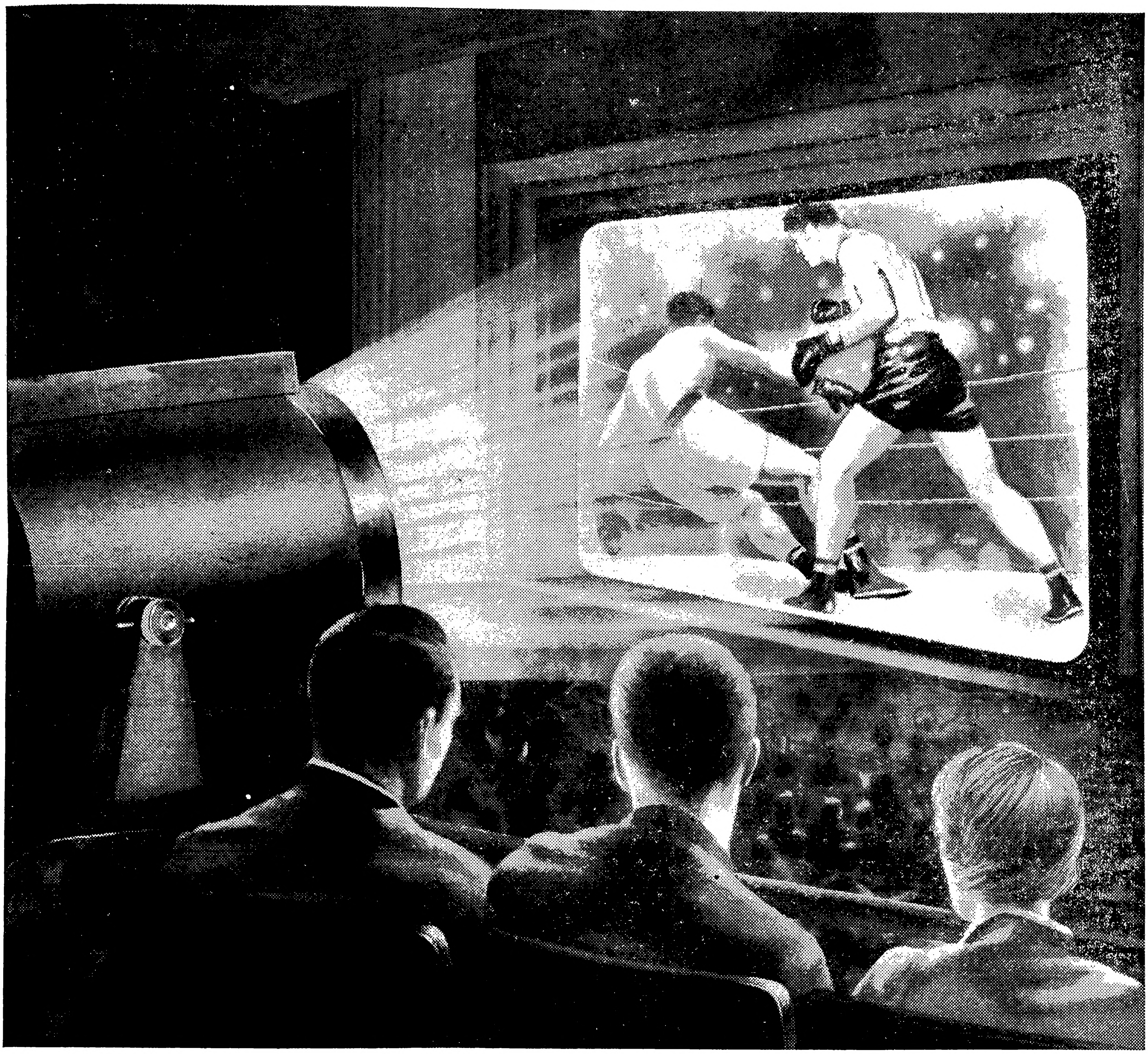
CHICAGO—59 EAST VAN BUREN **NEW YORK**—229 WEST 42ND STREET **BEVERLY HILLS**—177 SOUTH BEVERLY DRIVE

CHICAGO . . .
offered exclusively over WGN-TV

PHILADELPHIA . . .
offered exclusively over WFIL-TV

WASHINGTON, D. C. . . .
offered exclusively over WNBW

Watch for the announcement of other leading TV stations offering SNADER TELEscriptions!



New RCA Theatre Television System projects 15 x 20 foot pictures of television programs.

Giant size Television—"shot from a Barrel!"

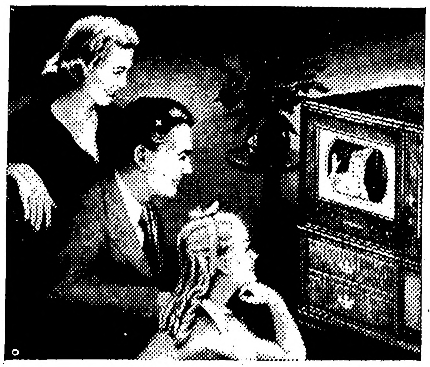
You've seen television. Now you'll see it in its finest form—giant projections of special events, transmitted *only* to theatres on private wires or radio beams to make movie-going *better than ever!*

Success of the system comes from a remarkable RCA kinescope, and something new in projection lenses. The kinescope, developed at RCA Laboratories, is in principle the same as the one on which you see regular telecasts. But this modified kinescope is *small*—only a few inches in diameter—and produces images of high brilliance. These are magnified to 15x20 feet by a "Schmidt-type" lens system like those used in the very finest modern astronomical telescopes.

Because of its size and shape, the new projector is referred to by engineers as the "barrel." It's already going into theatres, where you'll be seeing giant television—shot from a barrel.

* * *

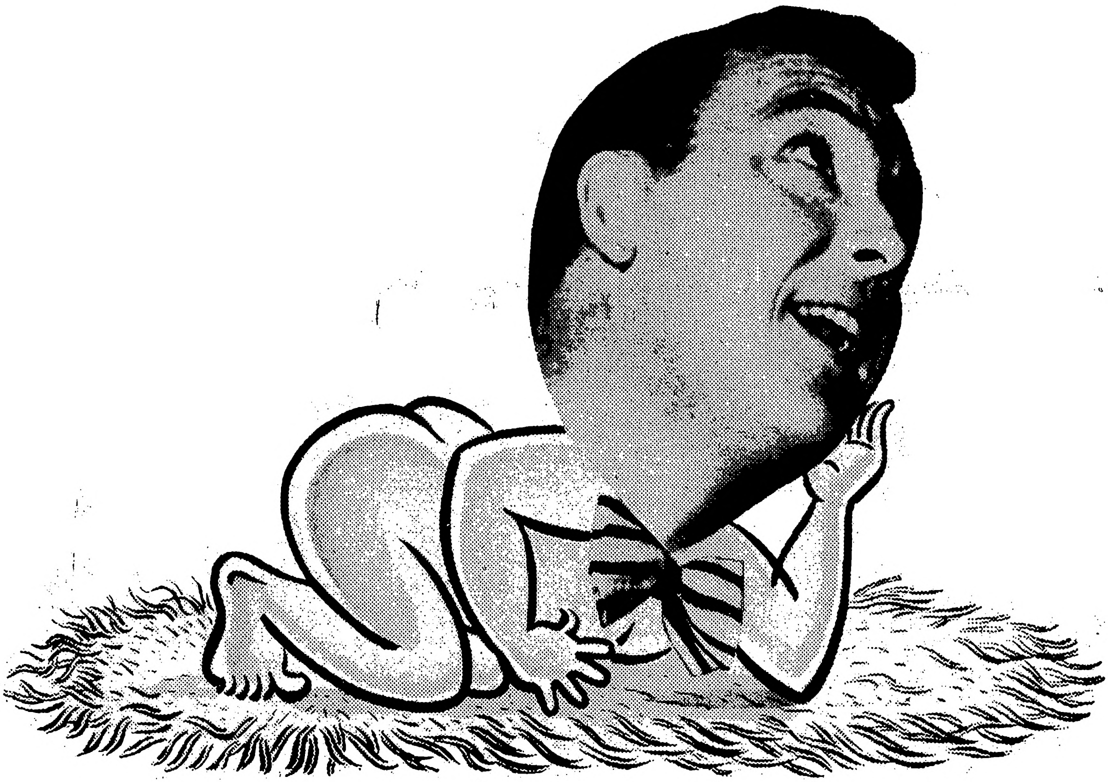
See the latest wonders of radio, television, and electronics at RCA Exhibition Hall, 36 West 49th Street, New York. Admission is free. Radio Corporation of America, RCA Building, Radio City, New York 20, New York.



The same research which developed RCA's new theatre television system also gives you big, brilliant pictures on 1951 RCA Victor home receivers.

RADIO CORPORATION of AMERICA

World Leader in Radio—First in Television



BARE FACTS ABOUT ED HERLIHY

ED HERLIHY'S "DATE IN MANHATTAN"
"THE HORN AND HARDART CHILDREN'S HOUR"

"THE BIG SHOW"
"KRAFT TELEVISION THEATRE"

"Especially for You"

THE WHOLE YEAR THRU—

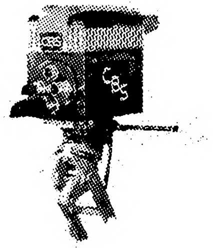
Roberta Quinlan

"MOHAWK SHOWROOM"———Television—NBC—Radio

● MERCURY RECORDING ARTIST ●

This Is Show Business

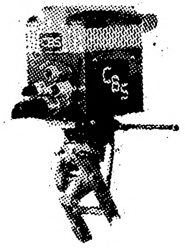
Conceived by IRVING MANSFIELD



★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

The New Sam Levenson Show

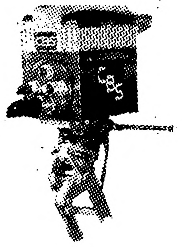
Conceived by IRVING MANSFIELD



★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Arthur Godfrey's Talent Scouts

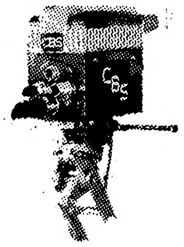
Conceived by IRVING MANSFIELD



★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

The Stork Club Show

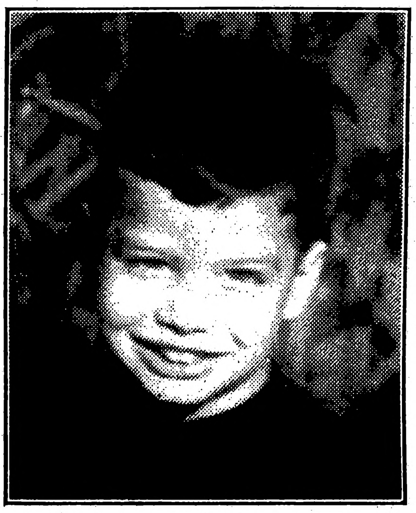
Conceived by IRVING MANSFIELD



★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Guy Mansfield

Conceived by IRVING MANSFIELD*

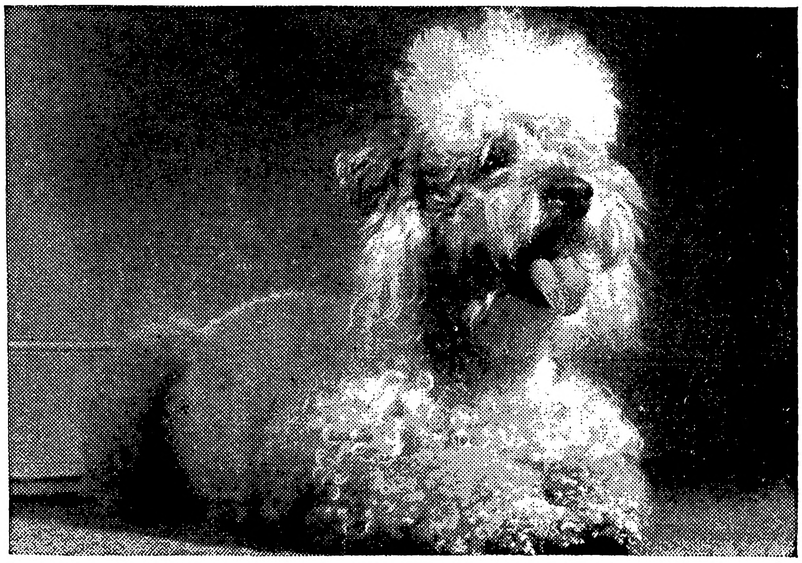


***In association with**
JACQUELINE SUSANN

The Fitzgeralds of WJZ... TV Too!

SEASON'S GREETINGS, VARIETY

FROM



LENA

NOW AVAILABLE FOR TELEVISION AND RADIO

• CURRENTLY APPEARING •

JOHNNY OLSEN'S RUMPUS ROOM (TV)

DAILY ON DUMONT FOR PREMIER FOODS

JOHNNY OLSEN'S LUNCHEON CLUB

DAILY ON ABC FOR PHILIP MORRIS

For Further Information Call My Agent, JOHN E. GIBBS. (I also Rumba).

JB

Every Sunday on CBS

with

MARY LIVINGSTONE

PHIL HARRIS

ROCHESTER

DENNIS DAY

DON WILSON

and THE SPORTSMEN QUARTET

Writers

SAM PERRIN

MILT JOSEFSBERG

GEORGE BALZER

JOHN TACKABERRY

Producer

HILLIARD MARKS

Agency

BATTEN, BARTON, DURSTINE & OSBORN, INC.

Sponsor

LUCKY STRIKE CIGARETTES

Jack Benny

FIBBER McGEE
AND
MOLLY

FOR

Pet Milk

NBC

Tuesday Evenings

Season's Greetings

JACK MILLER

★

KATE SMITH TV SHOW
NBC-TV Network
Monday thru Friday—4 P.M.

★

ALDRICH FAMILY
Radio
NBC Network
Thursdays—8-8:30 P.M.

The Cliff Johnson Family

"A Happy Family - - - Happy Sponsors!"

Roll Call for Millions in Radio and TV:

The following list of many of the outstanding programs of 1950—in radio and television—indicates the continuing progress of Ruthrauff & Ryan in these fields of advertising.

TELEVISION PROGRAMS

(Network)

"ACROBAT RANCH"—General Shoe

"BIG TOWN"—Lever Brothers, Rinso and Spry

"COLLEGE BOWL"—American Safety Razor and Pharma-Craft

"4 STAR REVUE"—Motorola

"GENE AUTRY"—Wrigley's Gum

"THE ARTHUR MURRAY SHOW"—Arthur Murray

"SHOWTIME . . . U. S. A."—Dodge Dealers

"ZOO PARADE"—Quaker Oats, Ken-L-Ration

(Participation in)

"ARTHUR GODFREY'S TALENT SCOUTS"—Thomas J. Lipton, Frostee

"CAVALCADE OF BANDS"—Pharma-Craft

"CAVALCADE OF STARS"—Pharma-Craft

(Sectional)

"AMATEUR HOUR"—Morris B. Sachs

"BALTIMORE COLTS FOOTBALL"—Gunther Beer

"BALTIMORE BULLETS BASKETBALL"—Gunther Beer

"BALTIMORE ORIOLES BASEBALL"—Gunther Beer

"BROADWAY OPEN HOUSE"—Gunther Beer, Red Top Beer

"TALENT SEARCH" starring Skitch Henderson—Vim and Motorola

"WRESTLING"—Red Top Beer

RADIO PROGRAMS

(Network)

"ARTHUR GODFREY DIGEST"—Reddi-Whip

"ARTHUR GODFREY TIME"—Lever Brothers, Rinso and Spry

"AUNT JENNY"—Lever Brothers, Spry

"GENE AUTRY"—Wrigley's Gum

(Participation in)

"ARTHUR GODFREY'S TALENT SCOUTS"—Thomas J. Lipton, Frostee

(Sectional)

"AMATEUR HOUR"—Morris B. Sachs

"BALTIMORE BULLETS BASKETBALL"—Gunther Beer

"BALTIMORE COLTS FOOTBALL"—Gunther Beer

"BALTIMORE ORIOLES BASEBALL"—Gunther Beer

"NEW YORK GIANTS BASEBALL"—Gunther Beer

"SPORTS SPECIAL"—Gunther Beer

SPOT BROADCASTING

AMERICAN AIRLINES

AMERICAN SAFETY RAZOR—Silver Star, Blue Star, Treet

AMERICAN TELEVISION DEALERS AND MANUFACTURERS

CHRYSLER CORPORATION—Dodge

D. L. & W. COAL COMPANY—'blue coal'

GARRETT & COMPANY—Virginia Dare

ARTHUR MURRAY

LEVER BROTHERS (CANADA)—Pepsodent, Lifebuoy, Rinso, Sunlight

LEVER BROTHERS (U. S.)—Rinso, Spry

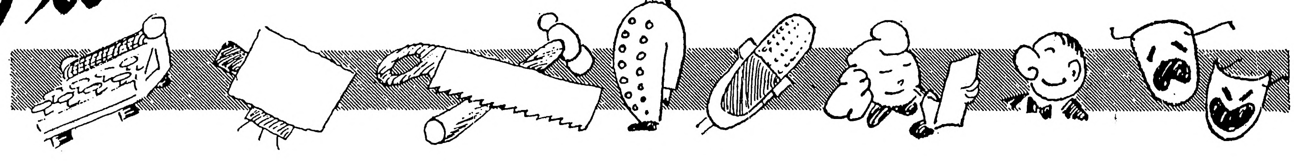
MOTOROLA—AM and TV Sets

THOMAS J. LIPTON—Frostee

RUTHRAUFF & RYAN, Inc.... *Advertising*

NEW YORK • CHICAGO • DETROIT • HOLLYWOOD • BALTIMORE • CINCINNATI • HOUSTON • ST. LOUIS • SAN FRANCISCO • SEATTLE • MEXICO CITY • TORONTO

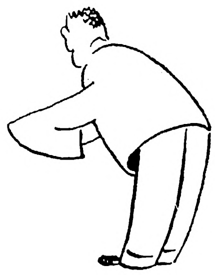
Memo to:



The stagehands, cameramen, sound technicians, actors, agencies, secretaries, typists, mimeographers, doormen, switchboard operators, ushers, and the big guys, too — the producers, directors, and newspapermen.

MESSAGE: It takes many good people to make one success.

WE THANK YOU ALL



SAM LEVENSON

AIR FEATURES

INC.

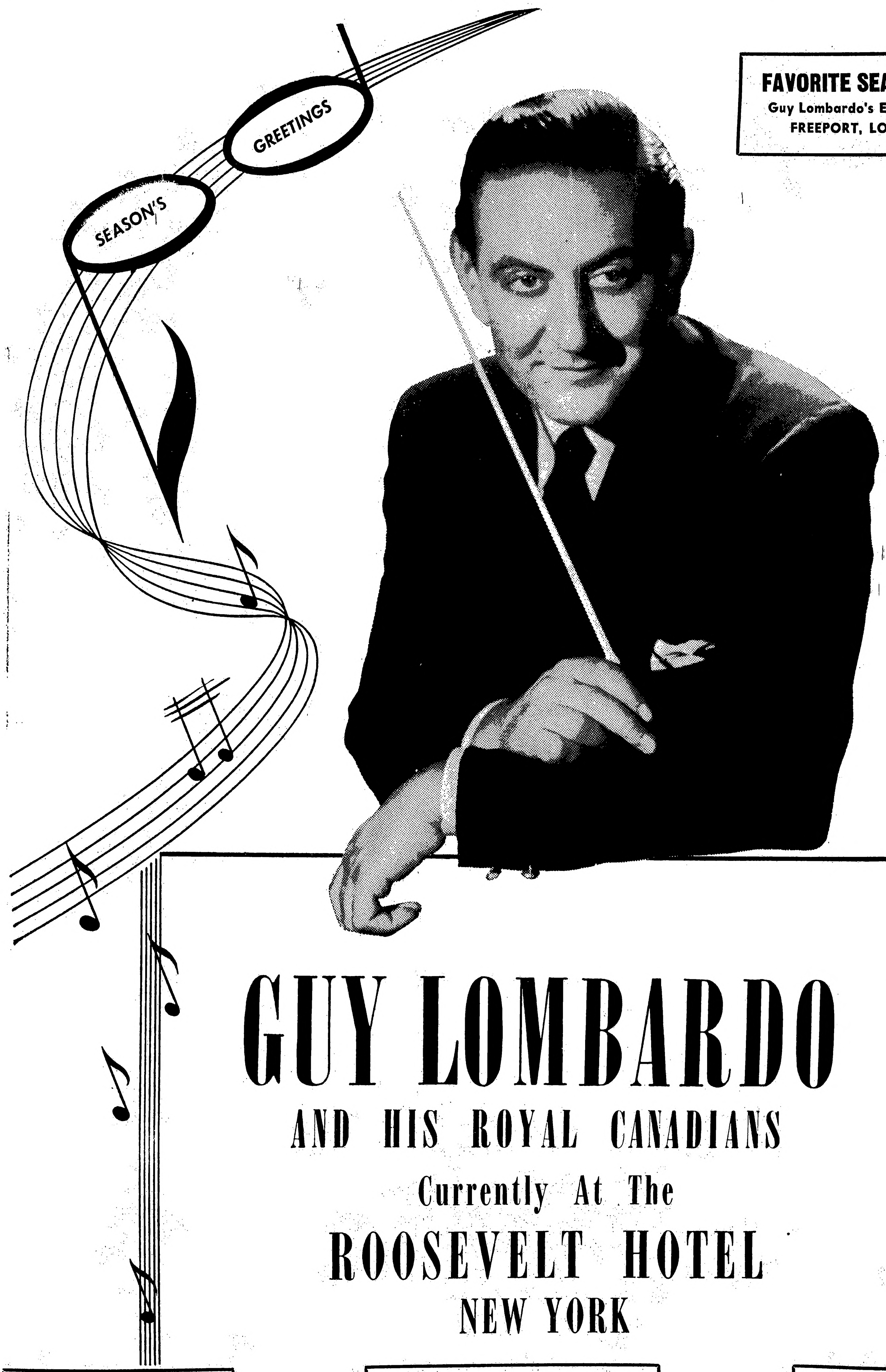
347 MADISON AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 9-5900

fred allen

MILDRED FENTON PRODUCTIONS, Inc.

40 East 49th Street
NEW YORK CITY

Telephone
PLaza 9-8266



FAVORITE SEAFOOD SPOT
Guy Lombardo's East Point House
FREEPORT, LONG ISLAND

GUY LOMBARDO

AND HIS ROYAL CANADIANS

Currently At The

ROOSEVELT HOTEL
NEW YORK

DECCA RECORDS

ON THE AIR
ZIV Transcriptions
"THE GUY LOMBARDO SHOW"

Exclusive Management
MUSIC CORPORATION OF AMERICA

Publicity—DAVID O. ALBER ASSOCIATES: Gene Shefrin

THERE IS NO SUBSTITUTE FOR THE GOOD MUSIC OF WQXR

The Radio Station of The New York Times, Times Square, New York 18, N. Y.

Represented nationally by Paul H. Raymer Co.

TWO OF OUR TOPS!

A 6 YEAR OLD

Sponsored by BRISTOL MYERS

BREAK THE BANK

Radio's and Television's Leading Quiz Show

RADIO

½ Hour Daily, 5 Days a Week
11 A.M., WNBC and NBC
Coast-to-Coast Network

BUD COLLYER
MC
with WIN ELLIOT

TELEVISION

Wednesday
WNBT, 10 to 10:30 P.M.
and NBC Cross Country
Network with

BERT PARKS
MC

A 7 Year Old

Sponsored by MILES LABORATORIES

HILLTOP HOUSE

Radio's Outstanding
Serial About the Little Orphanage
in Glendale and Its Head
Matron Julie (Jan Miner)

Directed by JACK RUBIN

WCBS, 3 P. M., and Entire
CBS Network

WOLF ASSOCIATES, Inc.

Radio and Television Productions
420 MADISON AVENUE, NEW YORK

★ RADIO ★

BBDO

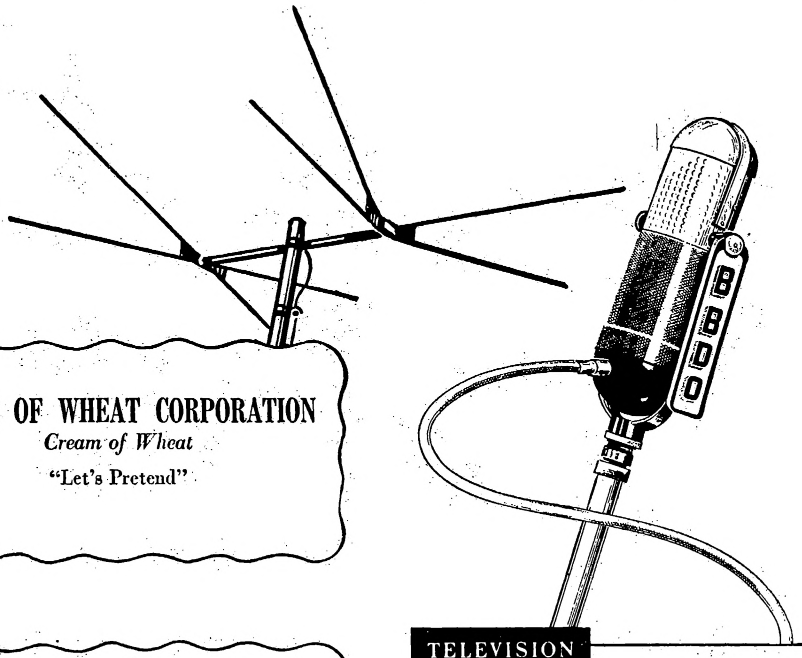
TELEVISION

National Network Programs

BATTEN, BARTON, DURSTINE & OSBORN, Inc.

Advertising

NEW YORK • BOSTON • BUFFALO • CHICAGO • CLEVELAND • PITTSBURGH
MINNEAPOLIS • SAN FRANCISCO • HOLLYWOOD • LOS ANGELES • DETROIT



TELEVISION

AMERICAN TOBACCO CO., INC.
Lucky Strike Cigarettes
"Robert Montgomery Presents—
Your Lucky Strike Theatre"
"The Jack Benny Television Show"
"This Is Show Business"
"Your Hit Parade"

RADIO

CREAM OF WHEAT CORPORATION
Cream of Wheat
"Let's Pretend"

RADIO

AMERICAN TOBACCO CO., INC.
Lucky Strike Cigarettes
"The Jack Benny Program"
"Your Hit Parade"

RADIO

E. I. DU PONT
DE NEMOURS & CO. (INC.)
"Cavalcade of America"

TELEVISION

MINNESOTA MINING & MFG. CO.
"Scotch" Brand Cellophane Tape
"Your Show of Shows"
(participating)

TELEVISION

ARMSTRONG CORK COMPANY
Floor Coverings, Building Materials
"Armstrong's Circle Theatre"

RADIO

EMERSON DRUG COMPANY
Bromo-Seltzer
"Hollywood Star Playhouse"

RADIO

REXALL DRUG COMPANY
Drug Products
"Amos 'n' Andy"

RADIO

ARMSTRONG CORK COMPANY
Quaker Rugs
"Theatre of Today"

TELEVISION

GENERAL MILLS, INC.
"Betty Crocker Show"

RADIO

U. S. STEEL CORPORATION
"Theatre Guild on the Air"

TELEVISION

DE SOTO-PLYMOUTH DEALERS
OF AMERICA
Groucho Marx in
"You Bet Your Life"

TELEVISION

THE B. F. GOODRICH COMPANY
Silvertown Tires
"B. F. Goodrich Celebrity Time"

TELEVISION

WILDROOT COMPANY, INC.
Wildroot Cream-Oil Hair Tonic and
Wildroot Liquid Cream Shampoo
"Charlie Wild, Private Detective"
"The Jack Carter Show" (participating)

RADIO

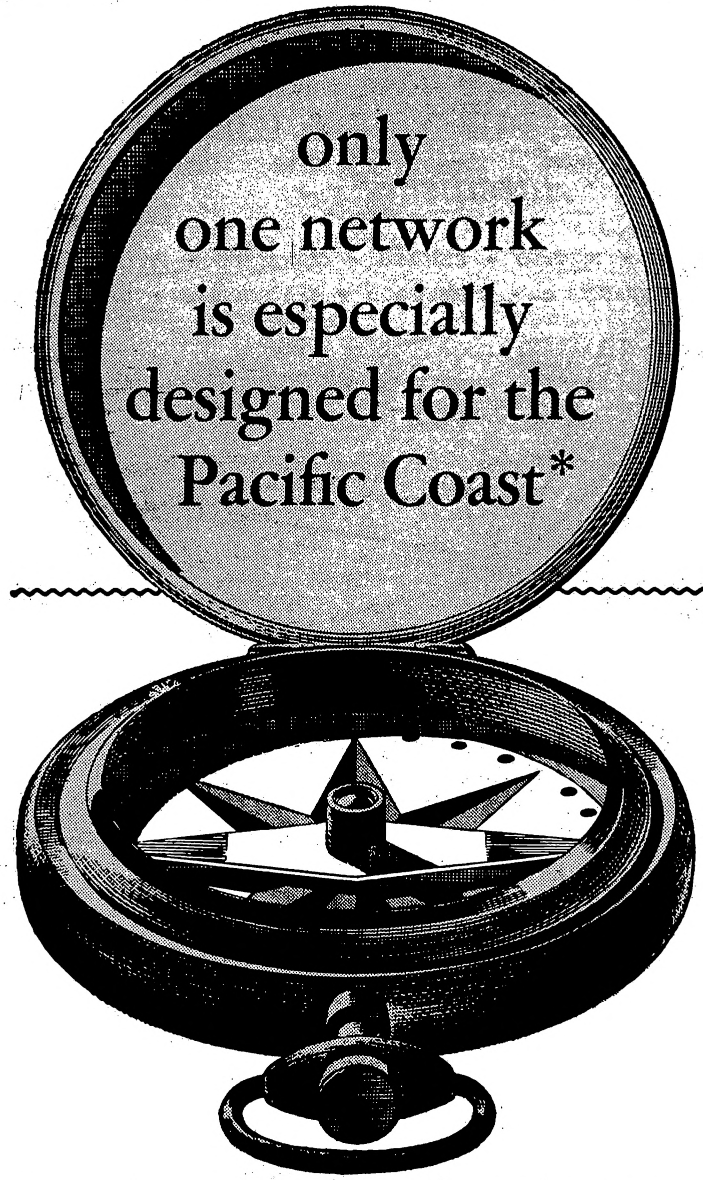
DE SOTO-PLYMOUTH DEALERS
OF AMERICA
Groucho Marx in
"You Bet Your Life"

RADIO

GEO. A. HORMEL & COMPANY
Canned Meat Products
"Music With the Girls"

RADIO

WILDROOT COMPANY, INC.
Wildroot Cream-Oil Hair Tonic and
Wildroot Liquid Cream Shampoo
"Charlie Wild, Private Detective"



only one network is especially designed for the Pacific Coast*

*because only Don Lee has stations in 45 important markets where Pacific Coast people live and spend their money.

MUTUAL
Don Lee
BROADCASTING SYSTEM
Represented Nationally by JOHN BLAIR & CO.

MARTIN STONE

4 WEST 58TH STREET
NEW YORK CITY

THE GABBY HAYES SHOW

THE QUAKER OATS SHOW

Thanks to

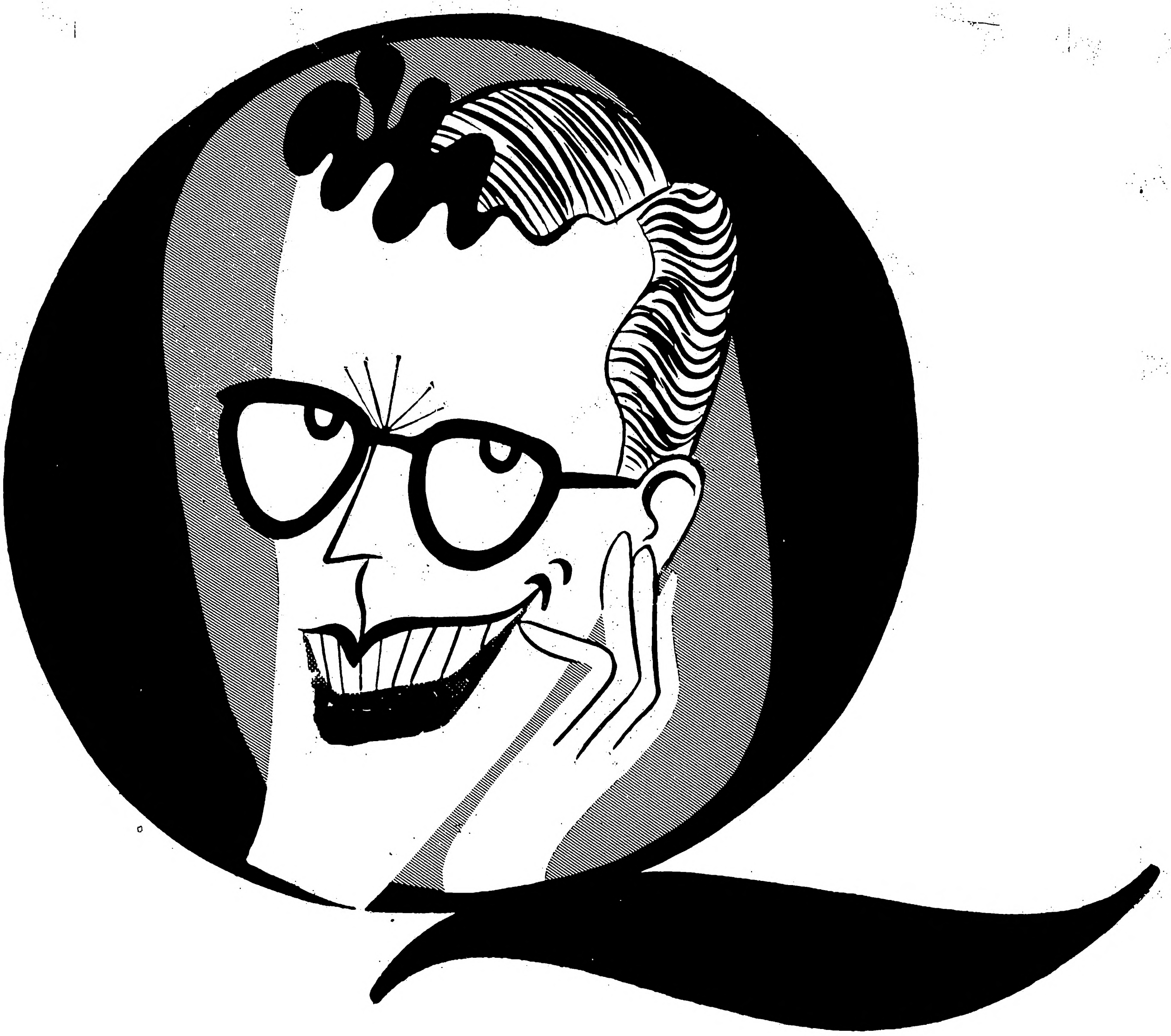
DODGE DEALERS

FOR

"THE WILLIE SHORE TEEVEE SHOW"

Willie Shore

Management—W. BIGGIE LEVIN, 612 N. Michigan, Chicago
Bookings—WILLIAM MORRIS AGENCY



BEST WISHES FOR A
HAPPY AND PEACEFUL
NEW YEAR

ROBERT Q. LEWIS

Exclusive Representative:
TED ASHLEY ASSOCIATES

Press Relations:
GORE SOLTERS

GOODSON-TODMAN
PRODUCTIONS

Creative Programming for Radio and Television

49 East 52nd Street
New York 22, N. Y.

MARK GOODSON

BILL TODMAN

Martin Block

Art Ford

Gene Rayburn ... Dee Finch

Bobby Sherwood

George Brooks

Jerry Marshall

Bert Wayne

Tommy Starr

Bill Gordon

John Dale

Henry Walden

Al "Jazzbo" Collins

... AND WHAT CAN WE ~~DO~~ *sell* FOR YOU?

New York's Favorite Station
For Music And News

WNEW

1130 ON YOUR DIAL

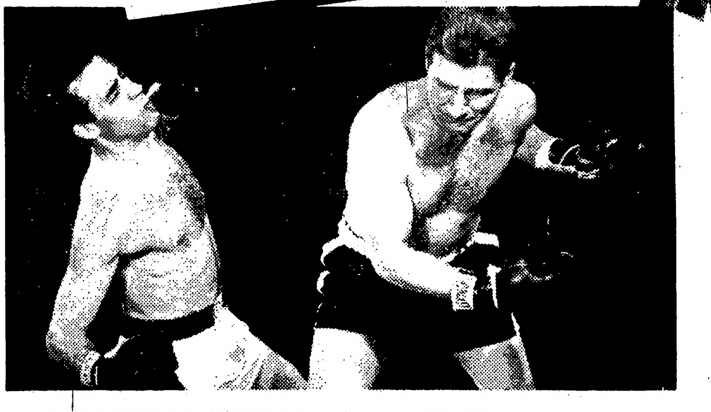
LINE-UP FOR 1951

FINE COMEDY

WILLIAM BENDIX starring in
"THE LIFE OF RILEY" Friday Night—**NBC**
An Irving Brecher Production

BOTH SPONSORED BY
Pabst Blue Ribbon

HOT FIGHTS



BLUE RIBBON BOUTS from New York, Chicago, Detroit, St. Louis on television and radio
Wednesday Night—**CBS**

PUBLIC SERVICE

"THIS IS YOUR FBI" Friday Night—**ABC**
A Jerry Devine Production
Sponsored by The Equitable Life Assurance Society of the United States

Warwick and Legler, Inc.

HOLLYWOOD AND NEW YORK

New York Rangers
HOCKEY for SCHAEFER BEER

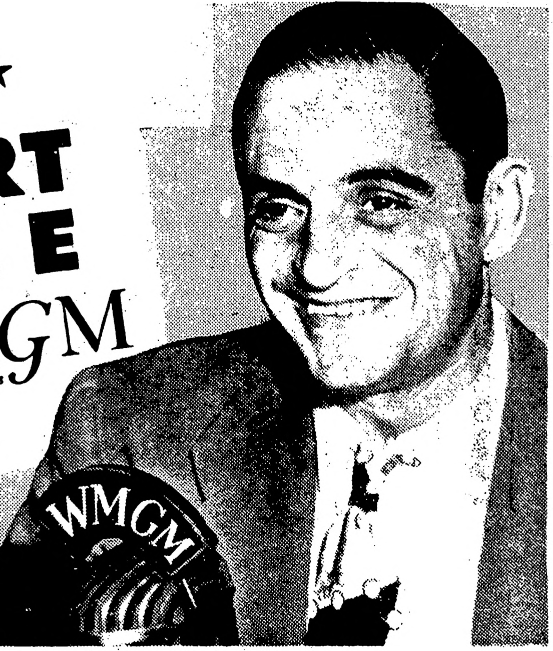
"TODAY'S BASEBALL" for NEW YORK WORLD-TELEGRAM and SUN

"TAKE A TIP FROM ME"
"WARM-UP TIME" • "SPORTS EXTRA"

★

BERT LEE

WMGM
"The Call Letters of the Stars"
NEW YORK



A POPULAR PACKAGE IN 27 TRADE AREAS!

Telefilm's

"Roving Cameras"

(65 Complete Episodes)

An outstanding 8½ minute show available to Stations for sustaining or sponsored programming.

"ROVING CAMERAS" STATIONS:

WBKB: Chicago
KDYL-TV: Salt Lake
WNBT: New York
WDTV: Pittsburgh
WKRC-TV: Cincinnati
WTMJ-TV: Milwaukee
WWJ-TV: Detroit
WSPD-TV: Toledo
KSD-TV: St. Louis
KFMB-TV: San Diego
WDSU-TV: New Orleans
KSTP-TV: Minneapolis
WAVE-TV: Louisville
KTLA: Los Angeles
WNAC-TV: Boston
WOW-TV: Omaha
KOTV: Tulsa
WDAF-TV: Kan. City, Mo.
WFBM-TV: Indianapolis
WKY-TV: Oklahoma City
WLAV-TV: Grand Rapids
WSB-TV: Atlanta
WTVJ, Miami
WBEN-TV: Buffalo
WGN-TV: Chicago
KGO-TV: San Francisco
WFIL-TV: Philadelphia

Full Information on Request—Write or Wire:

TELEFILM
• INCORPORATED •
Since 1938
6039 Hollywood Blvd. Hollywood 28, California
Phone HO. 9-7205

25 YEAR

A Show With A Great Tradition . . . . .

TED MACK

- "Incepted originally by S. L. (Roxy) Rothafel as 'Roxy's Gang'."
  —VARIETY

then . . .

- Carried to great heights by Major Edward Bowes

Now . . .

- **IT IS BACK AGAIN!**

The TED MACK FAMILY HOUR

SUNDAYS AT SIX
On ABC-TV and ABC-AM

Produced by
THE MAJOR BOWES STAFF

ABC
Harold Stein

SEASON'S GREETINGS
AND
BEST WISHES

FROM

HARRY WISMER

Sports Director

AMERICAN BROADCASTING CO.

COLLEGE FOOTBALL
Every Saturday

CHAMPION ROLL CALL
Fridays, 9:55 P.M.

PROFESSIONAL FOOTBALL
The Redskins—Every Sunday

CO-OP SHOW
Saturdays, 6:30

SPORTS PICK-UPS
Sundays, 10:30 P.M.

TELEVISION
(On Film)

TELESPORTS DIGEST

PRO-FOOTBALL HIGHLIGHTS

DICK DUNKLE FORECAST

REDSKINS SUNDAY GAMES

BONNE ANNÉE

The French Broadcasting System extends greetings of the season to all its friends, with the special hope that the year 1951 will see the continuation of the long friendship between France and the United States, as we work together . . . through radio . . . for lasting peace.

PIERRE CRENESSE, Director.

They're Breaking Records!

ROGER
GALLAGHER
(has toupee—
—will travel)

and

JOE
O'BRIEN
(has tux—
—will sell)

WMCA

8-9 A.M.

Direction: WILLIAM MORRIS AGENCY

William H. Weintraub & Company, Inc. | Advertising
488 Madison Avenue | New York 22, N. Y.

Of all the advertising

agencies in the United States

William H. Weintraub & Co.

ranks second in total hours

of network television

"CAN YOU TOP THIS?"

SENATOR FORD • PETER DONALD • JOE LAURIE, JR. • WARD WILSON • HARRY HERSHFIELD

ABC-TV
For MOGEN-DAVID WINE

ABC-AM
for "SNICKERS"—Made by Mars

ED. J. WEBER, *Gen'l Mgr.,* **156 W. 44th St., New York 18, N. Y.**

ON THE AIR Coast to Coast
"CAVALCADE OF MUSIC"
Lang-Worth Transcriptions

"D'ARTEGA PRESENTS"
Associated Transcriptions

D'ARTEGA

CONDUCTOR-COMPOSER-ARRANGER

"STAR TIME" TV SHOW

Tuesdays 10:00 - 11:00 P.M.
DU MONT NETWORK

Management—WM. MORRIS AGENCY, N. Y. C.

INSTRUMENTAL
AND
VOCAL

ARRANGEMENTS BY MALTBY

Featured During 1950 by
ABC's "Holiday Hotel"
Associated Transcription
Muzak
Thesaures Transcriptions
NBC's "The Big Show"
Radio City Music Hall
The Jack Haley Show
RCA-Victor Recordings
Norman Brokenshire Show
The De Marcos
ABC's "Tea and Crumpet" Show

GUEST
CONDUCTOR-ARRANGER
"PAUL WHITEMAN
PRESENTS"

RICHARD MALTBY, 106 West 56th Street, New York 19, N. Y.

CHANNEL
5

KTLA

THE BEST ADVERTISING BUY IN LOS ANGELES

HOOPER *TELEVISION* AUDIENCE INDEX

SEPTEMBER—OCTOBER 1950 SHARE OF *TELEVISION* AUDIENCE

TIME	TV SETS-IN-USE	TV Station "A"	TV Station "B"	TV Station "C"	TV Station "D"	KTLA	TV Station "E"	TV Station "F"	OTHER TV
SUNDAY AFTERNOON 12:00 NOON-6:00 P.M.	26.8	7.6	17.0	20.5	15.6	36.3	-	2.9	
SATURDAY DAYTIME 8:00 A.M.-6:00 P.M.	15.8	2.9	6.8	8.4	1.3	56.0	-	23.9	0.6
EVENING SUN. THRU SAT. 6:00 P.M.-10:00 P.M.	46.7	17.3	5.4	9.7	13.7	35.9	8.3	9.5	0.2

850,000 TV Receivers in Los Angeles area, December 1, 1950

KTLA
Paramount
Television Productions Inc.

KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOllywood 9-6363
Eastern Sales Office • 1501 Broadway, New York 18 • BRyant 9-8700

KEY STATION OF THE PARAMOUNT TELEVISION NETWORK

Paul H. Raymer Company, Inc., National Representatives

CY HOWARD PRODUCTIONS

IN

RADIO

MY FRIEND IRMA
LIFE WITH LUIGI
THE THREE OF US

PICTURES

MY FRIEND IRMA
MY FRIEND IRMA GOES WEST
THAT'S MY BOY
GOOD BOY
LIFE WITH LUIGI

TELEVISION

MY FRIEND IRMA
LIFE WITH LUIGI

ESTABLISHED 1923

FREDDIE FRALICK AGENCY

Management

SCREEN-RADIO-TELEVISION

333 S. Beverly Dr., Beverly Hills, Cal.
Crestview 5-6111

Radio - - - - - -

Since its Commercial Infancy

Television - - - - - -

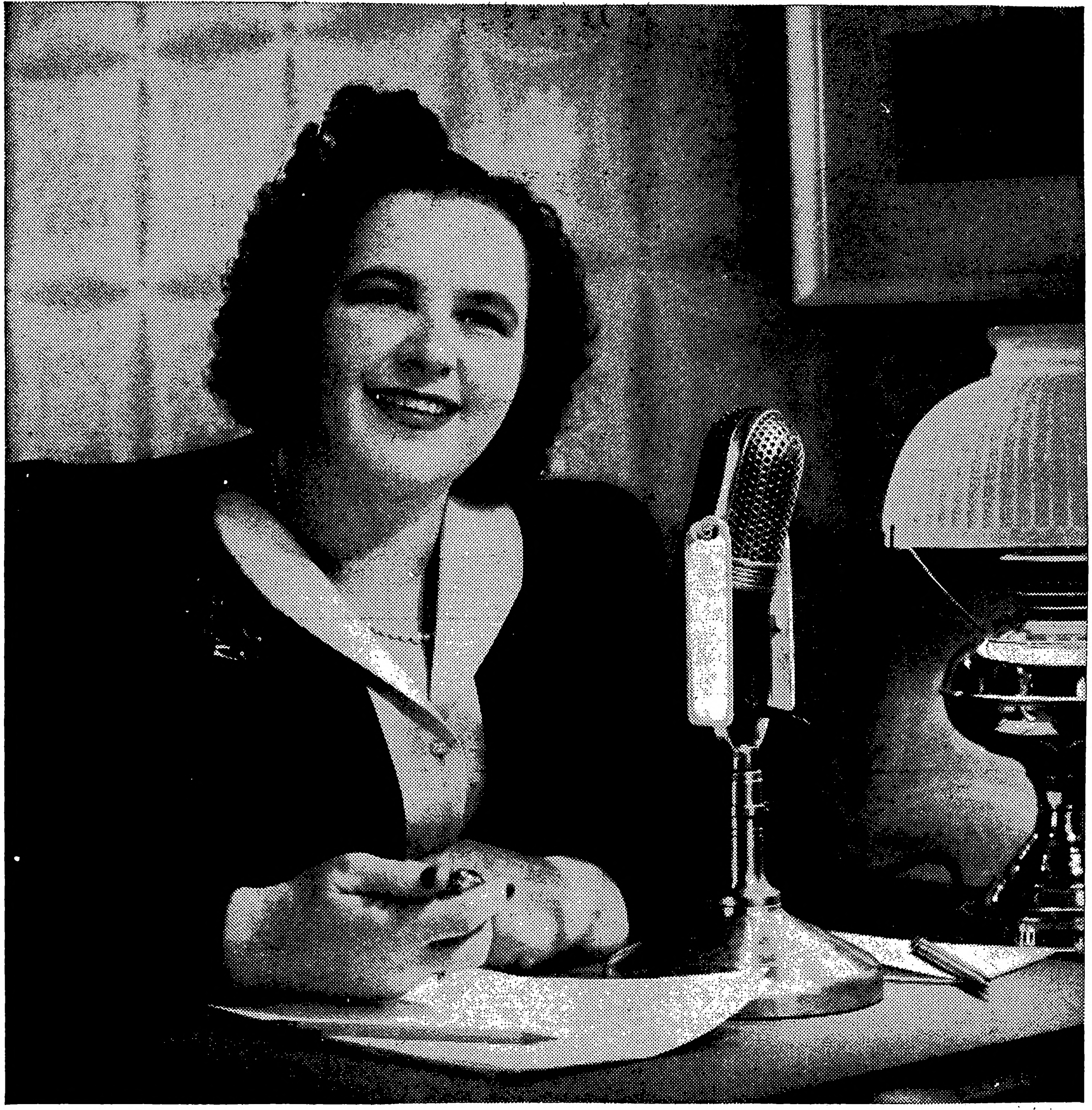
Since 1939

GEORGE R. NELSON
Advertising
Schenectady and New York City

CLIFFORD SOUBIER

Season's Greetings from CLIFFY the CLOWN of SUPER CIRCUS and JIM BELL of SKY KING

There's Only One



Exclusive Management
TED COLLINS
1819 Broadway • New York

GERTRUDE BERG

AND

"THE GOLDBERGS"

TELEVISION:
For SANKA
CBS
YOUNG & RUBICAM

MOTION PICTURES:
For PARAMOUNT
January 1951
Release

Representative:
TED ASHLEY ASSOCIATES
545 Fifth Ave. MU 7-0576

Season's Greetings

John Gart

(COMPOSER-CONDUCTOR)

1950

T. V.

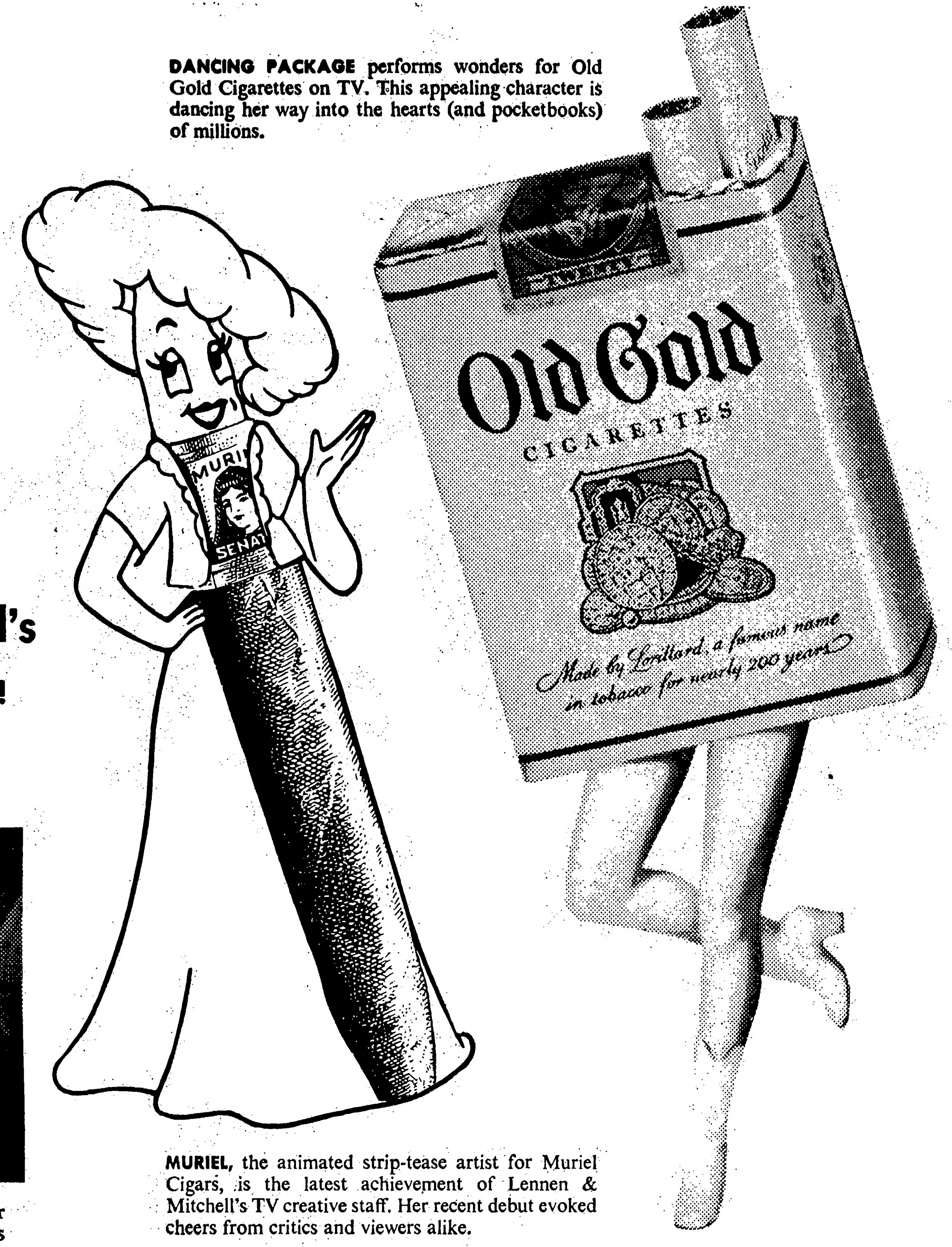
- **Speidel Show**
- **Somerset Maugham Show**
- **Robert Montgomery Show**
- **Stage Door**

RADIO

- **Big Town**
- **Casey Crime Photographer**
- **Cloak & Dagger**
- **Crime Does Not Pay**

Cast of characters

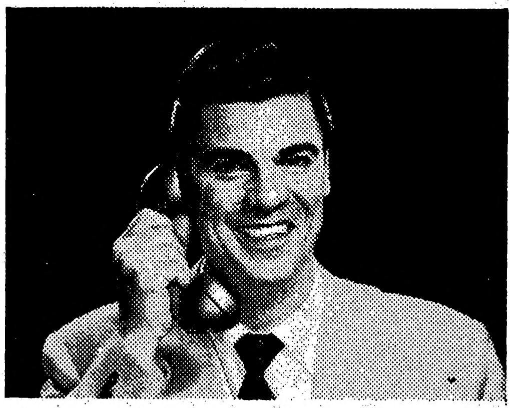
appearing on Lennen & Mitchell's highly successful TV and radio shows!


Old Gold
CIGARETTES
Made by Lorillard, a famous name in tobacco for nearly 200 years
MURI
SENAT

DANCING PACKAGE performs wonders for Old Gold Cigarettes on TV. This appealing character is dancing her way into the hearts (and pocketbooks) of millions.

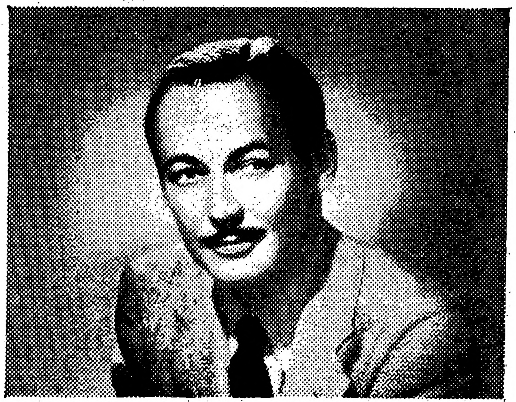
MURIEL, the animated strip-tease artist for Muriel Cigars, is the latest achievement of Lennen & Mitchell's TV creative staff. Her recent debut evoked cheers from critics and viewers alike.

TED MACK, the genial host of "The Original Amateur Hour," wins wide audiences for Old Gold Cigarettes on TV (NBC), as well as on radio (ABC).

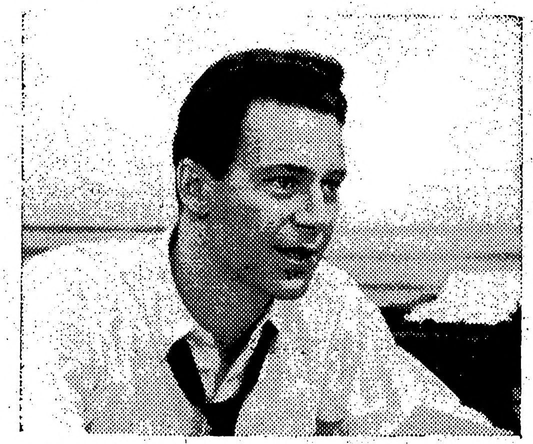


BERT PARKS, the dynamic Master of Ceremonies of "Stop the Music," captivates viewers and listeners for Old Gold Cigarettes on both television and radio, over the American Broadcasting Company Networks.

DENNIS JAMES and DON HANCOCK, spokesmen for Old Gold on "Stop the Music" and "The Original Amateur Hour," on TV and radio respectively, are a *treat* to sales figures.



JACK BAILEY, the ingratiating Master of Ceremonies of "Queen for a Day," delights quiz enthusiasts for Old Gold Cigarettes on radio over the Mutual Broadcasting System.



GEORGE PUTNAM, the popular newscaster of "Broadway to Hollywood," features news and personalities for the Tide Water Associated Oil Co., over the Du Mont Television Network.

JACKIE GLEASON and TED STEELE star on "Cavalcade of Stars" and "Cavalcade of Bands," respectively, over Du Mont TV Network for Lustre-Creme Hair Dressing, "Lysol," Peb-Ammo, et al.

In TV and radio,
watch the role played by...

Lennen & Mitchell, Inc.

Advertising

17 East 45th Street, New York 17, N. Y.
308 N. Rodeo Drive, Beverly Hills, California

HOOPER-SCHMOOPER

—it's his empathy we're wild about!

Some like Arthur for his ratings. We at Leo Burnett find no flies on that, either. But that's not the big reason why this Chicago agency is in the Godfrey camp in such an important way.

If there hadn't been an Arthur Godfrey, we would have tried to invent one.

For we believe that the "empathy" Time Magazine says Godfrey has, is what advertising is all about. It consists of getting with the prospect instead of talking at him.

And how do you do that, Mr. Godfrey?

By taking the hokum out of selling. And the phoniness out of advertising.

By talking to people as people. Not dopes.

By telling them the truth. Because, by telling people the truth, you make friends. And friends are people who believe what you have to say.

And isn't that, we repeat, what advertising is all about? If the work this agency is doing for its clients seems to have some of that same quality of believability, Arthur — it has not been unintentional.

LEO BURNETT COMPANY, Inc.
Chicago
Currently handling 20 Network
radio and television programs

This Month's
Award
Presented to the
United States Steel Corporation
the Chairman of the Board
Mr. Irving S. Olds
and the radio program
The Theatre Guild on the Air
Distinguished Achievement
Award
Blue Ribbon Scroll of Merit
The Theatre Guild on the Air
Educational Radio Programs
Annual Advertising

USS
STEEL
UNITED STATES STEEL

Now in its sixth season, the **U. S. Steel Hour**—radio's most honored show—is bringing to America's radio audience another great year of THEATRE GUILD ON THE AIR. Coming up this season are such outstanding productions as *The 3rd Man; Come Back, Little Sheba;* and a special hour-and-a-half adaptation of *Hamlet.* These programs of superb drama—with stars of stage, screen and radio—are heard Sunday evenings at 8:30 p.m. (EST) on the NBC network.

Season's Greetings

MOLLY PICON

BROADCASTING FOR

MAXWELL HOUSE COFFEE

19th CONSECUTIVE YEAR

Currently:
"MAZEL TOV MOLLY"
Written and Directed by
Jacob Kalich
2nd AVENUE THEATRE
New York City

Direction: WM. MORRIS AGENCY

BARRY GRAY

WMCA
MIDNITE TILL 3 DAILY
and 7:30 to 8 P.M.
Monday thru Friday

Columbia Short Subjects

Personal Representative:
BUDDY ALLEN
LEhigh 4-7030

DUMONT

20th year as pioneer in television

1931-1951

ALLEN B. DU MONT

The story of television in those twenty years is the story of Dr. Allen B. Du Mont, President and Founder of the Allen B. Du Mont Laboratories, Inc.

First in development It was Dr. Du Mont whose research, begun in 1931, changed the cathode ray tube from a laboratory curiosity into a practical television picture tube.

First in radar It was Dr. Du Mont's work, on which he applied for patents in 1933, that was developed in military secrecy to provide radar.

First in fine receivers Du Mont built the first home receivers in 1939. Many are still in use. Du Mont was first to offer a fine line of post-war receivers.

First television station Du Mont established the first fully equipped, regularly operating station, WABD, New York City, in 1944.

First television network In 1946, Du Mont opened the first television network, Station WABD, New York City, to Station WTTG, Washington, D. C.

First in daytime television Du Mont inaugurated the first regular daytime programming in 1948.

First with the big tube Du Mont was the first with the 19-inch tube, the first with the giant 30-inch tube, producing the world's largest direct-view television receiver.

First in station equipment Du Mont has planned, designed and built many of the nation's leading stations — and the high-fidelity electronic equipment used for telecasting.

First in precision electronics Du Mont is the world's foremost maker of scientific precision instruments utilizing the electronic cathode ray tube.

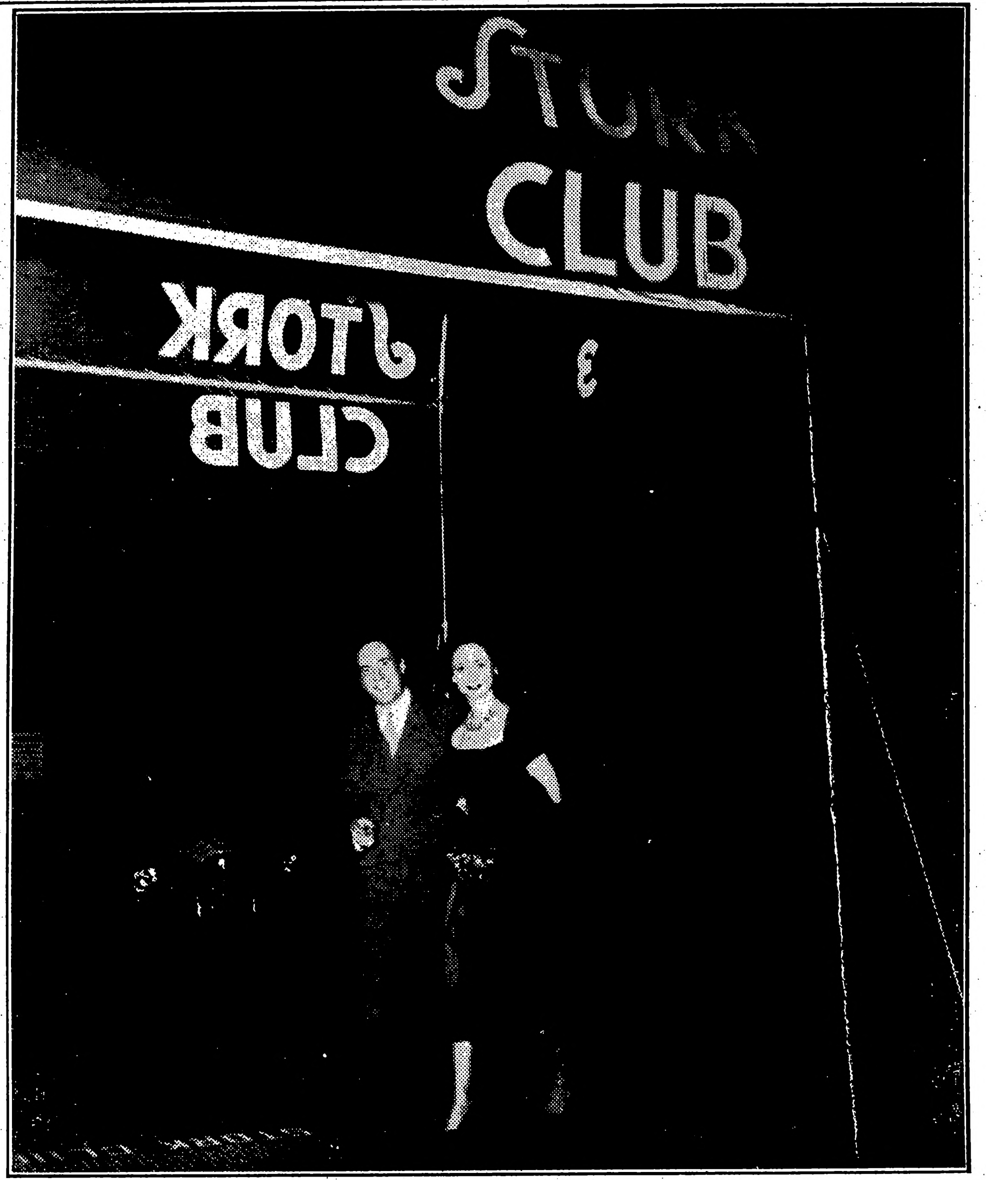
World's largest cathode ray tube plant The Du Mont plant at Clifton, New Jersey, is the world's largest cathode ray tube manufacturing plant.

The name "Du Mont" is on every milestone in the short but eventful history of television. Du Mont has the experience, the know-how, the facilities. In television broadcasting, network or local, program or spot, it pays to talk it over at Du Mont *first.*

62 STATIONS TELEVISION DUMONT NETWORK **THE NATION'S WINDOW ON THE WORLD**

515 MADISON AVENUE, NEW YORK 22, NEW YORK • PHONE: MUrray Hill 8-2600

Copyright 1950. A Division of the Allen B. Du Mont Laboratories, Inc.



DOROTHY and DICK

What Can I Say, Dear,
After I Say I'm Working?

Except I'm Happy

VARIETY

Also Has Been Renewed

WALTER KIERNAN
ABC

"MAMA"

Starring **PEGGY WOOD** *as "Mama"*
with **JUDSON LAIRE** *as "Papa"*
ROSEMARY RICE *as "Katrin"*
DICK VAN PATTEN *as "Nels"*
ROBIN MORGAN *as "Dagmar"*

Writer: **F. GABRIELSON** *Director:* **RALPH NELSON**

THE NOTABLE MAXWELL HOUSE PROGRAM ON CBS-TV FRIDAY AT 8

produced by **CAROL IRWIN**

A WEEK IN THE LIFE OF D-F-S

RADIO-TELEVISION

January 1951

s	m	t	w	t	f	s
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

MONDAY

10:00 - 10:25 A. M. ABC	**MY TRUE STORY** Sterling Drug	
10:25 - 10:45 A. M. ABC	**BETTY CROCKER** General Mills	
10:30 - 11:00 A. M. NBC	**DOUBLE OR NOTHING** Campbell	
1:00 - 1:30 P. M. Dumont	**O. K. MOTHER** Sterling Drug	TV
1:15 - 1:30 P. M. CBS	**MA PERKINS** Procter & Gamble	
4:00 - 4:15 P. M. NBC	**BACKSTAGE WIFE** Sterling Drug	
4:00 - 4:15 P. M. NBC	**KATE SMITH HOUR** Procter & Gamble	TV
4:15 - 4:30 P. M. NBC	**STELLA DALLAS** Sterling Drug	
4:30 - 4:45 P. M. NBC	**LORENZO JONES** Procter & Gamble	
4:45 - 5:00 P. M. NBC	**YOUNG WIDDER BROWN** Sterling Drug	
7:00 - 7:15 P. M. CBS	**BEULAH** Procter & Gamble	
7:15 - 7:30 P. M. CBS	**OXYDOL SHOW** Procter & Gamble	
7:30 - 8:00 P. M. ABC	**LONE RANGER** General Mills	
10:30 - 10:35 P. M. ABC	**JOHN B. KENNEDY** Sterling Drug	
VARIOUS HOURS (20 States)	**SPORTS & FEATURES** Falstaff Beer	AM-TV

January 1951

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TUESDAY

10:00 - 10:25 A. M. ABC	**MY TRUE STORY** Sterling Drug	
10:25 - 10:45 A. M. ABC	**BETTY CROCKER** General Mills	
10:30 - 11:00 A. M. NBC	**DOUBLE OR NOTHING** Campbell	
1:00 - 1:30 P. M. Dumont	**O. K. MOTHER** Sterling Drug	TV
1:15 - 1:30 P. M. CBS	**MA PERKINS** Procter & Gamble	
4:00 - 4:15 P. M. NBC	**BACKSTAGE WIFE** Sterling Drug	
4:15 - 4:30 P. M. NBC	**STELLA DALLAS** Sterling Drug	
4:30 - 4:45 P. M. NBC	**LORENZO JONES** Procter & Gamble	
4:45 - 5:00 P. M. NBC	**YOUNG WIDDER BROWN** Sterling Drug	
7:00 - 7:15 P. M. CBS	**BEULAH** Procter & Gamble	
7:15 - 7:30 P. M. CBS	**OXYDOL SHOW** Procter & Gamble	
7:30 - 8:00 P. M. ABC	**BEULAH** Procter & Gamble	TV
8:00 - 8:30 P. M. CBS	**MYSTERY THEATER** Sterling Drug	
8:30 - 9:00 P. M. NBC	**FANNY BRICE** Lewis-Howe Co.	
10:30 - 10:35 P. M. ABC	**JOHN B. KENNEDY** Sterling Drug	
VARIOUS HOURS (20 States)	**SPORTS & FEATURES** Falstaff Beer	AM-TV

January 1951

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WEDNESDAY

10:00 - 10:25 A. M. ABC	**MY TRUE STORY** Sterling Drug	
10:25 - 10:45 A. M. ABC	**BETTY CROCKER** General Mills	
10:30 - 11:00 A. M. NBC	**DOUBLE OR NOTHING** Campbell	
1:00 - 1:30 P. M. Dumont	**O. K. MOTHER** Sterling Drug	TV
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7:15 - 7:30 P. M. CBS	**OXYDOL SHOW** Procter & Gamble	
7:30 - 8:00 P. M. ABC	**LONE RANGER** General Mills	
10:30 - 10:35 P. M. ABC	**JOHN B. KENNEDY** Sterling Drug	
VARIOUS HOURS (20 States)	**SPORTS & FEATURES** Falstaff Beer	AM-TV

January 1951

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THURSDAY

10:00 - 10:25 A. M. ABC	**MY TRUE STORY** Sterling Drug	
10:25 - 10:45 A. M. ABC	**BETTY CROCKER** General Mills	
10:30 - 11:00 A. M. NBC	**DOUBLE OR NOTHING** Campbell	
1:00 - 1:30 P. M. Dumont	**O. K. MOTHER** Sterling Drug	TV
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VARIOUS HOURS (20 States)	**SPORTS & FEATURES** Falstaff Beer	AM-TV

January 1951

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FRIDAY

10:00 - 10:25 A. M. ABC	**MY TRUE STORY** Sterling Drug	
10:25 - 10:45 A. M. ABC	**BETTY CROCKER** General Mills	
10:30 - 11:00 A. M. NBC	**DOUBLE OR NOTHING** Campbell	
1:00 - 1:30 P. M. Dumont	**O. K. MOTHER** Sterling Drug	TV
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VARIOUS HOURS (20 States)	**SPORTS & FEATURES** Falstaff Beer	AM-TV

January 1951

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14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

SATURDAY

7:30 - 8:00 P. M. ABC	**STU ERWIN SHOW** General Mills	TV
10:30 - 11:00 P. M. CBS	**SING IT AGAIN** Sterling Drug	TV
10:30 - 11:00 P. M. CBS	**SING IT AGAIN** Sterling Drug	
VARIOUS HOURS (20 States)	**SPORTS & FEATURES** Falstaff Beer	AM-TV

January 1951

s	m	t	w	t	f	s
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14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

SUNDAY

9:30 - 10:00 P. M. ABC	**AMER. ALBUM FAMILIAR MUSIC** Sterling Drug
VARIOUS HOURS (20 States) AM-TV	**SPORTS & FEATURES** Falstaff Beer

DANCER FITZGERALD SAMPLE, Inc.

★

NEW YORK · CHICAGO · HOLLYWOOD · TORONTO

Johnny DESMOND

ABC
"BREAKFAST CLUB"
Monday thru Friday
9-10 A.M.

ABC-TV
"DON McNEILL'S TV CLUB"
Wednesday,
8-9 P.M.

ABC
"JOHNNY DESMOND GOES TO COLLEGE"
Monday, 8:30-9 P.M.

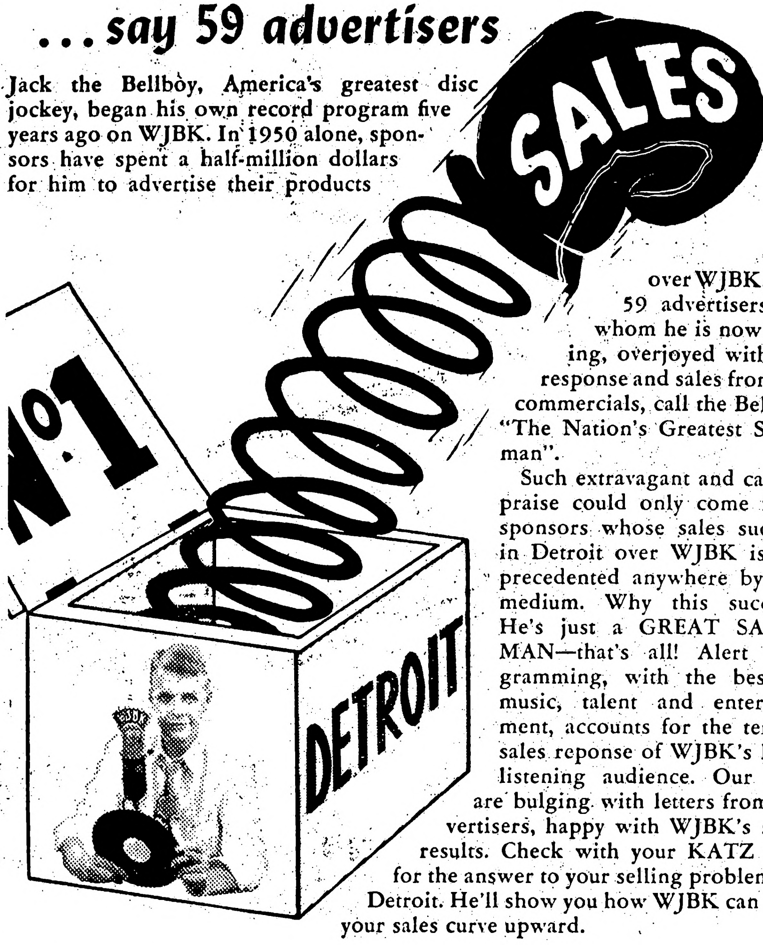
RECORDS

Direction: MCA

Record Promotion: MILTON KARLE, JERRY JOHNSON, PAUL MONTAGUE

He's the nation's Greatest Salesman

... say 59 advertisers



Jack the Bellboy, America's greatest disc jockey, began his own record program five years ago on WJBK. In 1950 alone, sponsors have spent a half-million dollars for him to advertise their products over WJBK. The 59 advertisers for whom he is now selling, overjoyed with the response and sales from his commercials, call the Bellboy "The Nation's Greatest Salesman".

Such extravagant and candid praise could only come from sponsors whose sales success in Detroit over WJBK is unprecedented anywhere by any medium. Why this success? He's just a GREAT SALESMAN—that's all! Alert programming, with the best in music, talent and entertainment, accounts for the terrific sales reponse of WJBK's loyal listening audience. Our files are bulging with letters from advertisers, happy with WJBK's sales results. Check with your KATZ man for the answer to your selling problems in Detroit. He'll show you how WJBK can help your sales curve upward.

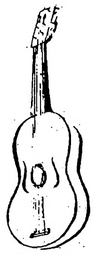
A FORT INDUSTRY STATION

WJBK —AM —FM —TV DETROIT

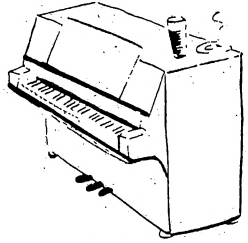
The Station with a Million Friends

National Sales Headquarters: 488 Madison Avenue, New York 22, Eldorado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.



WIN



CHET

STUDS' PLACE

ABC-TV

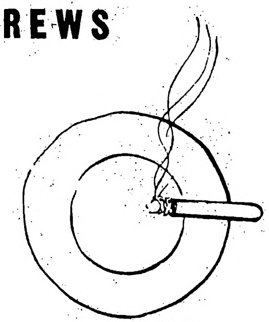
FROM CHICAGO

(OF COURSE)

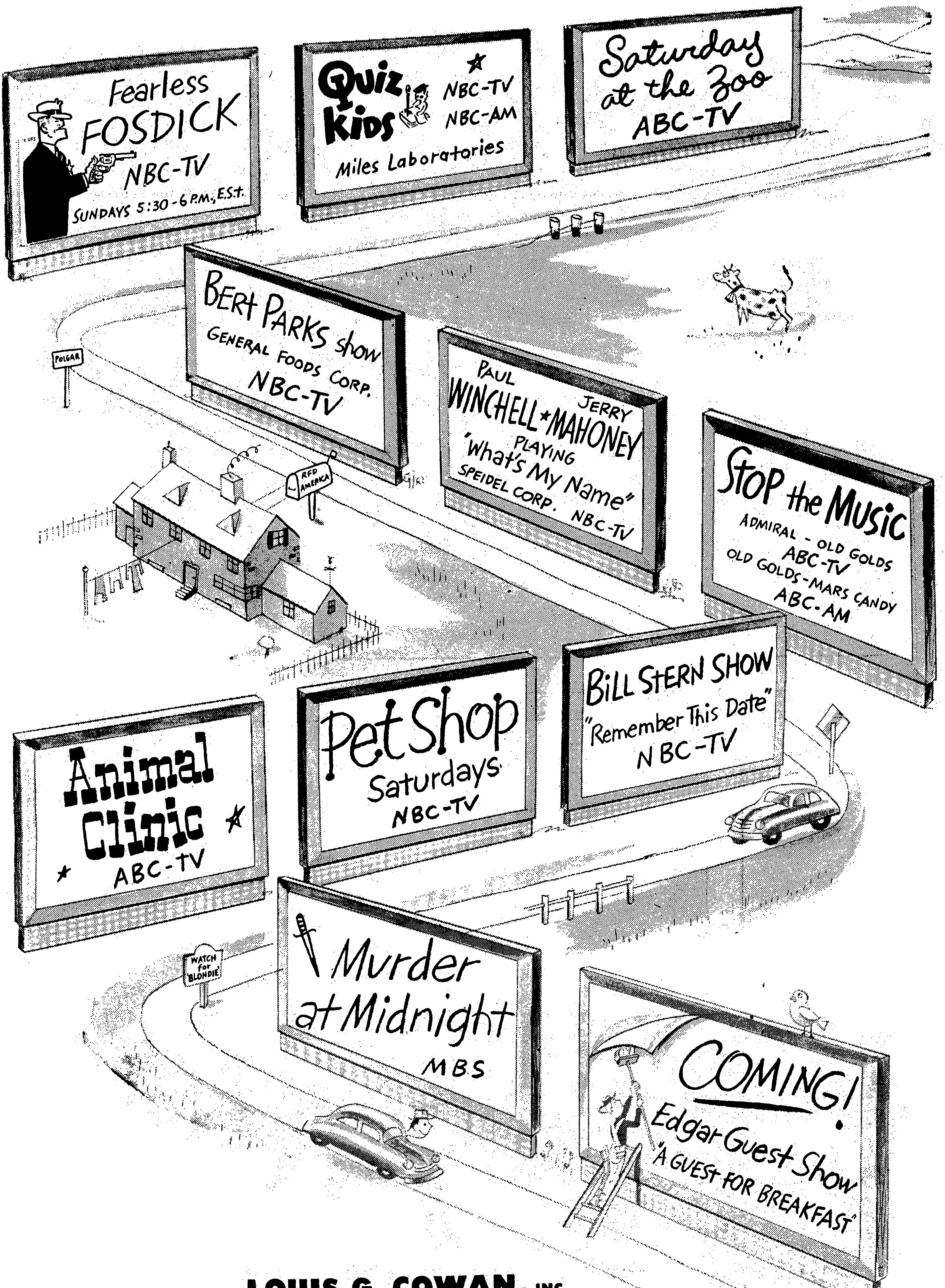
Created and Produced
for Television Airshows, Inc.
BY

CHARLIE ANDREWS

GRACE



STUDS


Fearless
FOSDICK
NBC-TV
SUNDAYS 5:30-6 P.M., E.S.T.
Quiz Kids
NBC-TV
NBC-AM
Miles Laboratories
Saturday at the Zoo
ABC-TV
POLGAR
BERT PARKS show
GENERAL FOODS CORP.
NBC-TV
PAUL WINCHELL ★ JERRY MAHONEY
PLAYING
"What's My Name"
SPEIDEL CORP. NBC-TV
RFD AMERICA
STOP the MUSIC
ADMIRAL - OLD GOLDS
ABC-TV
OLD GOLDS - MARS CANDY
ABC-AM
Animal Clinic
ABC-TV
Pet Shop
Saturdays
NBC-TV
BILL STERN SHOW
"Remember This Date"
NBC-TV
WATCH for 'BLONDIE'
Murder at Midnight
MBS
COMING!
Edgar Guest Show
"A GUEST FOR BREAKFAST"
len 1951

LOUIS G. COWAN, INC.

NEW YORK
575 Madison Ave.
New York 22, N. Y.
PLaza 9-3700

CHICAGO
8 S. Michigan Ave.
Chicago 3, Ill.
RAndolph 6-2022

Sherman & Marquette

ADVERTISING

CHICAGO • NEW YORK • HOLLYWOOD

Radio AND Television

ERNIE SIMON

●

FIFTH YEAR . . . WJJD, Chicago—50,000 Watts

●

THIRD YEAR . . . "Curbstone Cut-Up" WBKB

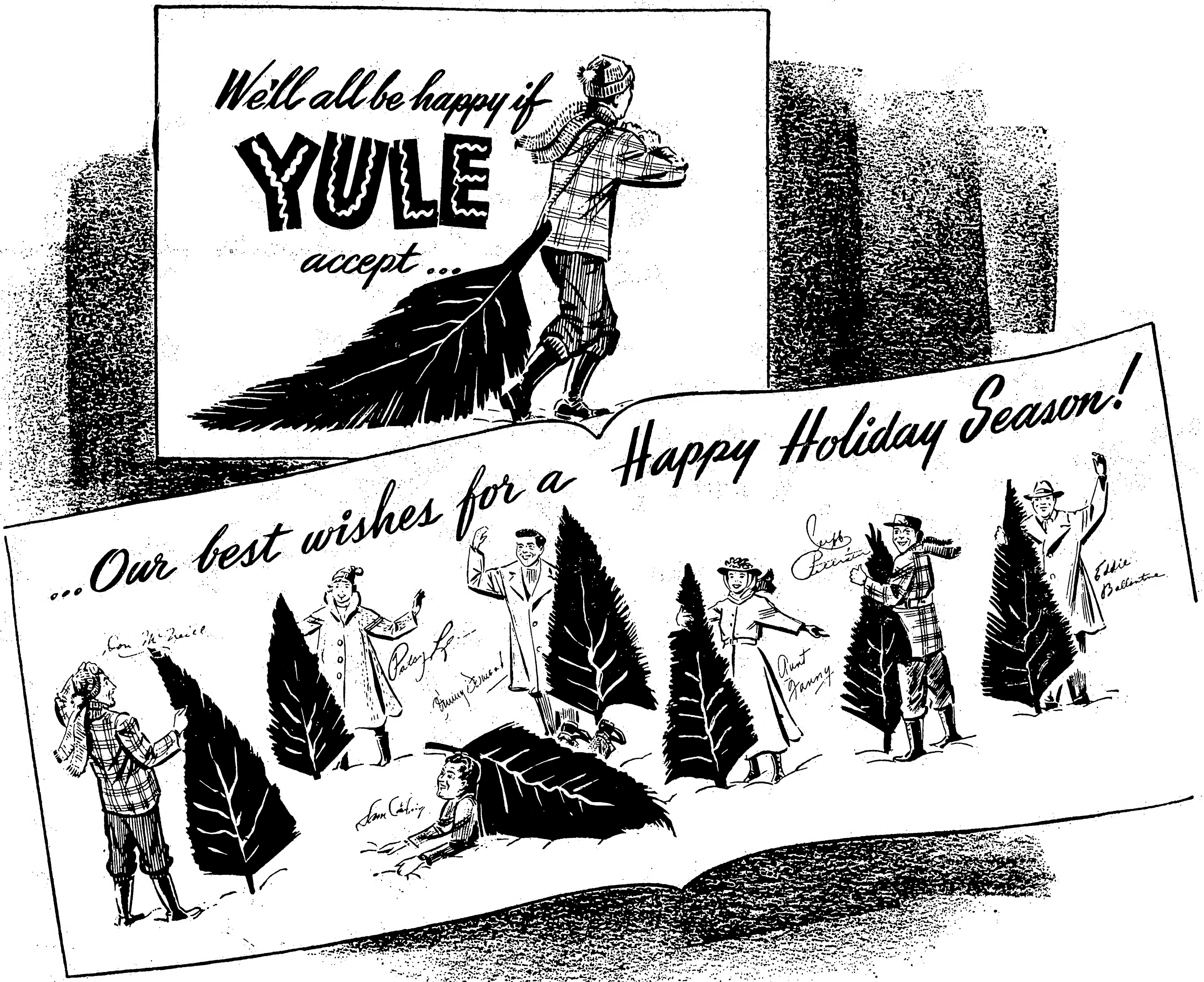
●

SEVENTH WK. (2 days) . . . "Simply Simon" ABC-TV

JIMMY BLAINE

SINGING
ANNOUNCING
EMCEEING

WHAT'S MY NAME	**NBC-TV**
STOP THE MUSIC	**ABC-TV**
PULITZER PRIZE PLAYHOUSE	**ABC-TV**
MARRY-GO-ROUND	**ABC-AM**
JIMMY BLAINE SHOW	**ABC-AM**


We'll all be happy if
YULE
accept...
...Our best wishes for a Happy Holiday Season!
Don McNeill
Patsy Lee
Johnny Desmond
Aunt Fanny
Sam Cowling
Eddie Ballantine

BREAKFAST CLUB'S 18th YEAR

Sponsored by:
SWIFT & CO.
PHILCO
GENERAL MILLS

Monday through Friday, 8 to 9 A.M., C.S.T.

DON McNEILL'S TV CLUB

Sponsored by PHILCO

ABC Wednesday, 8 to 9 P.M., C.S.T.

A Belle who always rings true

CAROL BRUCE

-RING OUT THE OLD-

CAROL'S

Christmas Stocking Is Still Bulging with Plaudits for Her Recent Engagements at

THE COPACABANA
THE STRAND THEATRE
THE THUNDERBIRD

and Her Recent Appearances on

TELEVISION

Ed Sullivan's "Toast of the Town" and "Holiday Hotel"

-RING IN THE NEW-

CAROL

Will Start Off the New Year with the Starring Role in

"MISS LIBERTY"

on the

"MUSICAL COMEDY TIME"
TELEVISION SHOW
JANUARY 8TH

WISHES EVERYONE
A PEACEFUL AND PROSPEROUS NEW YEAR

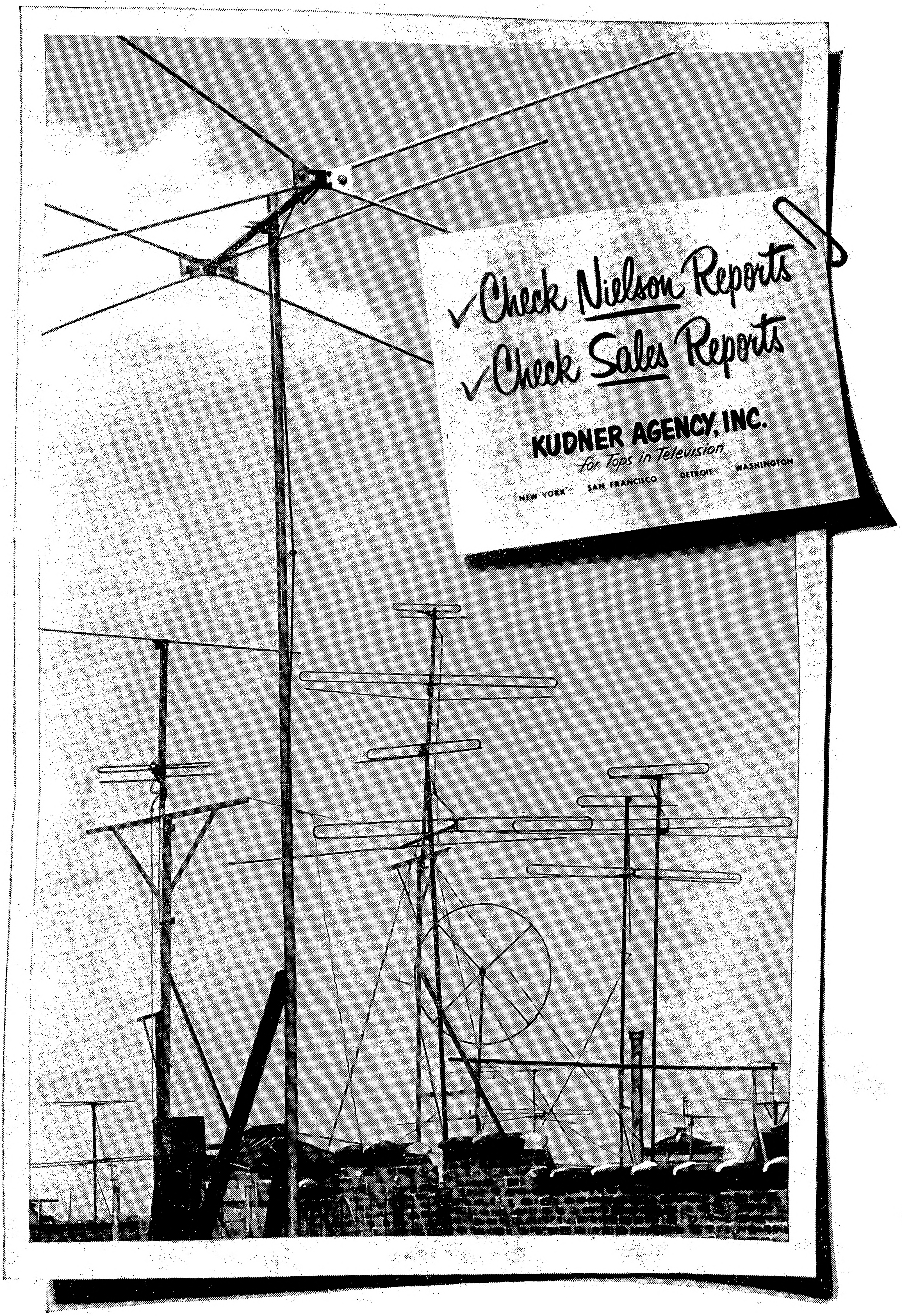
Personal Management: HOWARD HOYT

Publicity: BRAVEMAN & NORTON

JOE WILSON, Sports Director WBKB, Chicago

JACK DONOHUE

Producer-Director
FRANK SINATRA SHOW
CBS-TV


✓Check Nielson Reports
✓Check Sales Reports
KUDNER AGENCY, INC.
for Tops in Television
NEW YORK
SAN FRANCISCO
DETROIT
WASHINGTON

NEW YORK CLOSEUP

WITH JINX AND PADDY AND KEVIN

JINX: . . . and Santa Claus comes down from the North Pole driving a sleigh and a team of reindeer . . .
PADDY: . . . I don't see anything up there . . .
KEVIN: . . . me neither . . .

TEX' (off camera) Hey . . . here comes Santa Claus NOW!

PBS
PROGRESSIVE
BROADCASTING SYSTEM

THE SYMBOL OF PROGRESS . . . AGAIN IN '51

Twelve Hours of Radio's Greatest Programming . . . Featuring the Outstanding Stars of the Entertainment World . . . 7 A.M. to 7 P.M. Daily . . . Coast to Coast

NEW YORK
Hotel Park Sheraton
JUdson 6-5526

CHICAGO
666 Lake Shore Drive
Superior 7-6613

HOLLYWOOD
8983 Sunset Boulevard
Bradshaw 2-5811

Best Wishes . . . DINAH SHORE

WHOM

THE GATEWAY TO NEW YORK'S IMPORTANT FOREIGN LANGUAGE MARKET

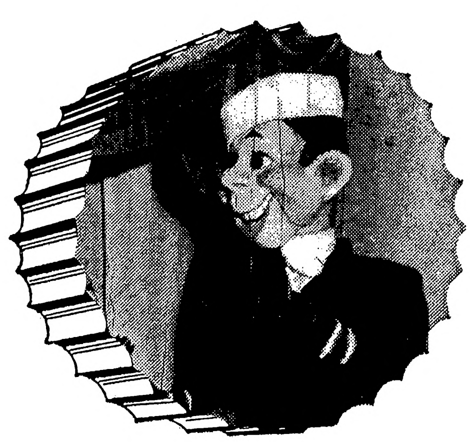
WHOM

THE IL PROGRESSO STATION
1480 ON YOUR DIAL • 5000 WATTS

Where millions turn
for entertainment...

"BREAK THE BANK" (TV)
NBC-TV NETWORK WED., 10:00 P.M. EST
FOR BRISTOL-MYERS CO.

"BREAK THE BANK" (RADIO)
NBC NETWORK MON., WED., FRI., 11 A.M. EST
FOR BRISTOL-MYERS CO.



"HOWDY DOODY"
NBC-TV NETWORK FRI., 5:30 P.M. EST
FOR THE WELCH GRAPE JUICE CO.

"LUCKY PUP"
CBS-TV NETWORK THURS., 5:00 P.M. EST
FOR BRISTOL-MYERS CO.

DOHERTY,
CLIFFORD
& SHENFIELD, INC.
350 FIFTH AVENUE
NEW YORK CITY

PHILCO TELEVISION PLAYHOUSE

The Play's the Thing

WITH PHILCO BALANCED BEAM TELEVISION

Other Philco Sponsored Shows

BREAKFAST CLUB with DON McNEILL
ABC Network — Daily
Monday to Friday 9:45 to 10 A.M. E.S.T.

DON McNEILL'S TV CLUB
ABC-TV Network
Wednesday, 9 to 10 P.M., E.S.T.

PHILCO TELEVISION PLAYHOUSE

Sundays 9 to 10 P.M., E.S.T.

NBC-TV Network

PHILCO
Famous for QUALITY the World Over

Famous for Quality the World Over

MARGARET WHITING

SEASON'S GREETINGS

The Singing Marshal

CURLEY BRADLEY MARY AFFLICK

A-B PRODUCTIONS – CHICAGO

It's One O'Clock and Here's

MARY MARGARET McBRIDE

WJZ-ABC
Network
—
(CO-OP)

Exclusive Management:
ESTELLA H. KARN
49 West 45th Street
New York City

Happy New Year

TO

VARIETY

Edgar Bergen & Family

Greetings from

BARRY* & ENRIGHT
PRODUCTIONS, INC.

Juvenile Jury

Stars & Starters

Joe Di Maggio Show

Life Begins At 80

Junior Celebrities

Faith Baldwin Show

*Jack, not Bud.

Call PLaza 7-0700 for

HANK

HENRY

SYLVERN SYLVERN

they make music

for

- TELEVISION
- RADIO
- RECORDS
- TRANSCRIPTIONS
- FILMS

Season's Greetings
FROM
CASS FRANKLIN
and
MONICA MOORE

CURRENTLY APPEARING
FLAME ROOM, RADISSON HOTEL
Minneapolis, Minn.
AND HELD OVER*
JUST CONCLUDED
TABOO ROOM, WILLARD HOTEL
Toledo, Ohio
SWISS CHALET, BISMARCK HOTEL
Chicago, Ill.
OPENING
JANUARY 11TH, 1951
(Limited Engagement)
RALEIGH ROOM, WARWICK HOTEL
New York, N. Y.
OSCAR WALTZER
at the Piano

(*Management has broken precedent by deviating for the first time from its strict two-week booking policy.)

Public Relations
KAYE-HALL ASSOCIATES

Direction
M. C. A.

BEST WISHES

from all of us

Garth Montgomery Producer

Franklin Schaffner Director

Al Ostrander Settings

Music **Ben Ludlow**

Art Hannes Announcer

Production **Kenyon & Eckhardt, Inc.**

FORD THEATER ON TELEVISION

Holiday Greetings

MAX LIEBMAN

Your Show of Shows

---

me too—

robert merrill

SEASON'S GREETINGS

MARGUERITE PIAZZA

Metropolitan Opera Association
"SHOW OF SHOWS" TV

"YOUR SHOW
OF SHOWS"

SEASON'S GREETINGS
THROUGHOUT THE YEAR
FROM

CHARLES SANFORD

MUSICAL DIRECTOR

"BOB HOPE'S
TV SHOWS"

WE
OWE FAR
MORE THAN
WORDS CAN EXPRESS
TO A WONDERFUL GUY
AND INSPIRING TEACHER
MAX
LIEBMAN

JERRY BOCK
and
LARRY HOLOFCENER
"YOUR SHOW OF SHOWS"

Thanks to Everyone

For Everything

SID CAESAR

Happy Anniversary

IMOGENE COCA

ONE OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE

Four years, University of Illinois

Two years, U. S. Army (Purple Heart, Silver Star)

Twenty-two years, National Broadcasting Company

Free & Peters, Inc. (New York Office) since Dec., 1950

Heads up, boys, it's—

I. E. SHOWERMAN!

(Another F&P TELEVISION Specialist)

Yes, "heads up" is the phrase for Chick Showerman. As you undoubtedly know, he's been heading up a lot of things, for years—including the Central Division of NBC, as Vice President In Charge (recently piloting this Division's television sales to an outstanding level in the industry). Now Chick has joined F&P, to head up our rapidly-growing television sales and to help keep us heads (and shoulders) *up* on National Spot Television.

Big man though he is, however, Chick Showerman is by no means the only great performer in our team of TV specialists. For years we've been building a complete line and backfield of skill and experience in this new and exciting medium—have long since developed a TV squad that's of strictly championship quality. . . .

We of Free & Peters are entirely convinced that "*good men* are the secret of success." Ever since our company's founding in 1932, we have considered it a big part of our job to discover, develop and acquire *good men.* We know you can see the *results*, here in this pioneer group of radio and television station representatives.

EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

DAVENPORT (Central Broadcasting Co.—WHO-WOC)	**WOC-TV***
FORT WORTH–DALLAS (STAR-TELEGRAM)	**WBAP-TV***
LOUISVILLE (WAVE, Inc.)	**WAVE-TV***
MIAMI (Wometco Theatres)	**WTVJ**
MINNEAPOLIS–ST. PAUL (DISPATCH-PIONEER PRESS)	**WTCN-TV**
NEW YORK (THE NEWS)	**WPIX**
ST. LOUIS (POST-DISPATCH)	**KSD-TV***
SAN FRANCISCO (THE CHRONICLE)	**KRON-TV***

*Primary NBC Affiliates

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

Thanks—
for a
Wonderful
Year

Kathi NORRIS

• NBC-TV •

Personal Management
(DURING THE DAY)
WILBUR STARK
510 Madison Avenue,
New York, N. Y.
Telephone PLaza 3-1742

SEASON'S

PAUL BARNES

Announcer, Narrator, Actor
Creating All Characters
on
"Calling All Detectives"

Unusual TV Commercials
Daily for: Ice Cream, Cars,
Mattresses and Washing
Machines

GREETINGS

Earl Sheldon

CONDUCTOR
ARRANGER

11 West 42nd Street, New York City
LAC 4-4567

JERRY LAYTON ASSOCIATES, Inc.

Television and Radio Productions

551 Fifth Avenue
New York 17, N. Y.
MUrray Hill 7-6320

MAURICE D. COPELAND

Wilmette 2921 • Chicago

SHELDON STARK

'Straight Arrow'

National Biscuit Company
MUTUAL
BROADCASTING
COMPANY

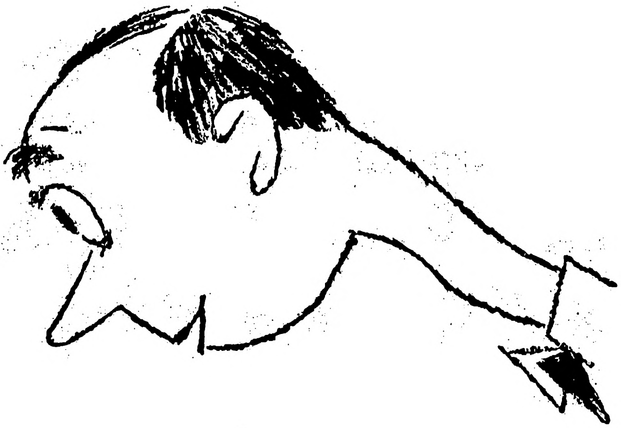
●

CARL CARUSO

JUST
AS
GOOD
A
VOICE

Personal Management
WILBUR STARK
510 Madison Avenue, New York
Telephone PLaza 3-1742

Sticking our neck out for '51



PREDICTION TIME is here again. But this year there'll be mighty few predictions that don't start off with a capital "IF."

Except these.

Brave as anything, seven Young & Rubicam departments stick out their necks with "IF-less" predictions for 1951.

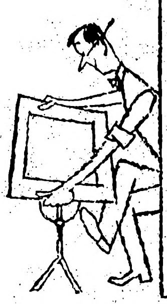
CONTACT: "1951 will see an increase in advertising expenditures.

"The last 10 years have proved that companies that maintain strong, steady advertising throughout sellers' markets and product shortages, also maintain the best long-haul competitive positions.

"This lesson has not been forgotten."

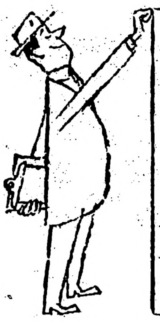
COPY: "Don't expect to see many 'purple prose' ads due to war or semi-war conditions.

"Copy in 1951 will be less emotional, more factual—consequently will do a better job of explaining problems, policies, and products to consumers."



ART: "1951 will show an art trend toward simple, forthright presentations in layout and illustrations.

"But you'll see fewer stereotyped approaches—more new, fresh feeling in illustrations, much of which will come from artists and photographers new to advertising."



RADIO: Beware of prophets who forget the 40,000,000 or so radio homes in America. In 1951 radio will move over—not out—as the infant prodigy, TV, grows up...and radio will continue to be a strong, effective, accepted media.

MAIL ROOM: "The Giants will win the National League pennant."

TELEVISION: Rising time & talent costs will sharpen client's realization of total costs—but continuing successful results will bring an even sharper rise in clients' appreciation of tremendous TV impact. Both factors will encourage a rapid expansion into daytime TV.

PLANS BOARD: "The tough, tense twelve months ahead will put a greater-than-ever premium on fresh current thinking...the ability to meet brand-new problems promptly with sound solutions.

"This will hold for every phase of your business—including your advertising."

YOUNG & RUBICAM, INC.

ADVERTISING • New York Chicago Detroit San Francisco
Hollywood Montreal Toronto Mexico City London

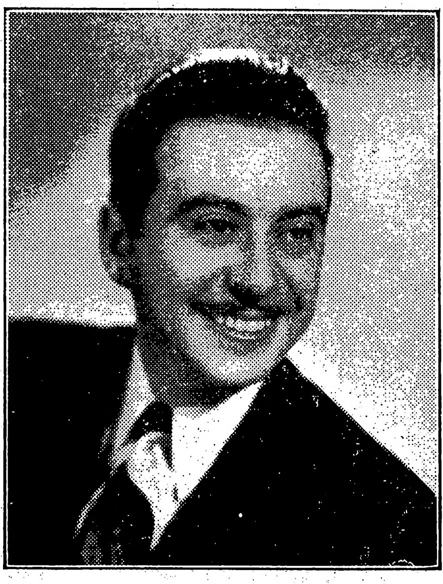
Thank you, Joe Boland...

Thank you, Joe, for doing the best play-by-play job in our town...and for doing it on our frequency.

WCFL
50,000 WATTS
1000 ON THE DIAL
CHICAGO 11, ILL.

WCFL, Now a PBS Affiliate

PAUL TAUBMAN



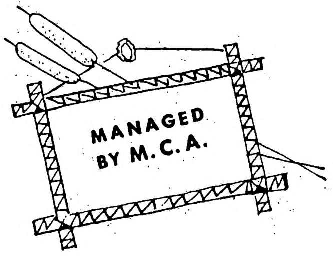
- PIANIST
- ORGANIST
- CONDUCTOR

For the Following Radio Programs
"ROSEMARY"
"PERRY MASON"
"TRUE DETECTIVE"

Appearing

Penthouse Club
30 Central Park South, New York

Broadcasting Nightly Over the
MUTUAL AND NBC NETWORKS
Coast to Coast
● RCA VICTOR Recording Artist ●


MANAGED BY M.C.A.

AN OLD STORY

...with a ***new twist***

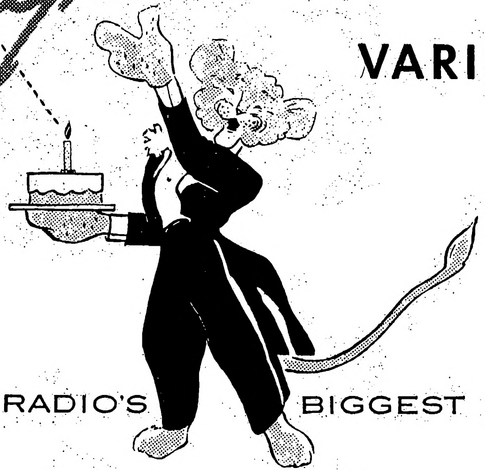
Mike Wallace and Buff Cobb

THE CHEZ SHOW

Nightly on WMAQ
11:30 P.M. 'till 1:00 A.M.
from the Chez Paree

Congratulations,

VARIETY!



FROM RADIO'S BIGGEST 1-YEAR OLD!

Metro-Goldwyn-Mayer Radio Attractions

★ **THE HARDY FAMILY** with **MICKEY ROONEY** and **LEWIS STONE**

★ **CRIME DOES NOT PAY**

★ **THE ADVENTURES OF MAISIE** starring **ANN SOTHERN**

★ **M-G-M THEATRE OF THE AIR**

★ **GOOD NEWS FROM HOLLYWOOD** with **GEORGE MURPHY**

★ **AT HOME WITH LIONEL BARRYMORE**

★ **HOLLYWOOD, U. S. A.** with **PAULA STONE**

Now being renewed for the 3rd cycle of 26 weeks over 300 STATIONS

and

★ **THE STORY OF DR. KILDARE** starring **LEW AYRES** and **LIONEL BARRYMORE**

Presented on more than 300 Stations by The Rhodes Pharmacal Company

makers of **IMDRIN**

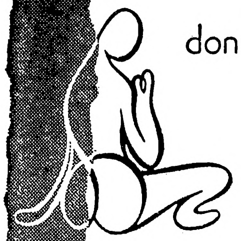
●

Stars!...Service!...Showmanship!...Priced for Profit!

METRO-GOLDWYN-MAYER RADIO ATTRACTIONS
711 Fifth Avenue, New York 22, N. Y. MUrray Hill 8-1000

Exclusive Representatives
MUSIC CORPORATION OF AMERICA
598 Madison Avenue, New York 22, N. Y. PLaza 9-7500

Season's Greetings



donn Arden

ron Fletcher

productions

and staff

kaile sandes

bonnie hunt

vivian smith

AL LIEBERMAN, BUSINESS MANAGER

MICHEL PAVLOFF, ASSOCIATE MANAGER

● 55 west 56th street new york city

"HAPPY HOLIDAY"

Larry

MENKEN

Charlie

SPEER

HANDS OF MYSTERY
DUMONT TV

ROCKY KING
DETECTIVE
DUMONT TV

Agents
WILLIAM MORRIS AGENCY

Personal Management
WILBUR STARK
510 Madison Ave., New York
Telephone PLaza 3-1742

HELEN HALL

WOR'S BARBARA WELLES

Radio—Mon.-Fri., 4-4:30 P.M.
Television—Mon.-Fri., 10-10:30 A.M.

MUTUAL'S "FEMME FAIR"

Saturday—10:45-11 A.M.

Norman and Irving Pincus

T.V. Productions

MR. I. MAGINATION

Nestle's Chocolate Products

ELLERY QUEEN

Kaiser-Fraser

THANKS

for
the
many
good
years
!

WILBUR STARK

Programs
and
Personalities
for TV and RADIO

510 Madison Avenue
New York
Telephone PLaza 3-1742

BILLY NALLE

PIANIST — ORGANIST

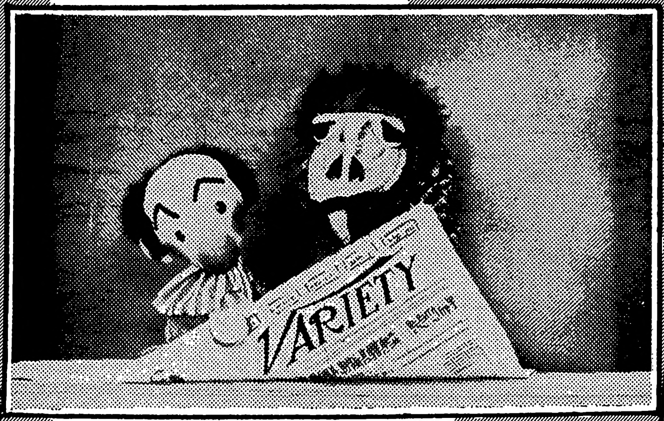
T.V. (350 Shows in 1950)
"Mama," 2nd Year
Kraft Theatre
Children's Sketchbook
Studio One
Ilka Chase
Lux Video Theatre
Gloria Swanson Hour
Life Begins at 80

RADIO – We the People

ON CALL FOR BACKGROUND MUSIC

Radio Registry—PLaza 7-0700 or MO 2-5455, New York

BURR TILLSTROM



FRAN ALLISON

KUKLA, FRAN and OLLIE

Music by Jack Fascinato

Produced by Beulah Zachary

Directed by Lewis Gomavitz

Costumes by Joe Lockwood

NBC-TV Network

RCA-VICTOR RECORDS

Congratulations
To Variety
On Your
45th Anniversary
Number

The
JACK CARTER
Show

NBC-TV
Saturday, 8-9 P.M.

OVER &
OVER &
OVER AGAIN

OUR
BROKEN
RECORDS*
are a pleasure to hear

WVNJ
620
ON YOUR DIAL

5000 WATTS
DAY AND NIGHT

* SALES RECORDS...that is
More for Your dollar in the Metropolitan area

Newark, New Jersey

5000 WATTS
1330 K.C.

WEVD—NEW YORK

Nighttime ENGLISH
Daytime JEWISH

has for many years been a most productive medium for a large group of national and local advertisers who recognize the vast potential represented by the more than 600,000 families comprising the Jewish market in the New York metropolitan area.

Distinctive adult programming and a loyal, responsive audience are the WEVD combination which national advertisers have found so effective and economical in maintaining a consistent position of dominance in the Jewish field.

Send for a Copy of
"WHO'S WHO ON WEVD"

HENRY GREENFIELD, *Managing Director*
W·E·V·D 117-119 West 46th Street, New York 19

---

for profitable selling *INVESTIGATE*

WDEL
WILMINGTON
DELAWARE

WGAL
LANCASTER
PENNSYLVANIA

WKBO
HARRISBURG
PENNSYLVANIA

WRAW
READING
PENNSYLVANIA

WORK
YORK
PENNSYLVANIA

WEST
EASTON
PENNSYLVANIA

and

WDEL·TV
WILMINGTON
DELAWARE

WGAL·TV
LANCASTER
PENNSYLVANIA

NBC AFFILIATES

STEINMAN STATIONS
Clair R. McCollough, *Managing Director*
Represented by **ROBERT MEEKER ASSOCIATES**
Chicago San Francisco New York Los Angeles

MORTON DOWNEY

"REFRESHMENT TIME"
for
THE COCA-COLA COMPANY
CBS Every Saturday

"STAR OF THE FAMILY"
for
NASH-KELVINATOR
CBS-TV Every Friday

Thanks to Carmen Mastren, Jimmy Rule, Newt Stammer

M. C. A.

GEORGE BURNS and GRACIE ALLEN

WCBS-TV

Every Other THURSDAY

FOR

CARNATION EVAPORATED MILK

THRU

ERWIN, WASEY & CO., INC.

●

Writers—
PAUL HENNING
SID DORFMAN
HARVEY HELM
WILLY BURNS

Producer-Director
RALPH LEVY

50,000 Watts!
at 800 kc.
in the DETROIT Area

● With a 17,000,000 population area, and coverage in 5 states, CKLW with 50,000 watt power, is selling *more* goods at *less* cost to more people. Schedule this greater-than-ever buy in 1951.

Guardian Bldg.
Detroit 26

●

ADAM J. YOUNG, JR., INC.
National Rep.

CKLW
Mutual Broadcasting System

Eileen BARTON
ON TOUR
Dir.: Music Corp. of America

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

Ben Bard

Hollywood's Outstanding
ACADEMY OF THE THEATRE

Acting courses for beginners, intermediates and advanced students leading to productions covered by accredited talent-scouts, producers, directors, agents for

TELEVISION - SCREEN
RADIO - STAGE
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(WESTERN DIVISION)
Exclusive Management: ART RUSH, Inc.

Blow-By-Blow

Continued from page 111

mornings for the preliminary rehearsals, with the stars following soon afterwards. It's at this time that Liebman starts moving from department to department, checking Starbuck, choral director Clay Warnick and others, on exactly what form each number is to assume. On Tuesdays, while the cast continues rehearsal, Liebman first gets together with Fox and costume designer Paul duPont. On Wednesdays, the numbers get more polishing, while Liebman, Caesar, Miss Coca and the writers first concentrate on setting the actual script for the specialty numbers. These are worked out in informal bull-sessions, in which the scripters take notes. They then type the dialog for the first time, which is turned over to secretaries for mimeographing. It's at this point that the cast first starts to memorize its lines.

Guests Lay Off Till Thursday

Guest star usually comes in Thursday mornings to huddle over his sketch (if one is to be used), while the cast, which on the previous day went to Eaves for costumes, returns for the final fittings. On Fridays, the singers get together with the dancers in the main studio for preliminary runthroughs of the entire numbers. Here is where the TV director, Hal Keith (an NBC staffer) comes over to sit in and get an idea of the production. Sets, meanwhile, are being trucked over to the theatre and set up, and Sanford is rehearsing the orch also at the theatre.

On Saturday mornings, at 9 o'clock, the entire production moves into the theatre for a full day of camera rehearsal. At this time, each number is run through from start to finish, with Liebman, Keith, technical director Heino Ripp, the video and audio engineers, cameramen, etc., collaborating on blocking out the camera angles. While Liebman works in the control booth with Keith and continues to set bits of business and suggest shots, it's Keith who is in control of the lenses. Through an intricate inter-communication setup, he breaks into each number repeatedly to have the cast repeat it so that he can realign his lenses. Throughout the process he and Ripp are making notes on their shooting scripts of exactly where each camera cut, dolly, and pan are to come. Individual camera movements are mapped out in relation to individual words in a song or sketch, to provide for the smoothest possible production.

Commercials, meanwhile, are being rehearsed in another NBC studio in Radio City, and are visible in a special monitor in the International's control booth. Final runthrough is usually finished at about 5:30 p. m., and the cast then gets its last half-hour break until after the show. Dress rehearsal, where the production is first staged as a complete unit, with the numbers in their correct order, starts at about 6. During the dress, Liebman, Fox, Starbuck and some of the other execs view the show on a receiver set up in a special room in the theatre lounge. Liebman, watching carefully, dictates notes to a secretary, for a final brushing up on such apparent trifles as a curtain being pulled seconds too soon, a stagehand getting in the picture, etc.

Following the dress, Liebman takes a seat on the stage, with the entire cast seated in the orchestra. He then runs through the notes he has dictated. This continues until about 8:40, when the cast goes back to the dressing-rooms and control booth and the other techni- Liebman and Keith return to the cians return to their positions. At 8:45, the studio audience starts ambling in and at 8:55, actor Carl Reiner steps out on the stage for the warmup and to introduce Caesar and Miss Coca.

At 8:59, in the control booth, Keith starts counting off the seconds via his intercom to his crew. He and Liebman take a second to wish each other good luck. At 8:59:55, Liebman cues Sanford. Then, at 9 on the nose, Sanford gives the downbeat, the slide spotlighting "Your Show of Shows" is flashed on the screen, and the show is on the air.

WEINTRAUB MAY TAKE FULL BALDWIN TIME

William Weintraub agency, which has set "The Faith Baldwin Show" for Maidenform Brassieres on a bi-weekly basis, may come in with another of its clients for the alternate shows. In the meanwhile it's exxpected ABC-TV will sustain the series, which will air Saturdays from 11-11:30 a.m., starting Jan. 20.

Show is a Jack Barry-Dan Enright production, in association with Geoffrey Jones. Miss Baldwin will narrate and Hollywood and Broadway stars will be featured. Nut is around $5,000 weekly.

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A Complete Film Art Service Is Available to You by Calling
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for
The news department performing the most distinguished service to its community
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National Association of Radio News Directors
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The news department providing the best television news programming of 1950

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WGN reaches more homes one or more times a week than any other Chicago station . . . AND by a sizable margin

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● In 1950, as well as 1949, the World Series provided the answer. You no longer need wonder. WGN-TV again leads all stations by a considerable margin.*

	WGN-TV %	Station B %	Station C %	Station D %
WEDNESDAY OCTOBER 4	14.7	9.6	4.7	4.1
THURSDAY OCTOBER 5	16.3	8.6	5.2	3.5
FRIDAY OCTOBER 6	12.4	8.8	7.5	2.5

*Videodex — October, 1950

Need we say more?

DUMONT
WGN-TV
CHANNEL 9 · CHICAGO
The Chicago Tribune Television Station

JAY C. FLIPPEN

"EARN YOUR VACATION"

C.B.S.

MANAGEMENT:

MUSIC CORPORATION OF AMERICA

Oldest Program

Continued from page 104

problem of the Marine Band. It furnished an outlet for the rendition of some of the excellent contemporary compositions which are continually submitted for the leader's opinion and use.

Only a small percentage of the music received can be used by the Marine Band but when the band receives music of exceptional quality with a band or symphonic arrangement the composer is notified and the composition is scheduled over the network program.

Launched Godfrey as Composer

NBC supplies an announcer for the program, and one of the first announcers was a young man by the name of Arthur Godfrey. Even in those days he was somewhat of a composer, with the result that the band introduced one of his earliest songs. It was entitled "The Potomac Moon" and Godfrey sang his song even as he "sings" today.

As a result of the association, Godfrey left many pleasant memories with the Marines who made up the band. He was capable of putting people at ease then, just as he does today. During a composition entitled "Worried Drummers," Godfrey was bothered because two of the drummers had to rush from one side of the stage to the other during the entire rendition. The tune was somewhat similar to a Spike Jones arrangement of today After the number was over, Godfrey remarked that he thought the drummers should have roller skates. To the amazement of all, 12 pair of roller skates were delivered to the Marine Band office within a few days.

Ken Banghart also announced for the Marine Band program for many years during the early period of his radio career.

Up until 1943, the "Dream Hour" program was presented without the aid of scripts. Prior to that time, NBC would send a staff announcer to the auditorium about a half-hour prior to air time. He would be given a list of requested music that the Marine Band had rehearsed during the week and between numbers the announcer adlibbed. This method proved to be very confusing at times. The announcer would select a number from his list and the bandsmen had to be ready to play any of the tunes which the announcer called off.

Programs occasionally ran short, but more often they ran over the allotted half hour and the concluding "The Star Spangled Banner" would have to be eliminated. In 1943 Master Sgt. Irving Filler prepared the first script for the program, and since then he has written all the programs. Filler has been with the band for 15 years, and his primary duty is pianist in the dance orchestra.

The production of the program is managed by T/Sgt. Eugene Kuhns, who plays trumpet and viola. In his spare time, Sgt. Kuhns also serves as Assistant Librarian and makes up music folios for the 85 bandsmen.

The "Dream Hour" program was not the first venture into radio by the Marine Band. On May 17, 1922, the "orchestra" went to the Naval Air Station at Anacostia and broadcast for one and a quarter-hours over NAA, the Naval experimental station. This is believed to be the first time an orchestra or band was ever heard over any radio station in the world.

Following the tradition of the Corps, the Marine Band achieved another "first" in 1946, when it became the first military musical organization to appear on television. Following this, the band had its own 13-week television program from the Wardham Park Hotel in Washington, D. C. At present it does not have a regularly scheduled television program, but the public's reaction to its first series of television shows may result in another "Dream Hour," this time on television.

In addition to the NBC program, the band also broadcasts weekly shows over the Mutual and the Continental FM System.

Television Review

STEVE ALLEN SHOW
With The Freshmen, guests
Producer: Marlo Lewis
Director: John Peyser
30 Mins., Mon.-thru-Fri., 7 p.m.
Sustaining
CBS-TV, from New York

CBS-TV has a fresh new video personality in Steve Allen, whom it brought in from the Coast to fill in the half-hour vacated by "The Stork Club," which has moved to 7:45. Allen, who created quite a stir on the Coast with his one-hour cross-the-board KNX airer and his summer replacement stints for a couple of network shows, is bound to make a secure niche for himself in network television.

Whether his new "Steve Allen Show" will provide that niche is another question. Show, for one thing, seems to have been slotted in the wrong time segment. It's an informal affair that hangs on Allen and his handling of variety guestars. As such, it's fine, but it would be better received and garner a larger audience were it programmed for a later hour.

Allen has a number of assets that make him excellent video-comic material. He's got a sharp sense of humor, a fine flair for adlibbing, an easy, relaxed delivery and a pleasant appearance. He moves easily and appears at home before the cameras. Show consists of Allen's monologs and interviews of guests, who also do their regular vaude turns. On show caught, guests were the Aurelio Bros., an aero team from the Biller Bros. circus, and singer Jane Harvey. Exchange with the Aurelio Bros. was extremely funny, due to some circumstances surrounding the brothers themselves.

Show has the barest outline of a script, is mostly off-the-cuff. One thing Allen should do, however, is extend his guests the courtesy of learning their names and something about their background. There were some embarrassing moments when Allen had to find out which circus they were with and where it was playing.

Only other permanent artists on the show are the Freshmen, a four-piece instrumental combo. Unit did a blues number on show caught, which would have been okay for a later hour but was rather noisy and out of place at dinnertime. Allen also plays piano, and accompanied Miss Harvey in her turn.

Show uses a single set, a sort of living room effect that is varied enough to suffice. Camera work on show caught was sloppy, failing to follow the acts in a coordinated manner. Once this is cleaned up, and a definite dinnertime pattern established, show should be one of the top informal early-evening segments on video. *Chan.*

Tele Followup

Jimmy Durante continues to appear as if he had been weaned on television. Comedian's third show on NBC-TV's Wednesday night series had him in a variety of sequences, some adopted from vaudeville routines, some new and obviously patterned for television, but all of them topnotch video fare.

Show was all Durante—Durante fighting with the cameramen, Durante surrounded by kids, Durante in a department store bit, Durante in a love scene with Luba Malina and Durante in his wild nitery bit with partner Eddie Jackson and drummer Jack Roth. All of it was fresh, all completely entertaining.

The Schnoz, while dominating the proceedings, has the ability to draw out the best in other performers. Miss Malina clicked solidly in her turn with Durante, "acting" and singing in the grand, uninhibited comic style.

Another sock and offbeat turn was that of Bill & Cora Baird's puppets. They had four of them doing a song-and-dance, and then one dummy did a duet with Durante, in which the latter advised the puppet on some facets of show-biz while the puppet performed. Durante also had a large number of juves on the show, all of them performing in professional manner.

No less important than his ever-present enthusiasm is Durante's ability to come up with strong new comic material with each show, especially new songs. While there was little doubt about Durante's ability to come on without repeating himself this last show dispelled any that did exist.

Evelyn-'Macbeth' Set For CBS' 'Sure as Fate'

CBS-TV's hour-long "Sure as Fate" suspense stanza will do Shakespeare's "Macbeth" Jan. 9, with Judith Evelyn starred. It will eschew the traditional costumes for an "indefinite" historical period.

Isabel Redmond and Peter Frye, who do the CBS-TV religioso "Lamp Unto My Feet," will produce and direct, respectively.

ERWIN-WASEY

TELEVISION RADIO

TELEVISION	RADIO
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and
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HOLIDAYS

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in
"HIDDEN TRUTH"
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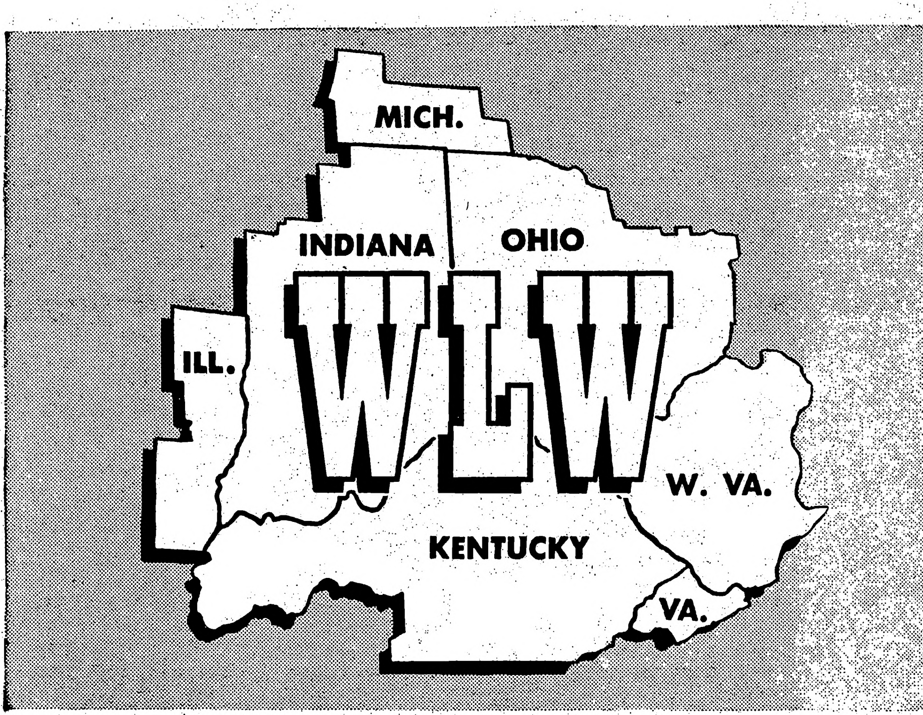

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CROSLEY BROADCASTING CORPORATION

On Eve of New Vistas

Continued from page 98

tion plan of 1945. We have a hard row to hoe before we can lift the freeze and approve new station construction.

We have practically concluded our hearing on the mileage spacing between stations, on the proposal to add 42 channels in the UHF, on allocation methods, and on a system of priorities designed for maximum television service to the nation. We have heard a lot of testimony on oscillator radiation interference, image interference and intermodulation interference. We can't let such interference degrade our television. We must consider to ready and able to exploit UHF-TV when it comes of age."

Ahead of us is a long hearing on specific allocations. We have received 200 counter-proposals to the Commission's plan and 300 comments on these 200 counter-proposals. It looks like a six-week or two-month hearing.

We will hear oral argument on the FCC Bar Association's contention that a predetermined allocation plan is illegal and that we ought to adopt a flexible allocation plan what extent we will need to allow for these in our allocation plans. Inter-mixing of the VHF and UHF and off-set carrier operation are other factors to be considered. The Commission has heard testimony on the Bell System's proposal to allocate the band 470-500 mc to multi-channel broad band common carrier mobile radio operation in lieu of television broadcasting. The Commission has also been brought up to date on the developments and potentialities of Stratovision.

The Commission has heard lengthy and spirited testimony from some of the nation's leading educators and educational broadcasting experts on requests for allocation of channels for noncommercial educational broadcasting. The educators have asked for one VHF channel in each of the 168 metropolitan centers and in each of the 46 major educational centers as a desirable principle of allocation. Other solutions such as shifting of channels, assignment of time to education by commercial stations or timesharing with commercial stations also are proposed. A total of 20% of the UHF channels are requested.

The demands of education in VHF television pose a difficult problem for the Commission. The solution to this dilemma will take some mighty hard thinking. We must weigh the scarcity of VHF channels with the thesis of the Joint Committee on Educational Television: "We maintain that unless educational institutions are permitted to engage in VHF television and thus develop technical programming experience, there is scant prospect that they will be that can be changed without rulemaking instead of a final plan.

When all these phases of our hearing are ended, all that remains will be for the Commission to come up with a decision. I don't suppose that can be done in less than six weeks or two months. Then, if the defense program permits, we would be ready to lift the freeze.

After the freeze, what? We already have 360 applications in the pending file. After the freeze is lifted the Commission will allow a reasonable period of time for the filing of new applications. This would be from 30 to 60 days. Then the Commission will begin processing applications. In most of the large cities, hearings will have to be held to choose among competing applicants. A grantee is permitted two months in which to start construction, six months more in which to complete. From this, it can be seen that, even if near normal conditions prevail, it is doubtful if any stations can go on the air before the first of the next year.

In May, one network organization furnished more network programs to the 17 one-station communities studied than did the other three networks combined. This situation would be considerably alleviated by the lifting of the freeze, but occurring as it does in television's infancy, it may have a serious and deleterious effect upon the long-range development of the art. Comments of interested parties have been filed and the matter is up for Commission study.

The new year will see us equipped with some interesting factual information on subscriber television. WOR-TV in November was granted a 30-day period in which to test the Skiatron Subscriber-Vision System. This system employs a punched decoder card by which the subscriber can unscramble the television signals at his set. No subscribers or fees were involved in this test. Zenith is in the midst of testing Phonevision. With this system the subscriber can tune in an unscrambled picture by calling his telephone company. During the test, which involves 300 receivers, the subscriber pays one dollar for each program. Zenith won a major victory when it succeeded in inducing Hollywood to release some first-run films for the 90-day experiment.

And then, there's theatre television. An important segment of the motion picture theatre industry wants special channels for the theatres. The Commission will have to hold a hearing to determine whether or not the relaying to the theatres could not be done satisfactorily by coaxial cable or wires rather than by radio relay or whether the service could not be conducted satisfactorily by common carriers. Fifty appearances have been filed for this hearing.

Warmest Greetings to
All My Friends

LOUELLA PARSONS

ON ABC
EVERY SUNDAY NIGHT
For
THE ANDREW JERGENS COMPANY

London More Selective In Legit Shopping

By CLEM HUMPHRIES

London.

A review of London's legit in 1950 shows almost a replica of the boxoffice barometer for the last couple of years—fair for surefire productions, but cloudy to wet for anything that does not come up to scratch. In fact, as the cost of living continues to rise steadily, audiences are getting more and more selective. There is now less money than ever to spare for entertainment, and the picture house takes its fair toll, with an increasing number of stay-at-homes content to draw their amusement from the radio and television. Considerable outlay having been expended on the latter, economy in other forms of relaxation has had to be exercised. Then there is the increasing number of get-rich-quick hopefuls who spend regular incomes, and leisure hours at home, in gambling on the football pools, making yet another rival to the live theatre.

Even with favorable climatic conditions (a cool, wet summer having succeeded 1949's almost non-stop heatwave) and the seasonal flock of overseas visitors, it was still only the top ranking stars and good shows that brought in the coin. There was a little boom at the opening of the fall season, with its new crop of productions, coinciding with the end of daylight saving time and all pretense of summer conditions. This did not last long, however, and the annual pre-Christmas slump came in unusually early, giving managements a headache, especially those with dubious chances, wondering if their wavering wares could be kept going long enough to cash in on the holiday season.

The tide of American domination of the London stage seems to have receded with the fading out of the two mammoth musicals, "Annie Get Your Gun" and "Oklahoma," after three years; the folding of "Brigadoon" after 18 months and the short-lived "Detective Story." Representing all three branches of show business recently were the lavishly mounted musical "Carousel," steadily in the money at Drury Lane; the topical comedy-drama, "Mr. Roberts," at the Coliseum, one of the hits of the year, and the brisk satirical revue, "Touch and Go," at the Prince of Wales, which folded just before the close of the year.

This season London has looked more to her own dramatists, and there is also an exceptional number of old favorites, so well presented that they more than justify their resuscitation. In addition there has been a higher proportion of contributions from France, the bulk of which have proved highly palatable to British taste, with the exception of "The Man With the Umbrella," by Louis Ducreux. The pick of these is undoubtedly Christopher Fry's translated version of Jean Anouilh's "Ring Around the Moon," an amusing satire, with "The Little Hut," starring Robert Morley, a close second, and "The Dish Ran Away" in broader and more farcical vein. The imported "Folies Bergere" at the Hippodrome and "Latin Quarter," starring Sylvie Claire, at the Casino, round out the French contingent. These brash, semi-nude shows are good value and a strong magnet for overseas tourists and provincial sightseers. The native farces, "Reluctant Heroes," "Will Any Gentleman?" and the Crazy Gang show, "Knights of Madness," have all raked in plenty of shekels.

Straight Plays Safest

Safest bets have been the straight plays, with R. C. Sherriff's "Home at Seven," starring Ralph Richardson, and the naval comedy, "Seagulls Over Sorrento," both knockouts from curtainrise, as was "To Dorothy, a Son," latest on the roster, an unusually flippant comedy from the erstwhile grim pen of Roy MacDougall (author of "The Gentle Gunman"), bringing added fame to Yolande Donlan and film star Richard Attenborough. "The Cocktail Party" duplicated its U. S. success here, and "The Holly and the Ivy" is another that has been a consistent winner. Fry's second full-length play, "Venus Observed," did turnaway business at the St. James until its run was curtailed due to its star, Laurence Olivier, having to fulfill film commitments. Second production under his management there was "Captain Carvallo," which has flourished more on the charm and drawing power of Diana Wynyard than on its intrinsic merits. Olivier's third sponsored piece was "Top of the Ladder," a jumbled, nightmarish treatise by Tyrone Guthrie, which had mixed reviews, but brought unstinted praise to film star John Mills in the exacting leading role. Jessie Royce Landis made a hit with "Larger Than Life," but failed in "Mrs. Inspector Jones."

Two political plays made strong impressions, "His Excellency," in which Eric Portman, best known for his film work, won further laurels, and "Party Manners," by Val Gielgud. This was tried out early in the year at the Embassy theatre, with no fanfare of trumpets, was twice broadcast, then telecast, then the fur began to fly. Attempts to prevent its TV repeat on the ground it maligned the government caused an uproar in the press and intervention in Parliament, with the result the show was brought into the West End and cashed in on its notoriety.

Seasoned dramatists like James Bridie and Terence Rattigan have not come up to their usual standard. The former's Scottish schoolmaster play, "Mr. Gillie," ran only a few months, and the latter's "Who is Sylvia?" proved a considerable disappointment and is hanging on solely on the author's reputation. W. Chetham Strode's "Background" did only so-so and Frederick Lonsdale's "The Way Things Go" ("The Day After Tomorrow" in the U.S.) reaped only a modest harvest. Jan de Hartog's two-character comedy, "The Four-Poster" did little but provide acting opportunities for film stars Dulcie Gray and Michael Denison and is in no way comparable with his earlier serious plays, "Death of a Rat" and "Skipper Next to God." Emlyn Williams has returned to the London fold, after 10 years, with "Accolade," a telling dramatic play, not for the squeamish but up to his masterly standard. No new author has manifested to challenge Fry as the playwright of the decade.

Revivals that have proved acceptable, despite their dating, are headed by "The Second Mrs. Tanqueray," which gave Eileen Herlie another chance to display her virtuosity, although older critics inevitably compared her with Mrs. Pat Campbell and gave grudging praise. Another Pinero comedy, "The Schoolmistress," had a brief run at the Saville after being revived at the Arts Theatre Club, as did Somerset Maugham's "Home and Beauty," which had such a good reception in this tiny house that it, too, moved, and is currently flourishing at the St. Martin's. "The Green Bay Tree," "Gas Light," "Rosmersholm" and "Journey's End" all had limited runs.

Shortest run was achieved by the polyglot episodic play, "The Trial," by Franz Kafka, which folded after three nights; C. B. Cochran's "The Ivory Tower," his first straight play for a decade, ran only 10 days; Harry Green's venture, "Don't Lose Your Head," survived two weeks, and the Lee Ephraim Offenbach musical, "Music at Midnight" lingered for only one. Others that ran for less than a month were "Always Afternoon," "The Purple Fig Tree," "Madame Tic Tac," "For Love or Money," "Mrs. Inspector Jones."

Most amazing protracted run is "Worm's Eye View," an amusing but undistinguished comedy of the Royal Air Force, written by ex-airman R. J. Delderfield and produced in 1944. It was brought to the West End and has more or less been running ever since but is ineligible for the claim being made for it that it has beaten Noel Coward's record run of 1,997 performances of "Blithe Spirit." Show originally folded at the Whitehall theatre after 500 performances, but when the two subsequent productions there failed, the "Worm" came back to renew its tenancy. This then was a revival and cannot count as a record-breaking consecutive run. The comedy has cleaned up over $1,400,000 and looks set, with heavy advance bookings, for an indefinite period.

Of the local musicals, Ivor Novello's "King's Rhapsody" is steadily in the lead, having done phenomenal business since its opening. Noel Coward's dramatic musical, "Ace of Clubs," settled down comfortably after a shaky start, and "Golden City," a colorful spectacle with a South African background, enjoyed a few months' prosperity. The latest offering, Emile Littler's "Dear Miss Phoebe," adapted from J. M. Barrie's "Quality Street," is proving a nostalgic draw for a sentimental public; and his "Blue For a Boy" has just opened at His Majesty's.

Outstanding performances of this season have been Eileen Herlie in "The Second Mrs. Tanqueray," Eric Portman in "His Excellency," Ralph Richardson in "Home at Seven," Betty Paul in "The Dish Ran Away," John Mills in "Top of the Ladder," Yolande Donlan in "To Dorothy, a Son," Tyrone Power and Jackie Cooper in "Mr. Roberts" and Joan Tetzel in "Little Hut."

The Old Vic had a more prosperous season than last year, with company headed by Michael Redgrave and Angela Baddeley, and has now settled down, with different stars, in its old home, rebuilt after destruction by bombs 10 years ago.

The half-dozen small private theatre clubs are still flourishing mainly with old classics and otherwise banned plays, giving training ground for young artists and scope for new dramatists.

On the whole the theatre of 1950 has been in more popular demand than the previous year, with managers and backers keeping their fingers crossed and hoping for an even bigger up-surge of patronage during the coming year. The main magnet will be the Festival of Britain, which it is anticipated will either prove a gold mine or the biggest flop on record, but with no definite signs as to which way the wind will blow.

Many Upsetting Film Problems Fading In Britain, But Tax, Prod. Still Plagues

By HAROLD MYERS

London.

Many of the nagging problems that have irritated the British motion picture industry in the postwar years are gradually disappearing. Only the excessive rate of entertainments tax and the continued slump in production remain as burning questions; and these are being treated as allied subjects.

Over the past year as a whole, boxoffice grosses have continued to reflect the prosperity in Britain. Full employment throughout the country has cut out the depression black spots which marred the picture in prewar days. Any dent on receipts nowadays is blamed on TV, and it is an undisputed fact that in the two regions serviced by video, London and Birmingham, the boxoffice has been hardest hit. But the decline here has been substantially less than the prophets of gloom forecast a few years back.

Over-riding all the political questions of the day has been the universal recognition by the industry of the need to strengthen the boxoffice. Concentrate on getting the "missing millions" into theatres, and the everyday trade problems can be taken in stride—that's the cry. That has been the focal point of the biggest-ever campaign launched in Britain. It is being conducted by a united Anglo-American industry with energy and conviction. The slogan "Let's Go to the Pictures" is being used in all advertising and publicity, and plans are being laid for a comprehensive exploitation campaign on a country-wide basis. One of the most interesting aspects is the possibility of harnessing TV to the campaign, thus transforming a potential enemy into a powerful friendly force. The suggestion that TV time should be given weekly to a composite trailer of West End pre-releases and general releases is now under consideration, and if agreement can be reached on details, it may become operative in a short while.

But while the industry has agreed on this slogan, it may well give serious thought to another: "Save us from our friends." The "friends" in the case are the British Labor Government, which has been meddling in trade affairs since it came into power in 1945. For five years the British film industry has endured Socialist planning. It started to plan in the lush days, and has continued its planning through one crisis to the next. Now, despite all the government's expenditure of time and energy, British film production has reached a state of perpetual depression, with the bulk of studio space continuously idle, and artists and technicians facing permanent unemployment.

The economic facts of British film production have been explained to Harold Wilson, the Board of Trade prez and chief architect of government planning for the motion picture industry. They are, simply, that it is more or less impossible to get out of the red, so long as the admission tax continues to snaffle 38% of the gross receipts. The domestic market (4,700 theatres) is far too small to be able to withstand a toll of that size, and the American market rarely yields enough to make up the difference between profit and loss.

The iniquity—as well as the enormity—of the admission tax has been brought home to Harold Wilson and other ministers often enough. Last year, they were moved to make their first concession, and as a temporary expedient introduced the Eady Plan, under which the merest fraction of the duty finds its way back into the pockets of the producers. In a full year, the scheme cannot yield much more than £1,000,000, a sum totally inadequate to bridge the gap. The producers were asking for three and four times that figure. They will go cap in hand to the government again this year, but cannot expect much more than a sympathetic hearing. The rearmament program is leading to increased taxation, and candidates for relief are well prepared for a thumbs-down.

Undeterred by all the setbacks of the past years, Wilson like Britain's radio entertainer, Wilfred Pickles, is still prepared to "have a go." And this time he intends to have a go in a big way. This time he will not be content to tell the industry what to do. He's going to do it himself. With his £6,000,000 Films Bank as a nucleus, the government is moving into production and distribution. Studios are to be compulsorily acquired and made available at economic rents to up-and-coming talent, and the resultant product will find an outlet through the State renting organization. It's a nice setup for some of the unions that have been thinking along these lines, but not much consolation to British producers who've kept British films going through good times and bad.

Although the production slump shows no signs of easing, there have been a surprising number of above average pictures which have done exceptionally well at home. But the number of new pix planned is on the decline, and the average can only be maintained by increased Hollywood participation either by direct or co-production. In both directions there is an upward swing of activity.

The Rank group, which has dropped out of the running in direct production, is now only interested in co-production ventures. It came out very nicely in its deal with Paramount on "Trio" and is now working on a successor. Following the same pattern it has made a 50-50 deal with Universal-International and "Song of Norway" will be lensed under this joint banner. In other respects, since the completion of "Highly Dangerous," its interest in production is limited to providing facilities for indies, who can get 70% of their production coin on the strength of a Rank distribution contract.

With the incentives offered in the Anglo-American monetary pact, a bigger investment is foreshadowed in U. S. production in Britain, as this is reckoned to be the simplest way of unfreezing blocked pounds. All the majors are in the field, and the overall expenditure should top previous years by a substantial margin.

Hollywood's Advance Lineup

An advance analysis of Hollywood's lineup for Britain looks something like this: Metro, which showed the "Miniver" sequel, has lensed another "Bulldog Drummond" feature and is planning to put "Ivanhoe" in work soon. Twentieth-Fox, with "Night and the City," "The Black Rose" and "The Mudlark" to its credit, followed up with "No Highway," and has a continuous program yet to come. Warner Bros.' contribution last year was "Captain Horatio Hornblower" and is expected to reenter the field next year with "Master of Ballantrae." Columbia has nothing planned so far. RKO is deciding what should follow its joint effort with Disney of "Treasure Island" but has bought distribution rights to "White Heather." Paramount and UI, of course, have their deals with Rank.

As British screen musicals so rarely make the grade, the three-way production of "Happy Go Lovely" is being awaited with unusual anticipation. This Technicolor starrer for Vera-Ellen, Cesar Romero and David Niven was financed in equal parts by Associated British Picture Corp., Marcel Helman and N. Peter Rathvon, and Bruce Humberstone was brought from Hollywood as director. It also indicates the ABPC leaning towards co-production, and it will shortly be involved in new deals with Monogram.

Although Alexander Korda's two co-production efforts, "Gone to Earth," with David O. Selznick, and "The Elusive Pimpernel," with Sam Goldwyn, have not received a warm reception at home, a number of productions under his banner have been outstanding clickers. "Seven Days to Noon," "State Secret" and "Odette" have been doing outstanding biz and should make an impression on the American market. From the Rank group, too, there have been a few winners like Ealing's "The Blue Lamp" and Jay Lewis' "Morning Departure," and these are also expected to chalk up substantial U. S. grosses.

Unless the international scene clouds the horizon, 1951 should be a bumper year for the entertainment industry. The Festival of Britain is expected to lure an unprecedented amount of tourist trade. The dollars, the francs, the kroners and the guilders should swell the boxoffice.

Ex-Quiz Kid

In an algebra class at Brooklyn Tilden High School (my former employer) the teacher filled up seven blackboards of equations, crossed out here, added figures there, explaining his reasoning as he went along. The class sat there spellbound by the teacher's omniscience. He finally reached the last line of the last blackboard and announced with deep intellectual satisfaction:

"So we come to the inevitable conclusion that 'X O'."

And the class dope pipes up: "Gee! All that work for nothing!" *Sam Levenson.*

France's Amusements Singing the Blues, 3,020,000 Tourists Help Balance Trade

By MAXIME DE BEIX

Paris.

The current feeling in France can be described in three words: singing the blues. This blanket statement applies also to show biz. for Yanks operating here as well as for localites. Politics, economics, spiraling cost of living and trade conditions and regulations are all combining to make it a cockeyed world.

The only two redeeming features last year were the tremendous influx of money brought by tourists, many of whom were proceeding to Rome for Holy Year. The year 1929, an alltime high, brought 1,900,000 of them, and 1938 only 1,000,000. •But last year's 3,020,000 tourists, of which 260,000 were Americans, brought to France $350,000,000. It paid for 80% of the deficient French balance of trade. If all goes well, by 1952, 4,500,000 tourists will permit the French to watch happily their trade accounts internationally balanced. Incidentally, these tourists have helped plug U. S. forms of entertainment. Also provincial restaurants and hotels are getting increasingly conscious of the foreign tourist.

Best plug for tourism was, of course, the Economic Cooperation Administration. Even if it failed in its public relations job here, though the "Voice of America" radio program gets increased audiences, it is issuing excellent information on tourism.

French legit has considerably depreciated from the days when producers were willing to spend on big new productions. Paul Derval, of the "Folies Bergere;" Henri Varna, of the Casino de Paris and Mogador and Maurice Lehman, of the Chatelet and Empire, are keeping on their shows till they get threadbare. They trade on the name of the theatre as much as on the offering.

Some plays are still on, that have clicked in former years, such as "Petite Hutte" at Leon Benoit Deutsch's Nouveautes, which bids fair to become as permanent a Paris fixture as the Obelisk. Henri Bernstein has mounted his "Victor" in an exemplary manner. Jacques Deval's "Road to Samarkand," at the Renaissance, is an international stage and screen bet. The Jean Louis Barrault shows at Simone Volterra's Marigny are neatly done. But these are something exceptional. Most of the French legit is now produced on shoestrings by more or less cooperative companies. Nor are operators willing to spend much money on improving their houses, many of them mere firetraps, as long as the fire department does not clamp down on them for some safety breach.

American shows in Paris have been of two kinds: those adapted and those done in the original. Albert Willemetz's adaptation of Irving Berlin's "Annie Get Your Gun," at the Chatelet, is folding (at this writing). Marcel Achard's translation of "Harvey" is doing fair at Simone Berriau's Antoine. "Streetcar" closed at the Edouard VII despite the draw of Arletty, now starring in the revue of the Empire. "All My Sons" flopped at Andre Brule's Madeleine, despite nice production.

In English, Orson Welles produced and acted in English his own "Unthinking Lobster," which Paris refused to swallow, at the Edouard VII. Ann Garlett and K. Kovitsek have turned the Theatre de l'Humour into the American Theatre in Paris, producing "Knickerbocker Holiday." Also the American Students Art Center helps to keep thesping going with such productions as "Liliom" in English, and GBS's "Arms and the Man," very commendably done with limited means. Claude Dauphin is doing "Mr. Roberts."

French material fit for export has been, of late, few and far between. Apart from Jacques Deval's "Samarkand," Rene Barillet's "Amazing Adele" did not do as well abroad as on the home pitch. "Little Hut" clicked abroad.

Altogether there has been a comparative dearth of internationally useable material, and show biz has evidenced a marked tendency to cater mostly to local taste.

U. S. Vaude Popular

American vaude acts can still find an outlet in France. But mostly in niteries, spearheaded by Pierre Louis Guerin's Lido. The shows produced there by Rene Fraday (and Guerin) employ more American talent and pay more salaries (half in dollars) than the rest of France put together. The results tell the story, with the Lido a must for visitors, and dragging to the Champs Elysees what business used to be Montmartre's monopoly. Carrie Finnell, the Bernard Bros., Step Bros., and many others have taken the place held there previously by Chaz Chase and Harrison and Fisher. Besides the Lido, Guerin has also taken over the Baccara, to be reopened sometime next season, as he will reopen the remodelled Ambassadeurs restaurant. The newly reopened Club des Champs Elysees it not doing so well, but its landlord's own restaurant, Club de Paris, is the most popular nite eatery for all in showbiz. Most boites in Paris are just featuring one or two acts, but Frede Carroll's, with Dany Dauberson or Eartha Kitt, is packing them. Carrere, near the George V, is still the plushiest spot, with Maurice Carrere in U. S. to try and open a room there. Also in the Champs Elysees section the lavender Carrousel has an amusing revue.

Montmartre is on the downgrade. Besides the $10 wine must, highly taxable, operators there have taken to nipping customers an extra $1.15 for admission, on which they pay the minimum (legit) tax. Bal Tabarin is not the same since the death of both Pierre Dubout and Pierre Sandrini, vet showmen. Close by, Eve, Naturistes and the much touted and recently opened Nouvelle Eve, operated by Rene Bardy, lure the show-seekers. Specialties such as lesbie Moune's, or Tony's lavender Butterfly, as well as the coarser Mere Arthur, draw other tourists. Tonton's Liberty bar offers an amusing lavender show-while-you-dine evening. It is now also housing a luncheon club headed by Colette, for writers, artists and critics.

On top of the hill, those who like to hear blue material get it during dinner at Barde and just opposite at Lady Patachou, who is a sock entertainer in her joint even if her vaude attempt did not come up to Maurice Chevalier's expectations.

The only important straight vaude house in Paris is vet showman Mitty Goldin's ABC. With his associate M. Ledoux, he also has the miniature Capucines theatre for comedies and revues. The ABC is a must for all visiting vaude talent. Rolly Rolls and The Peter Sisters used it as a Paris beachhead. Other vaude spots, about 10 of them, are just nabes. Goldin tried a small revue in his ABC and promptly returned to vaude.

Only visiting American act in the top bracket this year was Hildegarde, who, despite what almost everyone told her, insisted on putting her one woman show at the Theatre des Champs Elysees. And she made the grade. Maurice Chevalier put on his own one-man show at the Varieties.

Mass American shows in Paris all came under Pierre Louis Guerin's aegis, to play M. Michaelis' Palais des Sports. The "Rollerskating Vanities," the "Aquaparade," and "Holiday on Ice" all scored heavily.

Americans scouting here for vaude talent have seen little of interest, apart from Darvas and Julia, signed by Lou Walters for his N. Y. Latin Quarter.

Ballet's Development

One branch of showbiz that has considerably developed is ballet. They used to be mostly restricted to the opera in France, with no private individual foolish enough to face a practically certain loss. The Opera sent its company on tours, which have done extremely well. In South America with Tamara Toumanova as guest star and Micheline Bardin as French ballerina headliner, they were enthusiastically received. The Roland Petit ballet, with Zizi Jeanmaire and Colette (Legs) Marchand, have made Broadway. Yvette Chauvire can draw capacity in Paris at any time. U. S. companies included Marquis de Cuevas, who scored with Marjorie Tallchief, Rosella Hightower, Andre Eglevsky and George Skibine. Also, the Ruth Page ballet, which flopped, and Martha Graham, who stopped her show soon after the opening due to an injury. Luckily, the State Dept.-sponsored Lucia Chase company, as the American "National" Ballet, showed Paris that American terping was worth watching, and got a terrific reception, as could be anticipated after U. S. Ambassador David Bruce's fine pressagenting job. Carmen Amaya and Katherine Dunham also played to lush business.

Besides the Opera, and the Comique, ballets in Paris are done at the Marigny by Roland Petit when Jean Louis Barrault is not using it for comedies, or at the government-owned 3,000-seater Palais de Chaillot, but mostly at Herve Dugardin's plush Theatre des Champs Elysees.

French Film Production

French film production, about 100 pix a year, more or less, is made by 200 registered producers, most of whom are inactive. It ensnares about $15,-20,000,000 yearly, but is made, pic after pic, without any definite overall production plan. So that the total French production, spending about half what a Hollywood major would, is not at all equipped to compete with it on the selling plan, any more than on production. Attempts at cooperative selling by Uni Films in Germany have not produced anything but aspirin, and Unifrance Film, though it has a government subsidy, is trying to get the U. S. Souvaine group to raise the necessary dust to distribute French product in U. S. Most of this talk of raising capital is meant to cover losses incurred in other branches, such as theatre operations or financing such pix as "Alice in Wonderland," which cost the French taxpayers the best part of a million.

The basic fact is that there are hardly half a dozen pictures a year that could be played in U. S. without losing money. Another basic trouble with French production is that producers here are mostly promoters and have gathered their cut before even the picture starts rolling.

Another difficulty is that the French picture business is, like everything else here, a football for politicians. And this reacts strongly on American interests. Because French films have little international draw, and are amateurishly sold, the French film workers are propagandized by the Reds, who clamor "French pictures for French screens" meaning "Out with Hollywood product." The only time they want Hollywood to send some is to use as a lure for the film festivals, of which they are fond.

The French press, under Red pressure, has conducted vicious and misleading campaigns against American pictures. Even conservative papers like Figaro have been, through fear of violent reprisals, compelled to dance to red pipers music. Riots compelled the curtailing of the showings of "Iron Curtain" 20th-Fox, and the release of Metro's "Conspirator" brought its exhibs similar red threats. However, U. S. outposts carry on in the face of increasing difficulties due to intensified Communist pressure and higher costs, including a tilt in salaries made necessary by the spiraling cost of living.

Soviet pix are shown in a few houses with fellow-traveler patronage.

Practically the only French picture produced this year likely to be worth importing in U. S., is Robert Dorfman's "Justice Is Done." Last year's locally smash quickie, "Jour de Fete," may get a U. S. release under Borrah Minevitch's aegis. Jean Cocteau's latest, "Orpheus," is sure to hit some arty sureseater statewise.

Radio Unlikely to Shift

Radio in France, for political reasons, is not likely to shift from its present status of non-commercial government monopoly endowed with an appropriation. This prevents its head, Wladimir Porche, from spending much on programs, and he has to curtail foreign broadcasts on account of shortage of money. Such as it is, it is fairly satisfactory to French audiences. Equipment is better than programs, the Paris shows being retransmitted through provincial airers. A new one is building in Caen for the benefit of Normandy.

The opposition, commercial, is mostly Radio Luxembourg, aired from beyond the border from Paris platters. It is managed by Louis Merlin and, thanks to a Lever Bros. (Lux soap) sponsorship, can hire talent of such caliber as Yehudi Menuhin. Such is the red tape of the Exchange Control that it had to increase its Luxembourg capitalization to raise money to pay its broadcasting station expenses, while loaded with francs in Paris which it could not transfer. Other over-the-border commercial stations are Radio Monaco and Radio Andorra.

Besides radio, Porche is also in charge of French (also non-commercial) video, which is run under him by Jean Luc on an appropriation Porche has to squeeze out of his radio budget. There are currently about 20,000 sets in France, and set manufacturers are doing some combined publicity to plug sales. Airings are limited to about four hours daily. They are switching from the 500 definition band to 819, which will be used exclusively after 1952.

Technically, French TV is fine. All it is lacking to forge ahead is freedom to go commercial which would bring the necessary money.

Picture producers refuse to supply TV with features. But exhibs have taken the initiative, and the Cinema Madeleine has recently been equipped with Andre Debrie equipment to throw fast developed news on 16m film on the theatre screen.

Musicians in Paris are not happy: tooter's salaries are not keeping up with the HCL, and there are plenty of unemployed. Even without a Petrillo, the French union is working efficiently. But the field is small. Hotels don't use name bands. A pit orchestra strike at the Opera evidenced the difficulties for the public. Rules for broadcasting shows and recordings or TV are not yet quite defined.

Ballyhoo Can Sell Films; It Cannot Make Them

By TOM O'BRIEN
(Member of Parliament)

London.

If ballyhoo could make films, the unions in Britain concerned with film production would have achieved a miracle greater than the separation of the waters that led Moses into the Promised Land. For years we have campaigned for the establishment of a British film industry. We succeeded in establishing a good one, and the irony of it all is that many of those who strove hard for its creation are now substantial contributing factors toward its demise.

Hardly any section of British film production can escape some kind of responsibility for the present tragic plight in which we find ourselves. Ballyhoo may sell films; it cannot make them. With certain definite exceptions, it appears to me that many of my own colleagues and others involved in British film production seem to believe that the one great remedy for our present ills is still ballyhoo.

We have carted our grievances from conference to conference over the years. I doubt if there is any union in the British trade union movement that has a reputation as the unions in the film industry in Britain for "deputationitis." We have passed enough resolutions and circulated literature sufficient to paper the walls of the Empire State Building. We have denounced J. Arthur Rank as monopolistic; Alexander Korda as a man of extravagance; we have clamored for financial support for independent film producers; we have had inquiries into the costs of production and for the structure of the industry as a whole. We have denounced and damned everybody in the industry and, at the end, we find ourselves almost without one.

Some sections of the industry have so damned and denounced the people that are in it, and challenged its financial structure, that they have driven away, almost in terror, the few financiers, industrialists and others who are prepared to put their money into it. The ballyhoo of some of the unions that is just being ventilated on a sickened public will have the effect of driving the support of the Government away from the industry.

The British taxpayer will never permit his money to be used to maintain an upperclass of trade unionists, enjoying conditions considerably at variance with conditions in comparative occupations. It occurs to me, reading the vast literature on this subject, that no one has the courage to grasp the nettle.

'No Remedy of Our Own'

I have foretold, ad nauseum, what would happen to British film production with uncanny accuracy, and when I say that there is no remedy of our own making to save the British film industry, I may bring upon my head the howls of those who ought to know better.

Unless the Government gives further financial aid to production, and American companies spend some of their frozen assets over here in making films, there will be an end of the British film-producing industry. This is the worst thing that could happen to the Americans. It must not happen, for reasons that I cannot at this stage go into. The time has come when brains must take over ballyhoo.

I again plead for the maximum of cooperation, despite fundamental competitive conflicts between all sections of the American industry and our own. At a time when we should be using our intelligence in the calmness of the backroom working out remedies, persuading our friends and even our enemies to assist in our recovery, what do some do? They release once more into the highways and byways the pauperism that has bedevilled us and parade to the entire world the poverty of the industry. This is truly madness.

When I see thousands of men and women whom I have known, and have worked in the film studios for years and have devoted their entire lives to show business, thrown on the scrap heap, I feel that these boys, in the main, have been victims of propaganda in all its forms. Whereas if the last few years had been devoted to intelligent planning by all concerned in the British and American industries, there would be a far different and brighter story to tell.

INDIANS GROWING MORE ENTERTAINMENT-MINDED

By N. V. ESWAR

Madras.

Generally speaking, while Indians by nature are entertainment loving, it cannot be said that they go in a big way for organized and commercialized entertainment of any sort. Against this general background it may be said that India took one more step towards organized commercial entertainment in 1950, though financially it was not a momentous year in terms of net returns.

While general turnover during the year has been well nigh 50% over the 1949 level, the upward trend in production costs and overhead kept the profit margin to the barest proportions. Considered thus from the point of profit angle alone, one would be alarmed at the deterioration that set in in 1950. But for the upward trend in more and more numbers of people getting entertainment-minded, it would have been absolutely impossible to maintain the units at any level.

The most marked improvement has been in the film world. The volume of business during 1950 was well over 50% of the 1949 level, especially in foreign film business. Indian film business more or less remained static at the old level, though there were some silver linings here and there. The overall aspect in Indian film world was initially very gloomy. Many predicted a toppling down of the whole structure at the beginning of the last year itself. That it continued to hold the fabric together is really a creditable achievement.

25% Production Dip

Production of films dropped down by nearly 25% from the 1949 figure. All told India produced a little less than 200 films in 1950 as against 280 odd produced in the year before. There has been a general production slump in all the production centers. Bombay, Calcutta and Madras. The announced products in South India made a staggering list. But due to financial and other difficulties a good number of pictures still continue to be under the production stage. The output from Calcutta Studios narrowed down considerably. The slump was visible in Bombay also. But the highly commercialized film industry in Bombay kept up an appearance of well-being and though there was a downward trend in production activity and earning capacity of pictures turned out, Bombay maintained the appearance that there has been nothing wrong with the industry there.

Generally, the staying power of an Indian film was more or less 16 weeks on an average. During the past year this average narrowed down very dangerously to three weeks at the most. This might be due to the fact that filmgoers in India have become selective and patronize only such films as they think are good. The result has been that many exhibitors in metropolitan and suburban areas had to rush among distributors, both Indian and foreign, within a week or two after they had started a first run Indian product. This may partly explain the upward swing in foreign film business during 1950. Nevertheless there were two or three films that kept the old grade and are still running in Bombay since their release in the early part of 1950. Shantaram's "Dahe," Sohrab Modi's "Sheesh Mahal" in Hindi and Madras Gemini Studios, Hindi version of Tamil pictures based on "Corsican Brothers" and titled "Nishan" are still with Bombay audiences.

A discernible trend in production values has set in during the last year. South Indian films have been cutting out old and vulgar comic situations and have started coming out in cleaner garb. Of course the accent is on story value. Bombay on the other hand is trying a hand at the purely escapist type of films that come out of Hollywood. Pictures like "Ek Thi Larki," "Hanste Ansu" and "Patanga" without much of a story or theme compare very favorably with Hollywood products. And the fact that these pictures had very good reception perhaps indicates that the taste created by foreign products in Indian audience is beginning to bear fruit. Films coming out of Calcutta Studios are somewhat serious and concern themselves with the purely social and political aspect of life.

An outstanding event of the last year has been the production of a picture in Technicolor. Picture produced by Mehboob is still at the production stage and will be only a 1951 release. The trend among South Indian producers of turning out Hindi versions of their successful Tamil pictures is also spreading apace. At the close of the year there are three Hindi versions being turned out in Madras studios.

Among foreign films, the standouts have been "Joan of Arc," "Musketeers" and "Samson and Delilah." While a lesser number of other pictures also put up landmarks in the exhibition world, these are the pictures that will continue to stick in memory. After "Hamlet," these three pictures showed that earning capacity of films is quite unlimited. They beat each other's records, and even in some instances record collections on Indian films were beaten hollow.

In the world of drama there was an upswing in the Madras sector. At the beginning of the year it appeared as though the stage would vanish from Madras.' But with the formation of the Drama Council acitvity spurted again and the stage continued on in the city, while a number of amateur parties entertained the Mofussil population. Their ranks were also joined by three erstwhile cinemactors who formed their own dramatic parties. The Little theatre movement in Bombay and Delhi also showed considerably, while Calcutta still kept its six or seven legit theatres running continuously throughout the year.

With the setting up of two more broadcasting stations in South India, and a factory for the manufacture of radio components, radio took one more forward step during the year under review. The increase in the ownership of radio receiving sets in homes was a little over 20%. Towards the last weeks of 1950, the government had removed most of the restrictions that existed over the supply of energy for domestic use and requests for home connections. This resulted in a sudden spurt in the purchase of radio receiving sets by those who had wanted to own radios of their own but could not do so for want of electricity at home. Though this is one factor, there is also the other that more and more Indians have come to think the radio as part of a normal house.

Another feature in radio world is the active functioning of Radio Goa as a commercial radio station. Majority of customers for this station are film producers, but other commerical products are also actively using the station, with the result that towards the end of the year there has been a felt demand for another station. An experiment is being made to start a commercial radio in Bangalore. Also the Government of India has been approached for setting apart a percentage of All India Radio's time for commercial advertisements. Currently there is no indication this request would be acceded to. At the same time it is noteworthy that Radio Ceylon has started airing commercials over its network.

German-Austrian Film Unions Agree on Prod.

Vienna.

A gentlemen's agreement between the German and Austrian film artists unions is being described here as the first step toward the return to normal conditions. Chief point of settlement is that no more working permits will be necessary under reciprocal setup.

So-called German-Austrian coproductions should comprise 50% of total product in each country. It was additionally agreed upon, however, that it was not necessary to hold to that exact figure in each particular case.

British Film Union Exec Favors International Co-op in Pix Prod., Not 'World Domination' by the U. S.

By GEORGE H. ELVIN

(General Secretary, Assn. of Cinematograph & Allied Technicians)

London.

When VARIETY was founded 45 years ago, the film industries of the world were quietly developing. They were still relatively small at the outbreak of the first World War, some nine years later, but history will record that the film production industry in Gr. Britain was as flourishing then as in any other country. While films played a small part in Britain's war effort, commercial development was put aside for more important things. America, which did not come into the war till some three years later, was able to continue developing its own production which resulted, by the time the war ended, in Great Britain no longer being among the leaders.

George H. Elvin

Subsequent developments were so rapid that the British film industry practically died, and only protective legislation by the British government enabled Brfitish films to get even a small share of British screen time.

That may be ancient history, but what would America's reaction have been had the position been reversed? And if, through its war effort, its film industry had been virtually driven out of existence and British films had obtained such a grip on foreign markets that American pictures were unable to get a fair showing? I am sure that not only the American film industry but the American government would have taken action at least as strong as was taken in Britain.

What would Hollywood say if its films were kept off the screens because 72% of all feature films shown throughout the world were, instead of U. S. product, the product of another country?

That is the problem which we have to face. While our two countries are in many respects drawing closer together, it ill becomes Hollywood to defend bitterly its right to exploit the screens of the world.

I am an internationalist, and by that I mean I want international co-operation, not international domination of a powerful interest over smaller one. I hold the view that every country should have the rights to express its own views and its own culture on the screen in exactly the same way as it has its own literature and other heritages depicting all that is best of its own way of life, and portraying its own special national characteristics. In the same way as this country has given Shakespeare and Dickens to the world, so I believe it can make an equally effective contribution through its own films. It ill behooves Hollywood or any other film industry to stop us from doing this. As a distinguished British film critic has said, "To be international in appeal a film must have its roots in its own soil."

British companies cannot make American films any more than American companies can make British films. The record of American companies over here proves this.

Since 1919, when Paramount converted an old powerhouse into a film studio at Islington to prove, so it was said, that it was impossible to make films in this country, the American excursions into film production here have, with few exceptions, been notable failures. Films have been neither British nor American. They have just been bad.

In recent times they have been produced by or on behalf of American companies as a means of exporting their frozen currency under the Wilson-Johnston agreement. A dozen or so such films have been completed since the first agreement was signed. They have all had an American script, an American producer, an American director and one or more American stars. In some cases, other Americans have also been employed. Only one of the films so far released has made a big mark on the film-going public. The rest have been neither a credit to the American producer nor to the British film production industry.

Hybrids

Even if the exception arises, it has defeats which would never appear in a genuine British production. The much boosted "Mudlark," for example, while competently made and distinguished particularly by a brilliant acting performance by a leading British star, Alec Guinness, and brilliant photography by the Anglo-French cameraman, Georges Perinal, seeks to put history on the screen which, if believed, would make certain that every schoolboy failed his history examination. Not only does it make out the conservative Disraeli to be a great liberal reformer but, even more grievously, it insults the Royal Family by giving the impression that Queen Victoria's Windsor household was run by a drunken Scotsman. What would Americans say if a Britisher came over to Hollywood, imported a British director, producer and star, and made, for example, a film depicting the late President Roosevelt's household as being run by an inebriate southerner?

Hollywood producers should shed themselves of the thought they are rendering some outstanding service to some other country's film production by making films in that country.

Only a few months ago a distinguished American producer told me prior to returning home after making a film here: "Mr. Elvin, you should be grateful to us. We have now proved that good films can be made in your country." I did not have the heart to tell him that both "The Third Man" and "The Blue Lamp" were showing in London at the time.

Labor Issue

There is very heavy unemployment in the British film industry. Naturally the members of my union who are unemployed, and members of other unions, want work. But they want more than jobs; they want useful employment on films which should be both a credit to them and to their country's film industry.

They do not like quotas and other protective forms of legislation, but as long as powerful interests wield the big stick, then we shall continue to demand adequate protection in any form.

It is well-known that American producers and their friends, that is, the cinema-owners and distributors, who prefer to show American films because they thereby avoid the risks of production and make bigger and surer profits, were responsible for pressure on the British government to reduce the quota recently from 40% to 30%. it is equally true that the same people, by their trading practices, perpetuate the myth that film production does not pay. The trouble is that it does pay, but it pays the wrong people; not the producer but the cinema-owner and distributor, who, in this country, is largely one and the same person.

Neither I nor my union seek to build barriers to divide the American and British industries. But they must remain until outlooks and policies change. It is my hope that, within the coming year, both countries will realize that it is in the long-term interest of them both that each shall have a healthy independent production industry. We want genuine cooperation, not fratricide.

Scots Get More Yank-Conscious

By GORDON IRVING

Glasgow.

Scotland has become "American-conscious." As more name stars from the States arrive to play in vaudeville in Glasgow and Edinburgh, it's becoming increasingly obvious that their prestige value is on the up with the hard, normally dour Scot variety follower.

Big welcomes have been given to most American artists during 1950. Nellie Lutcher made two appearances, headlining at the Empire theatre, Glasgow, twice within a period of weeks. She played to capacity biz, pleasing her many followers here.

One of the most pleasing U. S. acts during the 12 months was that of filmsters Larry Parks and Betty Garrett. They staged a delightful song-and-dance act which got raves.

Bud Abbott and Lou Costello, complete with family entourage, took Glasgow by storm with a well-publicized arrival, but on stage they did not score so strongly, except with ardent fans. Their too-familiar material was criticized. But they played to good biz.

Dorothy Lamour did nicely, engaging in a strenuous personal appearance tour, opening fetes and visting hospitals. She left Scots with memories of a charming personality.

Return dates were played by Allan Jones (a big favorite in Scotland) and the Deep River Boys. Vic Hyde also went over big.

Grand old man of music-hall, Sir Harry Lauder, died in February at his Lanarkshire mansion, after being bedded for several months. His death robbed the world stage of a unique personality. Many American artists knew him well; they were always welcome at his Lauder Hall home. He lies buried in Hamilton cemetery, beside the coal pits where he worked as a boy.

During the year two leading Scottish artists, comedian Alec Finlay and kilted singer Robert Wilson, made an eight-week tour of Canada and the U. S., playing largely to Scottish clan audiences and at Manhattan Center, N. Y. They clicked strongly; Finlay is set for a return tour in 1951. Harry Gordon, No. 1 Scot comic, will also make a repeat visit to America in fall of 1951.

Young comedians continue to grow in stature in Scotland. Jimmy Logan still has the lead of this group, with a radio series giving him useful publicity. Fast coming up are boys like Tommy Hood, Tommy Lester, Johnny Victory and Jimmy Neil.

Radio programs continue to be hard hit by Scotland's radio crix. New variety producer Eddie Fraser took the place of Howard M. Lockhart (who's gone freelance) and is working hard to instil new life into Scottish radio variety.

In the top-rank of comics, Harry Gordon, Jack Radcliffe, Alec Finlay, Jack Anthony and Tommy Morgan hold the reins. Gordon staged a most successful summer season, moving from Edinburgh to Aberdeen, then Glasgow.

On the legit side the big event is the Edinburgh International Festival of Music and Drama, skedded as main cultural part of the 1951 Festival of Britain. Many Americans visited this event during the year. Scotland's native theatre group, the Citizens of Glasgow, staged three productions at this year's Festival and will repeat "The Thrie Estaites" during next year's arts junket.

Flop of the year was an attempt to stage a replica of the Royal Film Performance in Green's Playhouse, Glasgow. It just didn't come off. Stars Irene Dunne, Margaret Lockwood, Jack Hawkins and Andrew Ray were present, but the stage show, presented after "The Mudlark" by Ben Lyon, was most disappointing.

Another disappointment was the musical "Caprice," given its world preem in Glasgow. This Jack Waller show suffered from lack of catchy music.

The year's end saw the arrival of one of the slickest musicals seen here in many years. This was "Gay's the Word," starring Cicely Courtneidge, and with Lizbeth Webb; the new Ivor Novello musical, with lyrics by Alan Melville, was produced by Jack Hulbert.

Val Parnell, Not Columbus, 'Discovered' U.S. For Britishers Via His Palladium Bookings

By HANNEN SWAFFER

London.

Despite all stories about Eric the Norseman, Christopher Columbus and Ponce de Leon it was Val Parnell who discovered America. That was late in 1947.

Going out, not in search of territory but of arts, he bought the natives not with whiskey and blankets, for they possessed much more than we did, but with contracts at the London Palladium.

After three years, he had established so many new friendships between the two countries that, on the night before he left England, that great U. S. diplomat, Lewis Douglas, said to him, "Thanks, Val, for everything you have done in bringing our two countries closer together."

If he could only persuade General MacArthur to do a war-dance at the Palladium, instead of in the Pacific, matters might improve still more. For Val has a way of guiding even his performers' stage speeches.

Val, now that Charles B. Cochran has relinquished the title, is our No. 1 showman. Since he succeeded George Black, four years ago, he has not only run with success the 29 Moss Empire theatres and music-halls; he has made the Palladium the best-known amusement house in the world. Even the most glamorous of film stars now regard it as the place in which they can put a seal on their fame.

Strangely enough, it all began with Mickey Rooney—who skidded, but only because he would not take advice. He went back to Hollywood declaring "So great is the anti-American feeling in London that not one of our stars has a chance there."

Yet the very next native hired was Danny Kaye, whose first-night triumph will forever remain part of the history of show business.

When Parnell offered him a big-money Palladium contract, just because he liked his pictures and chancing his abilities on the stage, Kaye jumped at the opportunity of finding pastures new. He went to the Palladium night after night, for a week, smelling its asmosphere, feeling his way before his opening.

Well, after Kaye, you know what happened—a long run of almost uninterrupted American triumphs at the Palladium. No one has failed. There have been merely degrees of success—with everyone "trying to equal Danny" . . . but never quite doing it.

"These American stars have a polish that we appreciate," the King said to Val recently.

"I see the papers are having a go at you for bringing over so many American people," said Princess Elizabeth.

"I don't mind," replied Parnell, knowing he had to find bill-topping novelties abroad in order to keep the Palladium open as a music-hall.

"I'm glad you don't," the Princess responded.

And how the American stars love it!

"There's no place in the world like the Palladium," said Martha Raye to the Parnells in Florida, recently. "After playing there, anywhere else is commonplace. I'd rather get less money in a theatre where everything is right from soup to nuts."

The secret of the Palladium is Val Parnell's mastery of vaudeville management. He has made it both a science and an art. Because of him, the vast music-hall runs like a well-oiled machine over which the artist feels in control when he or she is on the stage.

Determined—or hoping—to beat even the Danny Kaye records, a Hollywood star arrives in London, a few days before the opening, almost directly to feel "at home." During all the run-throughs, Parnell is present, offering suggestions, making cuts so diplomatically that the artist feels he or she has made them, choosing the best songs, cutting unsuitable gags, omnipresent and in the background at the same time.

For each new act, a special stage setting is devised, often at a high cost although it may never be used again.

Grooving the Star

Then the new star is invited to the second house on Saturday—to see it crowded and tense, keyed-up, and wildly appreciative in its applause. This is part of Val's grooming of a new star. He is like a trainer preparing a horse for the Derby, or a boxing manager with a potential champion.

Usually, the American star, at the end, points out the next week's top-liner in a box—and then there is a thunder of cheering that means "Welcome to England, pal."

Then, on Sunday, unless something interferes, there is an intimate dinner-party at the Parnell apartment in the Westminster block of flats in which both Winston Churchill and General Montgomery lived recently. There, whatever fears about Monday the star may have felt, they all disappear in the friendliness and the informality.

That is Helen Parnell's part of it. She is a perfect hostess. She is a former trouper who was Howell in Howell, Harger and Naldi, the first of all the trio adagio acts. Having been born in Honolulu and danced on scores of American stages, and also in London, Paris and Berlin, she can talk both American and British show business. She is a personality on her own. She worships Val, and she makes new friends on sight.

During dinner, talk always includes praise for the American natives who have been Parnell's captives in the past—yes, and praise for the Palladium audience which, more than any other audience on earth, tells good turns how it loves them.

On Monday morning, there is the full rehearsal—and then, in the evening, the star arrives to find, on the dressing-room door, a brass plate engraved with his or her name under that of the theatre and the date.

This is "The Oscar of Variety." It was invented for the American invasion. So far, 48 Yanks have taken them home, almost all as highly-prized souvenirs.

"I've seen them displayed as trophies on doors of many Hollywood homes," says Val. "I've seem them used as paper-weights. Never once have I seen one displayed insignificantly."

In the old days, it was topping the bill at the Palace, New York, that was the high-spot of vaudeville's ambition. Today, it is the Palladium.

At the Palace, though, eight or nine turns ran their length. It is Val Parnell's insistent rule to/hire a dozen acts and to cut each down so that only the best of it is seen.

Val learned that "the best" is the hard way, as slave to a vaudeville agent; as the first producer of Army shows in the Dardanelles in the first World War; as booker of 250 turns a week for the biggest British circuit; as an aide to George Black, a perfect front, and as the diplomat who settled scores of stage quarrels but who could be, when necessary, a martinet who subdued the most arrogant of the comics. He works today even harder than he had to as a beginner, getting only £1 a week.

Perhaps, though, one of his secrets is that he was born the son of Fred Russell, a former ventriloquist who is guide, philosopher and friend to the whole world of the variety stage.

Val's most recent triumph was obtaining, for the American vaudeville acts appearing at the variety "Command" performance, an introduction to the King and Queen.

For years, the stars had met them at the Royal Film Performance. So had dozens of actors and actresses when they visited theatres.

But, until this year, the variety stage felt slighted because, when the curtain fell on a "Command," the King and Queen went straight home.

Respectfully, Parnell made representations that American vaudeville performers felt hurt about this. Hearing this, the King immediately said, "We will meet the chief performers." So Jack Benny and Dinah Shore and Allan Jones were among the nine who were presented. Now, no doubt, this will happen every year.

A Discriminating Thief

Not so long ago I was sitting in my room in a Paris hotel trying to figure out how I was going to hear my radio program. I had pre-recorded a set of four 15-minute shows for Radio Diffusion and the first one was due on the air in 20 minutes. I had no radio.

I went down to the lobby and asked the concierge if he had a radio. Never one to waste a word, he said, "No." At least I knew where I stood.

Then I got panicky. It became of vital importance that I hear that program. I went into bistros, laundries and hotels in and around the Faubourg St. Honore and asked if they had a radio. No.

By now my program was already under way. I started back to the hotel muttering things that wouldn't shape up well in a trade paper. Suddenly I caught the strains of a familiar song played in an all too familiar way. Me, by golly, that's who it was, and never mind the grammar! It was coming from the second story of an apartment house. I stood in the middle of the street, but this was unsatisfactory. There was a large coal truck in front of the building. I climbed atop the truck. Sounded fine from up there. Of course, every once in a while a car would come by and drown me out while I gnashed my teeth at such insensitivity.

And then a cop had to come along.

"Monsieur," he said, "is it that one could ask what one is doing?"

"I'm on the radio," I replied, "and I'm listening to the program."

"Pardon," said the gendarme, "monsieur is not on the radio. Monsieur is on a coal truck. Is it not?"

"Well, yes," I replied, "but you see, the program is recorded. That is my music that you now hear. And I have no radio. Is it not?"

"Ah, I understand," said the gendarme, "and so that sound is you yourself. Not bad. Not at all bad."

"Would you like to come up here?" I inquired, "one hears better from this height."

"Ah, no, thank you," he said, "no, it would not be reasonable for an officer of the law. But it is just that you should hear your own music. Is it that you will descend when the program has terminated?"

"You have my word," I said.

"Au 'voir, m'sieu."

"Au 'voir."

This next incident sounds like sheer fable, but the records of the police station in the Rue de Berri will bear me out.

I closed a four-week engagement at the Cirque Medrano. I packed my theatre luggage into the back of my car and, when I got home, I left the car outside the hotel instead of putting it in the garage. Nor did I take out my luggage.

Next morning the concierge told me that my car had been broken into and that the luggage was stolen. There had been two bags containing my evening dinner-coat and tails, studs, links, makeup, ALL of my harmonicas and ALL of my music. Boinggg!!

I went to the police and made a report. They took down all the details and said, "Ha-ha."

The next night the concierge phoned me. Would I come down immediately.

There was one of my bags! The oldest of the two, to be sure, but nevertheless! It had been discovered on the curb in front of the hotel.

Upon opening it I found that the anonymous thief had re-assorted the contents of the two bags. He had kept the evening clothes, kept the studs, links and makeup. He had put back into this one bag the harmonicas and the music—and he had brought it back!

I'm sorry, but this is one of my favorite guys. I can see just how he figured it. While it was perfectly in order to pinch the property of any stupe who would leave his luggage in a car all night, there was still no need to put him out of work. And, as one professional to another, he made that gesture.

I phoned the police who were delighted to hear about it. I told them to let me know at once if they caught up with the thief.

"Because," I said, "if you do nab him, I want to be his defense attorney."

—Larry Adler.

Those Magic U. S. Matches

By JIMMY SAVO

The first thing I do when I am supposed to concentrate on some thinking is to light a cigar. And usually that's all I do about it. I just omit the thinking and keep smoking. But one time, as I lit a match, something happened.

I must first confess that matches are very important to me. I have played around with matches since my childhood when I was billed in vaudeville as "The Boy Wonder Juggler." After, as I went along to other ways of entertaining, I always kept juggling a match. And when I was in my little village abroad, you know, the village surrounding my castle—you probably read about it in my book, "Little World Hello" (Simon & Shuster; $2.75)—and I found everybody treating me as if I were a king or something, I felt that I had to do something to deserve it. So I went to the medieval square. Old Joe the town watcher, Gian Domenico the bellringer, and Temistocle the baron, were there. I casually lit a match and threw it up in the air in the back of me and as it came down over my left shoulder, I caught it, still lighted, in my lips.

The three men were astounded. No lord of this castle had ever, in its 700 years of history, done anything like it. They assumed that American lords did things like this. The rest of the 19 villagers came to me. They wanted to see their lord perform the match trick. Then they ran down into the valley and told about it. Soon I was invited to a tavern run by a woman called Napoleon to show the match trick. It became an event as big as if Joe Louis had knocked out somebody. After some speculation, every man and woman present decided that I had used a magic match. I said it was just an ordinary kitchen match. They gave me one of their own. It was a small match, thin and with little sulphur and you had to strike it on the box. I tossed it up, but it wouldn't stay up, and the light didn't hold. I failed. Now they were sure that I had used magic matches.

After that every peasant that saw me, from any distance, approached me and asked for a magic match. They used them to practice, at home. So I bought a box of local matches and locked myself in the castle's hall, and practiced, too. Neither of us succeeded. And now I want to give you a little advice. If you will ever cross the land that surrounds the castle of the Rock of Poggio, carry with you some Diamond kitchen matches, because you will surely be stopped by the peasants, who will ask you, politely, for an American magic match.

Tophole Down Under

By SIR BENJAMIN J. FULLER

Sydney.

Well, thanks to Eddie Samuels, a trier if ever there was one, now retired in comfort on the proceeds of the sale of his drugstore, the musical comedy market should not in future be a one-way traffic from the U.S.A. & U. K. "The Highwayman" (the title would better fit a B feature) is a distinct popular, artistic and financial success at the Kings theatre, Melbourne, and should clean up elsewhere. He has Noel Cowarded it, by writing lyrics, melodies, dialog, orchestrations and inventing choreography. He took a great risk opening it cold.

Perth had the National Ballet (a Melbourne group) for three weeks and, although costing over £2,000 per, came out with a satisfactory credit balance at the Capitol, where the Black Watch Band opens its Australasian tour (the pig islanders don't like that geographical generalization) in February for J. C. Williamson. The Ice Rink has had a good year and His Majesty's, now run by the owners after 30 years tenancy by yours truly, has had bookings aplenty, including Dave's Ice Show. Franquin, one-man show, with musical comedy business, goes holidaying to Honolulu in January, and take it from one who has seen them all, before and since Kennedy, he's a hypnotist-showman who will go down to fame as a onetime office boy of mine, who did his bit in World War II, and will doubtless be in this World War III.

Adelaide

Fullers gave up the struggle at the Majestic, and it has since been bought by the Commonwealth Bank for adding to its premises. Harry Wren, present tenant, is doing well with "Ladies Night in a Turkish Bath." Running simultaneously, at the Theatre Royal, is "Is Your Honeymoon Really Necessary?" headed by Clifford Mollison, in conjunction with Garnet Carroll and J. C. Williamson. That city has seen most of the current and recent bunch of shows and has responded nobly.

Melbourne has everything—Little Theatres galore; open-air Sunday's concerts in the Botanical Gardens, among the best in the world inclusive of London's Kew Gardens; Gilbert & Sullivan, splendidly; Dave Martin's Ice Show at the Williamson house, also doing well, and ditto the farce, "Worm's Eye View." We've got "Old Wives Tales" currently at the Princess doing no harm. "Song of Norway" had a long season.

That except during long transportation strikes, 1950 must go down as a banner year. The remarks regarding Melbourne generally go for Sydney, if you softpedal the strikes, which, while frequent, didn't last long. I did splendidly with Elisabeth Bergner in Melbourne and Sydney, the only cities she played, and she'll do well when she comes back. Incidentally, the old legend that what suits Sydney does not suit Melbourne has long since been changed, if ever it was even partially true.

Radio is always with us and the commercial stations flourish. The National stations are doing a high-class cultural job, but someone must have had their prayers answered when it rained the night the Broadcasting Commission announced a free vaudeville show in the Sydney Domain. Hitting us showmen under the belt would have been the result, had it taken place. It was cancelled and doubtless wiser counsels have prevailed.

As regards television, Australasia lags behind. Tenders have been called by the Government and the earliest we can expect to look-hear-see will be two years hence.

In 1951, with financial help from the Government, a festival, celebrating 50 years of federal jurisdiction, will spread over the year. Quite a lot of overseas attractions have been booked, including by me, such as The Trapp Family, from U. S. A., and the Paris Boys Choir, 40 of 'em.

Britain Had Some Top Pictures in 1950

By SIR HENRY L. FRENCH

(Director-General, British Film Producers Assn.)

London.

The year 1950 was one of mixed results for the British film production industry—some good, some bad. I will first mention some of the good things. The British industry had in distribution some outstanding films during the quota year which began Oct. 1, 1949. It is only necessary to mention films such as "The Blue Lamp," "The Happiest Days of Your Life," "Odette," "Seven Days to Noon," "The Third Man," "Trio" and "The Wooden Horse" to prove that British technicians, directors and actors are capable of providing for cinemagoers all over the world entertainment of the highest quality.

After making representations to the Government year after year, without result, about the excessive proportion of cinema boxoffice receipts taken for Entertainments Duty, it came as a welcome change to learn last June that the Government had devised—without much cost to itself—an ingenious scheme to enable producers of British films shown in cinemas in Great Britain to receive a small supplementary payment from the boxoffice. British producers also greatly appreciated the cooperation of distributors and exhibitors who agreed to operate this voluntary scheme. Exhibitors agreed to make the voluntary payments into a national fund brought into existence for the maintenance and support of British film production. Distributors (including American distributors) agreed to exempt the payments from film hire in the case of percentage bookings. These results were not obtained without a great deal of discussion during which individual views differed widely. But it was, nevertheless, a remarkable achievement that the four trade associations concerned all put their signatures to a joint memorandum of agreement within a period of two weeks. This unanimity could not have been reached without the concurrence of the major American exporting companies.

Although the scheme is a voluntary one, exhibitors, except for an almost negligible minority, are now making their weekly payments to the fund. The manner in which the fund is to be distributed among the producers of British films of all kinds (including, of course, films made in England, by American companies) has not yet been settled by the four trade associations. I estimate, however, that the payments for the 52 weeks beginning Sept. 10, 1950, when the scheme began, to the producer of any British film with quota life shown during that period will be about 12½% of distributors' gross.

Meanwhile, other happenings have occurred which have been far less acceptable. The volume of British production has continued to fall during 1950, with the inevitable result that the exhibitors' quota for British first features has fallen from 45% in 1948-49, to 40% in 1949-50, and to 30% in 1950-51. It must further be admitted that, were it not for American production in the London area, the 30% quota now in operation would be even lower. Whether this situation is viewed from the point of view of the prestige of the British industry generally, or from the point of view of the welfare and prospects of its staff of skilled workers, of whom a substantial proportion are either transferred to other occupations or are unemployed, the effect is exceedingly depressing.

Relationship Good Between Yanks-British

Since the meeting in Washington in April, 1949, attended by three representatives of the Motion Picture Assn. of America and the British Film Producers Assn., the relationship between these two bodies has been excellent. The contacts between the two bodies have been frequent and valuable to both. It was, therefore, a matter of much regret among British producers that the two associations could not reach agreement over the principle upon which a film should be shown at the Royal Film Performance held in London Oct. 30, 1950. The BFPA considered, after the decision had eventually been taken contrary to its views, that until the performance was over the less said about the difference of opinion the better. Consequently no statement of its views was given to the press although a great deal on the subject was printed in papers on this side of the Atlantic, some of which was very misleading.

The issue can be stated quiet briefly. In 1948 (after it had been agreed that the film for that year should be British) it was decided by the Cinematograph Trade Benevolent Fund, which is the body that organizes the annual Royal Film Performance, that the film should alternate, American one year and British the next. In accordance with this decision "The Forsythe Saga" was shown in November, 1949. When the question of the film for 1950 was under consideration, it came as a shock to the British industry to learn that the American industry claimed that films made in London studios by American companies, and therefore "British films" for quota purposes, should be eligible for consideration. This was a new point which had never been raised before. The MPAA, to which the issue was referred, took the view that the American industry had been assured on the highest authority that a film made in England by an American company would rank as a British film for all purposes. They could not, therefore, assent to what appeared to them to be a variation of this clear and comprehensive understanding. The BFPA, like the MPAA, was concerned not with "The Mudlark" or any other individual film but with a question of principle. It considered that the 1948 decision (to which they were not a party although they accepted it after it was taken) clearly intended that the film selected in future years should be the product of the American industry one year and the product of the British industry the next year. The Benevolent Fund, with which the responsibility for a decision rested, had no hesitation in agreeing with the American view.

Unless the 1948 decision, as now interpreted, is modified, the first three performances, at least, to which that decision applies, will each be of a film produced by an American company. That is a situation which the British industry will not accept without protest. It feels, at present, in the position of a schoolboy who has been told to divide a cake with his friend and is subsequently staggered to find that his friend, having eaten his half, claims, as a right, a slice of the remaining half which is still intact, and shows signs of wanting to eat the lot, if he is allowed to do so

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Trade Agreements Help U.S. Companies To Overcome Many Foreign Pic Curbs

By NATHAN D. GOLDEN

Washington.

Probably the most important recent development in the distribution of U. S. films abroad has been the legislative activity of certain foreign governments which has helped to develop their national film-producing industries. Directly or indirectly most of these measures seek to limit exhibition of U. S. films and to provide incentives for production, distribution and exhibition of their own domestic films. During 1950 negotiations have been carried on by the American film industry with the United Kingdom, Italy, Germany, Argentina, France, Spain and other countries—seeking mutually satisfactory solutions to the problems involved in this trend toward aiding the home industry at the expense of the U. S. film industry.

During the early postwar years, the major concern of American film companies operating in the foreign market was that of obtaining dollar exchange with which to make remittances of their film earnings. Actually both problems are closely related, but of the two the legislative actions by foreign governments may have longer lasting effects on the U. S. industry and could even cause a considerable shifting of world film markets—if pursued purely on a nationalistic rather than an economic or cultural basis. What was at first a foreign exchange situation has developed into an attempt to penalize a foreign industry which has been responsible for many kinds of progress in the world far beyond the range of the film business itself.

These legislative actions by foreign governments have taken many and varied forms. Some governments have imposed definite import quotas which limit the number of U. S. films that may be brought into the country for distribution. Major countries having import quotas are France and Germany, with the ever-present threat that Italy and perhaps other producing countries may impose similar restrictions. Other measures include regulations requiring a specified guaranteed playing time for nationally produced films, reduction in taxes when domestic films are shown, direct and indirect subsidy of the industry, dubbing restrictions, and the negotiation of reciprocal film exchange agreements with other film-producing countries. Import licensing systems in some countries have caused U. S. film distributors considerable concern and have caused delays and uncertainties in the distribution of their films.

Some of these problems are being overcome to a large degree as more and more countries become contracting parties to the General Agreement on Tariffs and Trade, which provides for the elimination of quantitative import quotas, but does allow a country to establish reasonable screen playing time requirements for nationally produced films. Then, too, it has been reported that a large number of foreign productions have failed to return a profit to the producers, and private capital for further ventures is becoming more difficult to obtain.

In France the Joint Franco-American Declaration of Sept. 16, 1948, continues in effect. This agreement limits the number of dubbed features to be imported from the U. S. to 121, provides that French films must be shown five weeks out of each 13, and limits annual remittances to $3,625,000. Negotiations were expected to begin in November, 1950, on the revision of this agreement, and an attempt will be made to increase the number of U. S. films that may be imported. Also in September, 1948, the French Government created a fund for the temporary subsidy of the French film industry. Revenue for this fund is supplied by two taxes, one on theatre admissions and the other a meterage tax based on the length of the film. As of July 1, 1950, approximately 2,400,000,000 francs had been put at the disposal of the French film industry from this fund, about 1,500,000,000 francs of which was used for assistance to feature film producers. (350 francs equal U. S. dollar.)

160 German Quota for 1949-50

During the 1949-50 film year the quota for U. S. feature films to be licensed for import into Germany was set at 160. The film program for 1950-51 (beginning September, 1950) is still under discussion. Negotiations have been carried on for several months in an effort to eliminate a fixed quota and to establish a voluntary control on the number of films to be imported which would be agreeable to both the Germans and the U. S. film industry. As late as the middle of October, 1950, no agreement had been reached. The alternative is a federal law governing the number of films to be imported. A draft law to this effect has already been submitted to the German parliament by the German film producers' association.

Government trade restrictions on the showing of foreign films have been in effect in the United Kingdom since 1927. Effective October 1, 1950, 30% of the first feature films exhibited in British theatres and 25% of the supporting films (second features and shorts) must be British productions. The so-called Eady Plan to assist the British film industry was put into operation in September, 1950. This plan calls for an increase in the entertainment tax on tickets costing over 1 shilling 6 pence (about 21c) to establish a subsidy to be used by British film producers, distributors and exhibitors. It has been estimated that approximately 3,000,000 pounds ($8,400,000) will be made available annually to the British film industry from this fund.

An event of great importance of the past year was the new Anglo-American film agreement which again calls for the annual remittance of $17,000,000 but contains bonus provisions which are expected to bring total remittances to about $21,000,000. American film circles are hopeful that the British dollar position will be so improved at the end of this one-year agreement as to make a further extension unnecessary.

Since March, 1949, the Argentine government has not issued permits for the importation of U. S. films and no remittances of film earnings have been authorized for several years. Negotiations carried on in Washington and New York early in 1950 between the Argentine Minister of Finance and the major U. S. film companies resulted in a new five-year agreement covering Yanqui film operations in Argentina. Major provisions of this agreement are the unrestricted entry of U. S. films into Argentina and remittances to be authorized at the rate of $1,100,000 annually. Since May, 1950, this agreement has been under consideration for purposes of ratification by the Argentine government; however, as of this writing, it has not been ratified and as far as is known no import permits have been granted and no dollar exchange has been made available for remittances of film earnings.

The Argentine government issued a new decree, dated Aug. 9, 1950, affording Argentine producers further protection in the exhibition of their films. Previously, first-run theatres had to show Argentine films one week out of every month, and other theatres were required to exhibit Argentine films two weeks out of every five. Under the new decree, first-run theatres and other principal theatres of the suburbs, called intermediate theatres, must show Argentine pictures one week out of every month, while all other theatres must exhibit Argentine pictures three weeks out of every six. The decree also states that should the receipts from the Argentine film be equal to 80% of the "holdover requirement" for foreign films, the Argentine film will continue in the first-run theatres for another and subsequent weeks. The new decree augments the minimum percentage of gross receipts which the Argentine exhibitor must pay as a rental for Argentine films. First-run theatres must pay as rental at least 50%, intermediate theatres 45%, and other theatres 40% during the first week of exhibition, and 30% during subsequent weeks.

Not Operating in Turkey

Because of the nature of exchange regulations, U. S. film companies are not operating in Turkey as distributors of their films. Copies of their films are sold outright to Turkish distributors rather than leasing them on a percentage basis as is done in practically every major market in the world. The absence of use of the lease basis of distribution arises from the fact that the proceeds of any foreign capital invested in Turkey are blocked and can be transferred only in the form of certain domestic products. American films imported into Turkey are subject to a transaction tax, which is assessed at the rate of 18% of landed cost plus the royalties or their equivalent received for sale of their films.

There is also a substantial admissions tax differential in favor of Turkish films which gives a strong impetus to the domestic industry. All efforts of importers and distributors to have these taxes removed or reduced have failed. In view of the more favorable attitude towards foreign capital recently expressed by the Turkish government, it is believed that there is a possibility that U. S. film companies may be permitted to operate in Turkey in the near future and handle the distribution of their own films in this market.

Mexico, which has been a comparatively free market for Yank films in former years, issued regulations on May 15, 1950, requiring the exhibition of Mexican motion pictures on a minimum of six Sundays every 13 weeks in all cities in which there is no more than one theatre. At the same time it was announced that exhibition time would be established in the future for cities having more than one theatre, implying that further limitations were to be imposed on exhibition of U. S. films.

Other important foreign countries which restrict playing time are Italy, which requires domestic films to be shown for 20 days each quarter, or 80 days a year; Brazil, with regulations calling for the compulsory exhibition of at least six national feature films annually; and the Philippines, where legislation was enacted on June 18, 1949, stating that no license would be granted to any theatre unless the applicant agreed to exhibit pictures made in the Philippines to the extent of 10% of their annual exhibitions.

Foreign exchange regulations, limiting the dollar exchange available for remittance of film earnings, is still a matter of great concern to U. S. film companies in a large number of the more important foreign markets. Several foreign countries have established fixed allocations of dollar exchange available for film imports while others still maintain limitations on the amount of film earnings that may be remitted abroad. In the Philippines, only 72% of film earnings may be remitted, while in Greece the annual allocation for films is $500,000. Other markets greatly affected by dollar shortages are Australia, Norway, Denmark, Chile, Egypt, and the Union of South Africa. In some foreign markets there is no official exchange made available for film imports and dollars for remittances must be bought on the free market at a rate much higher than the official rate.

In Spain the number of foreign films that may be imported is limited by an import licensing system. Import permits are issued only to Spanish film producers, the number of permits being dependent upon the classification of the film produced. The producer may use this import license to bring in under his own name foreign films or he may sell the license at whatever the market will bear. During the first seven months of 1950 only 31 import permits were awarded for the production of 26 Spanish feature films. No foreign exchange is being granted by Spanish authorities for remitting film earnings.

Reciprocal Exchange

In an effort to secure films from sources other than the dollar areas, a number of foreign countries have negotiated film agreements providing for the reciprocal exchange of films. Such mutual exchange agreements have been completed between Argentina and Spain, Argentina and Mexico, Mexico and France, France and Italy, and between Austria and Germany.

It is evident from the above that foreign governments in film-producing countries are going to great lengths to protect and promote their own national motion picture industries. This trend has a two-fold effect on the distribution of U. S. films in foreign markets. Not only do protective measures tend to restrict the number of U. S. films that may be imported and exhibited, but as the domestic industries of these countries develop, their films are offering more serious competition to U. S. films. This is particularly true in Italy, France, Germany, Mexico and Argentina. Films produced in these countries are increasing in number and improving in quality, and are being exported to other foreign markets, reducing U. S. film screen time in those markets.

500,000 Americans Look to Overseas Tourism in '51--Barring European War

By DICK JOSEPH

If you're thinking of overseas bookings or a pleasure trip abroad some time in 1951, don't rush to get your head examined—close to 500,000 Americans are thinking about the same thing, come hell, high water or practically anything short of a general war in Europe. Rush, instead, to the nearest steamship or airline office or travel agent—if you're planning to go to Europe during the summer peak.

More than 400,000 Americans went traveling outside their own country in 1950, and transportation and foreign tourist officials report their advance bookings for the coming year are well ahead of comparable figures at this time last year. If this seems peculiar in the light of unsettled world conditions, the statement made by a travel agent in New York recently might help to explain things.

"We had something like this back in the late '30s, when Hitler was threatening to haul off every year," he said. "People were operating on the 'last fling' philosophy then, and they're doing the same now. 'This might be our last chance to take a trip,' people are saying, 'so let's take it now, while we can.' "

He pointed to the strong upswing in foreign travel that followed the drop immediately after the outbreak of the Korean fighting at the end of Jnne. Just as soon as it became clear that the Korean conflict would not immediately touch off a world war, airline and steamship reservations went up again, and autumn travel figures in many countries were ahead of 1949.

Of course, something that might happen come any Tuesday could make a monkey out of anyone attempting any predictions, but right now most signs point to unrestricted travel—barring an outbreak in Europe—and even to a continuation of government policies designed to encourage foreign travel. Against a statement from Louisiana state tourist officials that they're suspending travel advertising for the duration of the emergency comes word from Washington that no return to the wartime "Is this trip necessary?" routine is being planned under present conditions. Troop movements up to date are far from straining transportation facilities, and railroads and domestice airlines are still making major pitches for civilian, pleasure traffic.

In the foreign picture there's no indication of a lessening of government efforts to stimulate trips abroad. Passports are being issued as freely as ever, without any warning notes, and the European Travel Commission, made up of the Marshall Plan countries, has just received the nod from Washington on its plans to attract a record number of U. S. tourists to Europe in '51.

Several sound reasons are behind Washington's promotion of European travel. With more American money and supplies going into European rearmament in the coming months and years, less will be available for non-military economic aid. American tourism, the greatest single source of dollar income for many western European nations, is being groomed to take up at least part of the slack. Moreover, appearance of more Americans in Europe is expected to help counteract Communist propaganda that we all have two heads, breathing fire from four nostrils at once.

I've just returned from a nine-week trip on British Overseas and British Airways that took me 20,000 miles to three continents and 15 countries, and everywhere I saw plans for the entertainment of American visitors going ahead just as though a Stalin was a male horse and a Korea was something all young actresses wanted very badly to have.

Britain's Festival Year

Britain will celebrate its festival year from May through September in London and throughout most of the United Kingdom; Paris is going off on a 12-month toot in honor of its 2,000th anniversary, and 1951 has been named Greek homecoming year for Greeks abroad and for all friends of Greece.

Italy, and most of western Europe, too, expects a delayed boost from the 1950 Holy Year celebration, since a number of potential visitors, whose trips were to be of a non-religious nature, postponed them to avoid bucking the large Holy Year crowds.

One European city that's been very much underplayed to Americans, particularly show people, is Copenhagen. The Danish capital enjoys more gaiety and good fun per square inch and per capita than almost any other city in the world today. It's a natural for U.S. show people, as everybody speaks at least some English, and their sense of humor is very much *a l'Americain. It's one of the very* few places where a Yank can ad lib and wisecrack at will without fear of being misunderstood.

American artists are tops in Denmark these days. While I was there a few weeks back, George and Bert Bernard, a pair of American comics, were setting attendance records at the Ambassadeur room of the Palace hotel.

There are, literally, hundreds of night spots ranging from huge amusements parks to luxury rooms, such as you'd find in New York, Paris or the Sunset Strip in Hollywood, to little waterfront boites a la Marseilles or New York's 12th avenue.

I made the mistake of telling Mogens Lichtenberg, head of the Danish Tourist Office, that I liked nightlife—and I didn't get to bed for three days. What is called nightlife in the rest of the world goes on 24 hours a day in Copenhagen. Take Lorry's, for example. It's in a sort of little park a short way from the conter of town. The Inn at Lorry opens at 5 a. m. and closes at 11 p. m. Then you can go into Lorry's Scotch Village, which closes at 2 a. m. That's just about the right time to go into the Lorry nightclub, which keeps open until 5 a. m.—which is opening time for the Inn, so you get on the merry-go-round all over again.

Your travel horizon will extend much further to the east, if British European Airways has its way. British Overseas Airways is developing a Mediterranean air cruise that will take you from New York to London, Nice, Rome, Athens, Istanbul, Cyprus, Cairo and return. Based on the mid-winter 15-day excursion fares, the trip will be marketed at an "and up" price of $783. Even with some necessary extras, you'll be able to work out a two-week itinerary tailored to your preferences, and including as many of he above ports of call as you choose for an all-expense rate of under $1,000.

In the east, too, Israel is making a strong bid for the American tourist buck, with new regulations permitting non-rationed, non-austerity meals and accommodations for visitors paying for them in dollars.

Riding on the interest in Africa generated by "King Solomon's Mines" and other African films in the planning stage in Hollywood, British Overseas Airways is starting to develop traffic between New York and British East Africa, opening up the big-game, spear-carrying-native and safari country to the two and three-week vacationist.

Closer to home, the Caribbean will attract an increasing number of American vacationists, as more and more luxury hotels are opening for business. Latest additions to the really beautiful hotels awaiting Americans in the West Indies are the Virgin Isle on St. Thomas in the Virgin Islands and the Internacional on Cuba's Varadero beach.

Mexico, with its devalued peso, is still your best and cheapest bet for a "foreign" vacation nearby, especially if you want to make it by car. And Canada, with Mexico, will be jammed with American visitors if worsening conditions bring about restrictions on travel further afield, while there's a lot of money circulating and less consumer goods available.

You'd better look now if you want to head south in the next couple of months, because everything points to another Florida vacation boom. The "let's have fun while we can" philosophy, the rumors of possible requisitioning of resort hotels by the armed services, the fact that Miami was busy even during the off-season the past year—all indicate a jampacked winter season. And railroad and airline men working for lines serving Florida are suddenly finding themselves very buddy-buddy with guys they haven't heard from since '47 or '48.

American Plays Grossed $500,000 In Germany Since '46; 70 Produced

By GEORGE F. GAAL

Frankfurt.

American plays have grossed a round $500,000 in Germany since 1946 and proved to be the most favored information media introduced by U. S. occupants in the beaten Reich since the war. The 500G take represents an estimated 70 plays handled by the U. S. Theatrical Agency, biggest of its kind in this country and run by the U. S. High Commission, as part of the Cultural and Educational Relations Division.

According to John Evarts, a former music professor at Black Mountain College, N. C., who heads the agency, Yank plays have proven as most effective propaganda weapon in selling the idea of democracy to the Germans. The success of modern American theatrical art resulted in outstanding stage successes, paralleled only by classicals and a few of the modern European products, Evarts said.

Besides the U. S. Theatrical Agency, a few other plays are handled by German or European agents. All grosses go into a frozen account of the respective authors, whose royalties represent 10% of the overall takes. Some $8,000 of the $50,000 royalties were paid to translators. In the early occupation years these plays were also played in the Soviet Zone, but now only one—George Abbott and John Cecil Holm's "Three Men On A Horse"—has still dates there. Evarts also explained that actual takes are even bigger, because most of the plays were preemed prior to June, 1948, the date of the West German currency reform, when the old Reichsmark was exchanged 10:1 into new money.

At least 21 out of some 70 U. S. plays handled by the U. S. Theatrical Agency have grossed over $2,500, and seven of the 21 plays grossed between $24,000 and $70,000. (Grosses were last compiled on Oct. 1, 1950.)

The Russel Crouse-Howard Lindsay comedy, "Life With Father," led the field with a gross of $70,000 in 466 performances, followed by John van Druten's "Voice of the Turtle" with $47,000 in 1,119, Emmet Lavery's "First Legion" with $44,000 and 680, Tennessee Williams' "A Streetcar Named Desire" with $42,000 and 128. "Three Men On A Horse" with $39,000 and 1,014, Thornton Wilder's "The Skin Of Our Teeth" with $27,000, and "Our Town" with $24,000 and 503.

The other grosses: Emmet Lavery's "Monsignor's Hour," $21,700; Robert Ardrey's "Thunder Rock," $18,000; S. N. Behrman's "Biography," $17,300; Eugene O'Neill's "Mourning Becomes Electra," $16,400; Paul Osborn's "On Borrowed Time," $13,300; Elmer Rice's "Dream Girl," $13,100; Rose Franken's "Claudia," $9,800; van Druten's "I Remember Mama," $7,500; Williams' "Glass Menagerie," $6,100; John Steinbeck's "Of Mice and Men," $5,200; Joseph Kesselring's "Arsenic and Old Lace," $4,500; O'Neill's "Anna Christie," $4,200; O'Neill's "Ah Wilderness," $3,600, and William Saroyan's "Time Of Your Life," $3,200.

According to these grosses, seven Yank authors emerged as most popular at German legit boxoffices. Crouse and Lindsay, of course, led here with the tremendous gross of "Life With Father" with $7,000 royalties. Lavery was second with $6,600 for two plays, followed by van Druten with $5,600 for two plays, Thornton Wilder with $5,000 for two plays, Williams with $4,800 and O'Neill with $2,400 for three plays. Actually, O'Neill's take is mostly for two plays, too, since author withdrew "Anna Christie" from Germany before the currency reform. Play had already been produced here before the war.

However, it is likely that Williams will outgross all of the others very shortly, due to the terrific success of "Streetcar" and also the solid returns of "Glass Menagerie."

"Streetcar" was first preemed only last March, and it was pointed out that play will probably write theatrical history in Germany. "Streetcar," with its fourth place among the top 21, grossed more in its 128 performances than the highly successful "Three Men On A Horse" in over 1,000 showings. "Glass Menagerie," preemed first only after the currency reform is similarly in for further big takes.

"Streetcar" looms as the biggest hit this year, not only among U. S. plays but in the entire German legit market. Another big success is Arthur Miller's "Death Of a Salesman," which is handled by a German agent. His "All My Sons" is also doing well, but is not among the toppers.

Other hits of 1950 are Jean Giraudoux's "Madwoman of Chaillot," Franz Kafka's "The Trial" (produced after the dramatization by Andre Gide) and classicals, among them Strindberg's "The Father."

Other privately handled American plays which were preemed during this year included Maxwell Anderson's "Star Wagon" and "Anne Of a Thousand Days," Clare Booth Luce's "The Women" and John Steinbeck's "The Moon Is Down," which flopped. Clifford Odet's "Golden Boy" was preemed in Berlin's Soviet sector and is doing well.

Due to what Evarts describes as demoralization and general apathy, because of the military defeat, German authors remained practically non-existent and only a handful of good plays emerged. Even of these, the two biggest German hits were written by emigre Carl Zuckmayer. Zuckmayer's first, "The Devil's General," was a universal postwar hit in many European—primarily German-speaking — countries. His second, "The Song in the Furnace," was preemed late this year and played only two Goettingen and one Hamburg dates, yet all very successful.

The only young German postwar author was Ernst Bochert, whose "Out On the Porch," dealing with the problems of returning soldiers, was similarly a great hit, but he was killed in an auto accident. Another author worth mentioning is Guenther Weisenborn, who wrote two plays during the postwar years.

On the light side, operetta is still doing strong, the outstanding hit of 1950 being Emmerich Kalman's modernized "Tsardasprincess 1950," produced by Fritz Fischer.

Vienna Producers' Headaches

By ROBERT STOLZ

Vienna.

Chances for writers to place their dramas and comedies with theatrical producers in this locale are very slim. Business is no good and, except for a few hits like "The Hasty Heart," by John Patrick; "The Little Foxes" by Lillian Hellman or "Joan d'Arc" by G. B. Shaw, boxoffice returns are a headache for the producers.

One, though thin, silver lining appeared on the dark horizon of the musical show heaven with the Stadttheatre reopening. While the "Kultur Groschen," a tax on movie tickets, helps practically all theatres in Austria to keep open, in this special case money was supplied directly by a movie star. The "Kultur Groschen" ranges from 1c to 20c. per pic theatre ticket. Each three months, theatrical producers get an advance from the money collected as "Kultur Groschen," and pay their back taxes. The idea to cut down these taxes entirely and thus avoid the necessity of taxing moviegoers for the benefit of the legitimate theatre has so far not reached the minds of the financial solons.

One of the reasons for the private theatrical enterprise's financial difficulties is the practically unheard-of competition from the state-owned theatres in Vienna. The four state-owned theatres operating regardless of profit are presenting very elaborate productions with the best talent available. The deficit of these four (The State Opera House in the Theatre and der Wien, the Volksoper, the Burgtheatre and Akademietheatre) reached almost $1,500,000 last year.

As reconstruction of the bombed-out Opera House is progressing rather slowly, hopes have vanished that the world famous Theatre and der Wien will soon again present operettas in their old glory.

State-owned Burgtheatre, still in the Ronacher, former vaudeville house, and the Academy theatre are doing good business, but their deficits are larger than ever. That was so back in 1918, when the monarchy collapsed; during the first Republic, under the Nazi regime, and now in the second republic.

Burg theatre produces classic drama and comedy, while Academy theatre stresses modern plays. The Josefstadt theatre has become the stage for excellent presentations of foreign plays. At this writing it is playing John Steinbeck's "Of Mice and Men." The Insel now has "The Little Foxes," and "The Hasty Heart" has gained a lot by adding to its roster Margit Weiller, an American actress connected in New York with the Erwin Piscator organization. Scala theatre in the Russian zone produces good plays mixing neutral ones with party line productions.

A sort of hillbilly wave swept over the capital lately. The Lowinger family is in the lead, presenting their "Chaste Adam." Their success is, however, limited to audiences enjoying only lowbrow productions.

The onetime "49" theatres have suffered the expected setback since the currency reform, when people began looking at each schilling as something worthwhile keeping. Under "49" theatres are meant those tiny houses where only 49 patrons at the very most are admitted. One theatre, Wieland, in the outskirts of Vienna, deserves special mention. It is run on a free basis, with a "give as much as you like when you leave" idea. The new system, which is not so new after all, caught the fancy of the neighborhood population, and the house, presenting classical dramas and comedies, is always packed.

The number of performances nowadays hardly ever reaches the 100 mark in musicals, while drama and comedy authors are tickled pink when they see a "50th performance" on the program. Gone are the days for us composers, when we could live to see 500, 600 or 1,100 performances (like my operetta, "Sperrsechserl") in succession. Statistically speaking, this is a miracle, as there are no fewer people in Vienna now than in the good old days (1,900,000 in 1918; now about 1,700,000).

Night Life Dull

Night life in general is dull, though slightly on the upward trend. Nevertheless, the short carnival season this year promises an upswing. Floorshows here are firstclass. Some of the nightclubs rebuilt, present excellent programs. There are famous foreign artists appearing here. Austria is very liberal in granting permission to them for appearances. This shows good effects in return. According to a statement from the artists union, 374 foreigners are working in Austria at this writing, while a far greater number of Austrians found jobs abroad.

All provincial theatres in towns like Salzburg, Linz, Innsbruck, Graz or Klagenfurt are kept alive by the already mentioned film tax. Their productions most of the time are very good.

All in all, it can be said, that were there not the picture tax, the theatres run by private enterprise could not exist. In addition, the Austrian Ministry of Education, in order to help struggling local playwrights, has established a 10,000 schilling price for any producer who will during the year present a good, worthy play by an almost, or entirely unknown Austrian writer, and 5,000 schillings for the producer who will revive the best and almost forgotten play of yesteryear.

Argentina Ponders on Sad State Of Pix Industry; Blame 'Carbon' Formula

Buenos Aires.

What is wrong with Argentina's movie industry?

And why aren't Argentine-made movies acceptable in countries outside Argentina?

Those are the $64 questions which Argentine government officials are asking local producers. They even quiz foreigners in touch with the screen on the subject—without getting any answers, because everyone knows that no Argentine likes criticism, even if it is constructive. In fact, one of the very first moves taken when the Peron regime decided to "protect" its movie industry, was to warn movie critics and commentators that criticism of local productions would not be tolerated. The most unbiased and really honest critics and commentators have been barred from the press and the air, and current reviews are perfunctory and wrapped in double talk.

The really harsh criticisms are coming from the government because the locally made movies have not been yielding the high profits expected, and particularly they have failed to yield foreign currencies for the much depleted national treasury. As a consequence, the film producers are in the doghouse and have had to listen to high-powered pep talks from the Presidential Press Under-Secretary, Senor Raul Alejandro Apold, who is in virtual control of all entertainment as well as the press.

From here on local film producers will be expected to make pix with foreign markets as the bull's eye and big returns in foreign currency as the main purpose of existence. Moreover, if the government execs object to any film on the grounds that it will not help boost Argentine prestige abroad, an export permit will be denied and credits for the offending studio will be cut by the banks.

Bank Coin Plentiful

The Argentine government certainly has some right to feel peeved against its costly movie protege. During the last couple of years the local studios, which were almost all on the verge of bankruptcy two years ago, have been receiving plentiful coin aid from the government-controlled banks. Loans of up to 70% of cost have been given to studios having produced at least three pix in the preceding year, and with minimum production skeds of three pix a year; loans of 70% of cost have also been given to make pix on special scientific or cultural subjects to any independent unit without previous productions to its credit, but in this case the terms for repayment are less lenient. All these loans are at only 4% interest.

Apart from this, the local producers have been helped by rigid protection against foreign film imports. Protection Decree 12,999, which was enforced two years ago, has been amended this year by Decree 16,688, which allows the local product advantages in securing the best playing time and 20% more favorable holdover terms.

Imports of U. S. material were suspended in March, 1949, because of exchange difficulties, but in stymying the agreement for renewal which was finally reached in New York between the MPPA and the Argentine Treasury Minister, Dr. Ramon A. Cereijo, the people in control of entertainment in Argentina have made it fairly obvious that negotiations with the Yank distributors had to be drawn out as long as possible, to give the Argentine producers a chance to cash in and accumulate coin reserves as well as build up a demand for the local material at home, while the U. S. material was barred.

With amazing shortsightedness, the producers merely grasped at the chance of making quick profits on the local market, but failed to produce a single really outstanding picture in the year, and what is more important, have not made one single picture that would go over big abroad.

True, some of this year's crop of pix marked up exceptional grosses in the Buenos Aires theatres (partly because of the absence of foreign material), but for every two good grosses there were five 'ops. And even if some of the films made were commercially productive, not one was of outstanding artistic merit.

As for the results in foreign markets, they have been gradually worsening instead of improving. Based on the reports of the Argentine distributors themselves, they lost ground in either Uruguay, Chile, Mexico, Venezuela, Peru, Cuba or even Brazil.

Small wonder then that everyone in the Argentine industry is now asking WHY Argentine movies are not popular.

The first point that comes out on analysis is that poor choice of story material is to blame, but that poor business organization is also a fundamental cause. The major producers have only recently begun to turn their attention to foreign distribution and to realize that an expanding industry must have room to grow in. In many cases formerly the Argentine screen material was represented by irresponsible and insolvent distributors. This is now being remedied to some extent by all producers combining under one distribution organization for all. Cinematografica Interamericana has been active in securing distribution rights from Argentina-Sono-Film, Emelco, Fonoband and San Miguel. This should ensure more regular arrivals of Argentine material in the other Latin-American Republics, and as Interamericana has wide experience in the distribution field and good connections abroad, better results are hoped for. One defect previously was that Argentine pictures were sent only very intermittently to foreign markets and mostly when they were already several years old.

Language Difficulty

Another factor operating against the success of the Argentine material in other Spanish-speaking countries is the individual Argentine mode of speaking Spanish, which, according to the other Latin-Americans, is harsh, ungrammatical and impure, because Argentines have assimilated many Italian expressions from their melting pot, as well as the Paraguayan "che," with which they address everyone, or the "vos" they use for "you," instead of the correct Castillian Usted. The other Latin-Americans dislike the Argentine speech as much as a New Englander may dislike hearing "limey" and vice-versa, so if Argentine movie producers are to fulfill their government's expectations of selling their movies abroad, they will have to map out a common plan to adapt their language to other tastes, yet simultaneously please local audiences, who dislike the softer Castillian speech of the Mexicans, Venezuelans or Chileans.

Important as this language gimmick is, the chief count against the Argentine movies is the poor choice of story material. This was admitted by no less than Argentina's top producer, Luis Cesar Amadori (Argentina Sono Film) on his return from a nine-month directing job in Mexico.

The need to conquer foreign markets is even greater now for Argentina's top-heavy industry, since production costs have soared from around $40,000 (U.S.) to anything from $80,000 to $100,000 for even the most ordinary "B" picture. Producer Luis Angel Mentasti stated recently that production costs had doubled since 1948 to date, and the cost of negatives and the 50 or so copies made of each film had jumped from $7,000 to $8,000 each.

The poor choice of story material was proved this year by one producer, who made a sales trip throughout the Latin-American republics. Everywhere he found the same complaint, to the extent that he could not sell even one of the six pictures he took along in his sample bag. The only demand there seems to have been for Argentine-made material came from Frank Fouce, of Pan American Television Corp. of Los Angeles, who contacted the Argentine Producers' Association with an enquiry for old material for exhibition on TV, presumably as examples of "Curiosa Latin-Americana."

Where Argentine producers have gone wrong has been in trying to sell Argentina on celluloid with pictures which are carbon-copied on what Hollywood, Paris, London or Rome can produce far better, instead of building up a personality of their own. This may stem from the fact that Buenos Aires is a curious compendium of any one of the world's great cosmopolitan cities. A recent, much-travelled French visitor exclaimed after his first tour of the city: "This place smells like New York, sounds like Paris, dresses like London, shines like Hollywood, eats like Italy and is more wide-awake and beautiful than any other city in South America."

This cosmopolitanism is perhaps its downfall, from the point of view of film-making. It means that movie producers are faced with a problem in trying to think up something typical and arresting. So they turn to making modern zany comedies on the Hollywood pattern, or drama-packed documentaries on the Italian model, filming literary classics as London might do it, and depicting the underworld as Paris might, all with only mediocre results, despite some good sense of direction and quite tolerable camera technique. But all this has no novelty for the people they want to sell them to.

Yank Films Have Best Postwar Yr. As Japan Pacer

Tokyo.

American pix had their biggest postwar year in Japan in 1950, a year in which they continued to set the pace for the industry here. Central Motion Picture Exchange, local distributor for the Motion Picture Export Assn., released 125 pix during the year, one-third of the total distributed in Japan in 1950. Of the 379 films exhibited here during the year, local industry produced 203 and other foreign distribs supplied 47. CMPE's total was an increase of 23 over previous year.

U. S. pix are now playing in 289 theatres fulltime and in some 935 others on a half-and-half or spot booking basis. This means American product is exhibited in nearly half of Japan's 2,511 theatres. CMPE's yearly take is approximately 40% of the national box-office gross.

Year also saw the end of CMPE's monopoly as U. S. distrib in Japan. Occupation rule, which required motion picture industry of any country to operate in Japan through a single agency, was amended last April to permit any number of entrants, although SCAP import license is required and a quota system has been erected. By the end of November, 26 licenses had been issued to indie U. S. producers or releasing organizations, although only four pix from these sources had reached Nipponese screens by year's end. They were "Snow White" (Disney), "Secret Life of Walter Mitty" (RKO), "Wuthering Heights" (Goldwyn), and "Babe Ruth Story" (Mono).

CMPE found its biz affected in 1950 by the "tight money" situation in Japan which resulted from the government's drastic anti-inflation measures. National attendance figures were off 10% from previous year, but the slump hit native distribs harder than CMPE. Monthly revenue of the U. S. agency made slight gains during the year, while major Japanese distribs suffered pronounced losses. Exhibs also wound up the year in the red, although Nikkatsu chain, which plays U. S. pix exclusively, lost the least, percentage-wise, of any of the major loops.

Top grossers among the CMPE releases during the year were "Paleface" (Par), "Little Women" (M-G), "Tarzan's New York Adventure" (M-G), "Saratoga Trunk" (WB), "Arabian Nights" (U-I), "Fury at Furnace Creek" (20th), "Colorado Territory" (WB), "San Antonio" (WB), "Spanish Main" (RKO) and "Black Swan" (20th).

As usual, action pix and tinters continue to be top money-makers in Japan.

German-Brazilian Film Prod.

Wiesbaden.

Dr. K. Jonen, chief of Meteor Film, announced he will start Brazilian-German coproduction in Rio de Janeiro next year. He said Brazilian authorities were helpful during his recent visit there.

Jonen's plans call for producing two Portuguese-German version pix, "Carnival in Rio" and "God of the Forests."

Japanese Picture Biz in Toboggan Despite Big Slash in Admish Tax

By RUSS SPLANE

Tokyo.

The Japanese motion picture biz has fallen on evil days, and to hear them tell it over here you'd think a Detroit banker was solely to blame.

"Villain" in the piece is Joseph M. Dodge, president of the First National Bank of Detroit and financial advisor to Gen. Douglas MacArthur. Dodge came to Japan nearly two years ago to doctor the ailing Nipponese economy, and prescribed a strict regimen known popularly (or unpopularly) as the Dodge Line. Treatment has been effective in halting Japan's runaway inflation, but has left the patient a little weak in the pocketbook.

Result of this financial rollback and the accompanying money shortage is that theatre attendance in 1950 dropped off 10% from 1949. Exhibs, distribs and producers alike are weeping jointly into each other's "sake" and lifting doleful voices in the chorus of Japan's No. 1 lament, the "Disinflationary Blues."

In a way, it was unfair of Dodge to put the country on its feet at the time he did. The American financier's program, which involved strict holding of the price and wage lines, devaluation of the yen and a balanced national budget, had produced tangible effects early in 1950, about the time the film industry succeeded in having the Nipponese admission tax cut from 150% to 100%. Industry's pitch in achieving the slash was to guarantee the government that resulting upbeat in attendance would produce nearly the same amount of tax revenue despite the lower rate. 'Twas a dream devoutly to be wished, and who knows, it might have worked if Dodge's disinflationary trend hadn't caught up with the weekly grosses.

Instead, according to the Japan Theatre Owners Assn., not only did attendance drop 10%, but tax revenues in 1950 were off 33% from the previous year. Tax collectors figure this is carrying disinflation too far. They point out the idea is to disinflate prices, not the government coffers. How, they ask, can they keep Dodge's budget balanced without a steady stream of coin? Film industry leaders agree this is sad, indeed, but they are more concerned with their own plight. They claim all segments of theatrical biz are losing money so fast that bankruptcy seems inevitable, whereas the government is still several jumps ahead of the receivers.

To stave off impending disaster, film industry thinkers came up with another plan last fall which makes up in earnestness what it lacks in originality. Industry can be saved, they avow, if admission tax is slashed again, from 100% to 50%. Script had a familiar ring to most legislators. "This is where we came in," they said, looking the other way.

That Native Quality

The local industry will not concede that the quality of the native screen product has anything to do with the b.o. slump. However, certain sections of the press have been outspoken recently in taking the industry to task. Among other things, they have criticized studios for the outlandish salaries offered in a recent splurge of bidding for name stars from the ballet, opera and legit fields. Papers point out that while the names may have marquee appeal, their owners can't necessarily act in the strange surroundings of a film studio. Critics add that Nipponese studios could save money and turn out a better product if they paid more attention to improving story material and directing techniques.

Besides the attendance drop, industry toppers cite three other reasons for putting them in the red in 1950:—(1) division of distribution profits among five distribs in place of the three which operated until last year; (2) rising costs, and (3) foreign competition. Studio execs say the latter is the critical factor. While the local industry produced 203 features in 1950, an increase of 43 over 1949, none of them titillated the populace enough to set any b.o. records. By contrast, industry spokesmen point to such boff imports as "Paleface" and "Best Years of Our Lives," which smashed records all over Japan. "Why can't this happen to one of our pix?" they moan. Another example recently cited is the British ballet extravaganza, "Red Shoes." Pic ran 55 days at the Yurakuza theatre in Tokyo last spring. House netted more in March than the 58 theatres in the Toho chain combined. Even top Japanese films can't approach that kind of biz.

Whether the industry likes it or not, foreign films appear here to stay. In 1950, 173 foreign features were released in Japan. America topped the list with 125. French brought in 21, British 18, Russia 3, India and Argentina 2 each, and Mexico one. Subject to quota juggling under the complicated SCAP formula for pro-rating number of allowable imports, volume of foreign pix likely will remain at this level or higher for the duration of the Occupation. They'll be here, too, after a peace pact is signed, but whether or not the Japanese government will slap a quota on imports as they did in 1938 is anybody's guess.

Theatre owners may find that booking foreign films, particularly sure winners like U. S. action pix, is one way to overcome the 8.8% deficit which the Japan Theatre Owners Assn. says the average Nipponese theatre accrued in 1950. But that plan won't help studios wipe out the 20% loss which the Japan Motion Picture Assn. says the average producer suffered last year.

Then, of course, there's the plan that will solve everything—boost attendance, pull theatres and distribs out of the red, and give producers an average profit of 5% per pic. Just cut that admission tax . . .

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14 State-Controlled, Non-Comm'l Stations Supplying Finn Needs

By SVEN G. WINQUIST

Helsinki.

Finland has 14 broadcasting stations, four of them being small regional transmitters of only 2 kw. The biggest transmitter, Lahti, works on 150 kw. The Helsinki transmitter has up to now worked on 10 kw. However, a new station is under construction and will be ready for use early in 1951 with a capacity of 100 kw. Finland also has four shortwave transmitters, the strongest one being on 100 kw.

Of the programs, 50% are music. The Finnish Broadcasting Co. has an orchestra of its own, of 51 members. Balance of programs comprise: regular news bulletins (5.1%), religious services and prayers (5.1%), lectures and talks (7.6%), theatre (3%), sports reviews and reports (2.6%), programs for children and young people (1.5%), etc.

The Finnish Broadcasting Co. is a stock company. The state owns the majority of shares. The company has the sole right to all transmissions in Finland. Agreement with the Finnish state forbids commercial publicity and advertising. All equipment, the transmitters included, belongs to the company. Management consists of an Administrative Council, nominated by the electors of the Diet, and a board of directors appointed by the Administrative Council. All costs are paid with the license fees. License has been 700 marks, but will be raised to 900 in 1951. The number of license owners is 710,000 (Finland has 4,000,000 inhabitants).

Contact with American radio has been rather vague. Occasional broadcasts from America have appeared on programs here and broadcasts from Finland have been relayed to America.

Broadcasting is done in the two languages of the country, Finnish and Swedish. A part of the transmission net is reserved for Finnish programs only; another part for programs in both languages, and certain fixed times, on an average of two hours 45 minutes per day, are allowed for Swedish programs.

Longer Runs for Aussie and N. Z. Variety Revives as B. O. Mounts

By DAVID N. MARTIN
(Managing Director, Tivoli Circuit, Australia & New Zealand)

Melbourne.

Public interest both in Australia and New Zealand in vaudeville revues is increasing. Until three years ago runs of the best variety shows in Australia's two biggest cities—Sydney and Melbourne—averaged six weeks. In 1949 playing time was increased to 10 and 12 weeks, while during the year just closed one show ran 19 and another 23 weeks at Melbourne's Tivoli theatre. These boxoffice winners were the Arthur Askey musical, "The Love Racket," and the international variety show, "The Tourist Trade."

Biggest success in 50-year history of the Tivoli Melbourne was "The Tourist Trade," which features 10 standard acts. "Trade" was taken off while still playing to capacity houses to make way for the "John Calvert Show," which opened Dec. 18. "Trade" is playing Sydney and then does a six-month tour of New Zealand, after which plans are being made for South Africa, for the Schlesingers.

'Ice Follies'

Armand Perren's "Ice Follies," a Tivoli variety show on ice, is also enjoying tremendous success. It opened at the palatial His Majesty's theatre last Easter, played 8½ weeks and then, because of a prior booking for the J. C. Williamson musical, "Song of Norway," transferred to the 3,000-seat deluxer, the Palais, St. Kilda, where it played 14 performances to 44,557 people and returned the theatre's biggest gross in history.

After playing 10 weeks in Adelaide (normal run four weeks) and six weeks in Perth (normal run two weeks) "Ice Follies" is now back in His Majesty's, Melbourne, and set for a long two-a-day run in this big house. One of the stars in "Ice Follies" is Cissy Trenholm, 1944 eastern states of America champion, who, to join "Follies," flew from New York, where he has appeared for five years in the Sonja Henie icetravaganzas at the Center theatre.

Heretofore, standard American and European acts have only been booked in Australia for 10 weeks, but now there is over a year of

(Continued on page 214)

HIGH COSTS CONTINUE IN S. AFRICA, BUT B.O. OFF

Capetown.

The past year has not been noteworthy for any major events or trends in the South African amusement world. The falling off in attendance reported last year, continues; cinemas everywhere report poor houses for all but the most outstanding pictures.

With prices showing sharp upward trends in all spheres, pic houses are still maintaining admission charges substantially the same as those prevailing during the war. Against this they are faced with spiraling operating costs caused principally by devaluation, which has materially increased the costs of American films, and also the prices of equipment. Any proposed increase in admission prices would have to have the approval of the Price Controller and, in any event, it is reasonably certain that the cinema-goer already cutting down on his visits to shows, would still further curtail these, with a consequent falling off in revenue.

In spite of the gloomy outlook, the industry is showing sufficient optimism in the future to plan new theatre building now that the building control imposed during the war has been lifted. African Theatres has announced a new house for central Cape Town to be completed this year, and also several neighborhood houses will be rebuilt or newly constructed. Some indie exhibitors have also revealed plans for new theatres in some of the larger So. African cities, but so far none of the major concerns, such as 20th-Fox or Metro, have divulged whether they intend erecting more houses to screen their own products. It was anticipated in some quarters that immediately building control was lifted there would be a rush to get in first with new theatres, with

(Continued on page 214)

Musician Loses Mexico Migration Court Suit

Mexico City.

Marriage with a Mexican, born or naturalized, in no way assures any foreigner legalized residence in Mexico, the federal supreme court here has ruled. The ruling, which sets a precedent, upholds the government's insistence in the migration laws that all aliens who desire to reside in Mexico must on their own account arrange for that status and strictly in accord with the statutes.

Case rejected an appeal from a lower court upholding the government in ordering deportation of Israel Karca, European pro musician who entered Mexico as a tourist (allowed him a maximum of six months stay) then married a Mexican and contended that the marriage entitled him both to work and reside in Mexico.

Mex Backers Warn Producers To Up Pic Quality

By DOUGLAS L. GRAHAME

Mexico City.

Belts at the boxoffice and raps by the censors have decided Mexican pic producers to up the quality and keep clean. Besides, another potent power in that decision is the pic trade's own bank, the semi-official Banco Nacional Cinematografico, which finances most Mexican films.

Bank's prexy, Andres Serra Rojas, has made it plain that his institution is convinced that pix that are high in artistic, human appeal and decency quality are the best bets for all concerned. Local films, he stresses, are big advertisers of this country. Banker frankly told producers that only those who will make top-quality pix can expect aid from the Banco. This stand and the trend of organized producers is influencing indies, including those who more or less specialized in cheap productions.

Trend is towards hiking production costs. Example: the Spanish version of "Girls in Uniform," which Rudolph Loewenthal, the European producer, has just made, reportedly cost $250,000, a sizable chunk for Mexico. But producers don't go pale about that. They aver that top production in all departments means a good boxoffice bet. Players and meggers are being better paid. But the trend now is more toward equitable distribution of pay instead of 90% for the stars and peanuts for the others. That betterment, which includes pay of bit players and extras, is not altogether due to union pressure. It's in line with the high-quality policy. Of course, there's more careful selection of players, all along the line, and much better casting. Ditto meggers, production and music.

The better Mexican pix have moved far up front in playing time in the provinces, and are seriously crowding U. S. films here. But the cosmopolitan character of this 3,000,000 population town seems to assure continued good acceptance of Hollywoodians that have a real appeal to local customers. Distribution and exhibition of Mexicans has improved remarkably. Pix with strong humanness have become the best boxoffice. "The Third Man" (SRO), "Broken Arrow" (20th), "Eileen" (UA), "No Sad Songs for Me" (Col) and "The Damned Don't Cry" (WB), and the Mexicans, "Slums" and "The Immaculate," are big examples of that.

Greater attention is being given foreign distribution of Mex pix. Producers are arranging hikes in their 1951 advertising budgets for publicity abroad. Most have eyes on the U.S., not merely the Spanish-language belts but for the rest of the country that likes non-English pix.

2 Indie Mex. Cos.

Mexico City.

Alfredo Ripstein, prexy of Alameda Films, has organized Royal Films, to function apart from the former enterprise. Royal plans to start in January with "Mexican Curios."

Maria Ansulo, top painter and Dolores del Rio's cousin, forming Gama, documentery pic producing unit.

Decent Theatres, As Well as Films, Aussie's Need

By ERNEST TURNBULL
(Managing Director, Hoyts)

Sydney.

The motion picture industry is one that is particularly sensitive to the nation's economy and stability. At present, Australia is undergoing a period of what might almost be termed "perilous prosperity": that is, the country is apparently prosperous—there are thousands more jobs than men to fill them—but that prosperity appears to many thoughtful persons to be dangerously like a paper prosperity. Some feel that in a relatively short time the nation may be abruptly confronted with a crisis that could prove extremely perilous, indeed. Australia, to put the matter briefly, is being whirled rapidly upwards in a tragic inflationary spiral.

The solvency of every country is wrapped up in the stability of its currency unit. The currency unit of Australia is the pound, but our pound is, unhappily, far from stable at the moment.

The country is suffering from devaluation jitters. The plain fact is that the Australian pound has devalued to an alarming extent. Increases in the statutory basic wage have always had the effect of increasing the cost of living, and we have just been witness to the greatest single increase in the basic wage in Australia's history.

The falling value of the pound simply means that an exhibitor buys so much less for his net boxoffice revenue than he did formerly. Since our money does not buy us as much, it is obvious that active steps must be taken to see that the intake potential is plotted on a rising curve. Present conditions must be met by the utmost efficiency.

Biz Upped in Better Houses

Hoyts, for instance, is reaping the benefit of a long-range maintenance and renovation policy. Many theatres on Hoyts' 156-theatre chain were acquired in the immediate prewar years. During the war it was virtually impossible to make much-needed changes and improvements, owing to Governmental restrictions on essential materials required for urgent housing projects. However, by patience and persistence, we managed to accumulate enough materials (and invent others) to transform a number of "ugly ducklings" into first-class houses of which their neighborhoods are now proud. In every case where we have smartened up a drab theatre, the result has been business increase by leaps and bounds.

We look on the problem this way; films are in the semi-luxury class, that is, unlike food and clothing they can be done without, which means that people faced with a pound, the spending power of which is dwindling, will be more selective in their entertainment. Therefore, to hold patrons, theatres have to offer more than a film; they have to give service and a sparkling, clean, comfortable house in which to enjoy films to the hilt.

Reciprocity is a cornerstone of our industry. Producers have found that they cannot operate profitably or efficiently without distributors. The distributor realizes that he would be in some other business if he could not place his client's product in a theatre. And where would any exhibitor be without a picture to show?

I believe that the producer is entitled to his fair share of the revenue his picture attracts to the boxoffice. Under present conditions we need even more than a good film: we certainly need good product but we must have good selling and good theatres as well.

Lack of U.S. Material Hurting Aussie Radio

Sydney.

Major commercial radio production units find themselves short of U. S. material as new year looms. Harry Dearth, ace producer of the Lux Theatre, aired via the Macquarie network, is hoping that Yank playwrights will agree next year to submit their brainchilds for Aussie consumption via an agreement to leave dollar earnings in this territory until the monetary problem can be untangled.

Lux topper in its class here, has been forced for several months to use adaptation of screen plays plus a few British stageshows, to keep going on a weekly schedule.

Re-establishing U. S. Supremacy On Pix in Britain

By M. C. MORTON
(Managing Director, United Artists in England)

London.

This year has been notable for its absence of crisis, in the more dramatic sense of the word. The expectation of crisis is, of course, always with us, but most of us can by now read the signs well enough to be able to distinguish between the really serious and the merely desperate. Wo have therefore been able to go about our business with comparative calm and reasonable hopefulness, in spite of a General Election, war scares, and other disturbing elements.

Notable also has been the impact during these 12 months of American films on the British screen. It is unquestionable that, after several postwar years of doubt and anxiety, American films have re-established their supremacy in the British market. For American companies this is, not unnaturally, a source of some satisfaction. It reinforces our established belief that the centre of the film world is still in Hollywood. But let none suppose that the competition of British films has been wholly eliminated, or that it would be desirable if it were wholly eliminated. British films have made a great contribution to our industry in these last five years, and the reduced production will continue to be an important factor in determining standards and in sharpening competition. No one who wishes our industry well would desire it to be otherwise.

The cinema event of the year has been the astonishing success—the occasion calls for superlatives—of Charlie Chaplin's "City Lights." At the Rialto, London, it has been breaking records. The British critics, who are so often charged with being anti-American, cynical and tough, broke into a paean of wild enthusiasm over this classic Chaplin. Another film that won the unstinted praise of the British press has been Stanley Kramer's "The Men." Producer Kramer has succeeded in establishing Marlon Brando with the British press and public, as he previously established Kirk Douglas with "The Champion."

The demand for good pictures is unceasing. A good picture is not necessarily one lavish with costly production devices or bejewelled with star names. Kramer proved what can be done with original story material, comparatively unknown or little known screen actors, and brilliant direction. The great cinema-going public will respond to originality and creative power, and the way to healthy boxoffice results lies not in the faded formulae of the past, but in new ideas and bold originality.

It is not over-optimistic to say that the future for our industry in Great Britain looks much more promising and hopeful than we had reason to expect this time a year ago.

French Legit Public Sings Blues Over Dearth of New Talent, Writers

Paris.

The French legit public and crix are singing the blues about the dearth of new talent and writers for the theatre here. At present, the only shows playing to capacity are the new Jean Anouilh play "La Repetition" and a variety show "Revue Des Capucines." Although house directors are seeking fresh ideas they hesitate on taking chances, and prefer to mount old proven pieces rather than give the legit to new plays. Ministry of Education, taking note of the decline, has proposed some remedies to give the legit field the hypo it needs. They propose to waive all taxes (16% of the receipts) during the first 30 performances at every theatre presenting a new play. They feel that this form of exemption will infuse new life into the scene. To make up for the expense and please the Finance Department, various theatres now enjoying government subsidies, will no longer get this break. They estimate it will cost the government 30,000,000 francs per year, but that if it gives the added lift it is well worth the expense.

Now running are a flock of oldies and a surplus of foreign plays. Jouvet is doing "Taruffe," Atelier has the Pirandello opus "Henry IV," Antoine has the American "Harvey" and Claude Dauphin is at work on the Gallic version of "Mr. Roberts" to be presented in a few months. Most of the repertoire of the Jean-Louis Barrault group are old plays except for the new Anouilh production. There are some long-run productions now open that seem destined for even longer engagements.

37 FOREIGN PRODUCERS HAVE JAP IMPORT OK'S

Tokyo.

Thirty-seven foreign motion picture producers or releasing organizations had obtained import licenses in Japan by the end of November last year. Five have been in business here since early in the Occupation under the "single unit" distributing system representing the entire industry of their country. Thirty-two new licenses have been issued since this requirement was dropped last April. Of these, 26 went to U. S. applicants and six to other foreign concerns.

Five distribs who have been operating are Central Motion Picture Exchange (U.S.), British Commonwealth Film Corp., Syndicate of French Movie Producers, Sovexportfilm (U.S.S.R.), and Associasione Nationale Industrie Cinematografichi e Affini (Italian). New licensees are:

United States—Breakston Co., Eagle Lion Classics, Sol Lesser Productions, Monogram International, Reliance Pictures, Select International Films, Edward Small Productions, United Artists, Ursa Productions, Excelsior Pictures, Encyclopedia Britannica Films, Walt Disney Productions, Samuel Goldwyn Productions, Selznick Releasing Organization, American Trading Assn., Associated Artist Productions, Ltd., Astor Pictures, Auerbach Enterprises, Ltd., Film Rights International, Eliot Hyman, International Optima Corp., S. Maurice Livingston, Metro-Goldwyn-Mayer, Telivest, Verity Films, and David Weshner Associates.

Foreign firms—Europa Film, AB (Swedish), Parlatone Hispano-Filipino, Inc. (Philippines), Export Society of Argentine Motion Pictures, S. N. Se & Brothers (Indian), Kewalram Corp. (Indian), and Societe Nouvelle Pathe-Cinema (French).

All licensees will be subject to quota limitations to be determined by Occupation headquarters, but figures have not been announced.

Elstree Studios' Veteran Staff

London.

In contrast to all the crisis news of the last two years is word from Associated British studios at Elstree that 50 employees claim a total of 1,100 years continuous service with the company. They range from stagehands to carpenters, cutters, editors, make-up artists, and include one executive.

Five started with the studio at Elstree in 1927.

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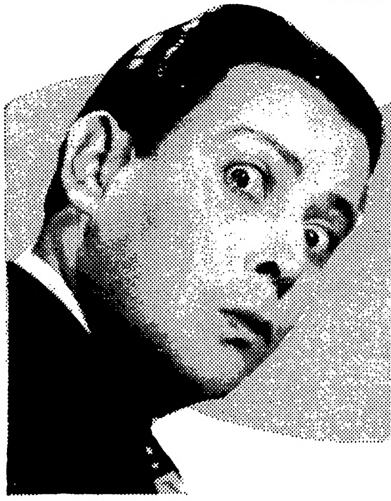

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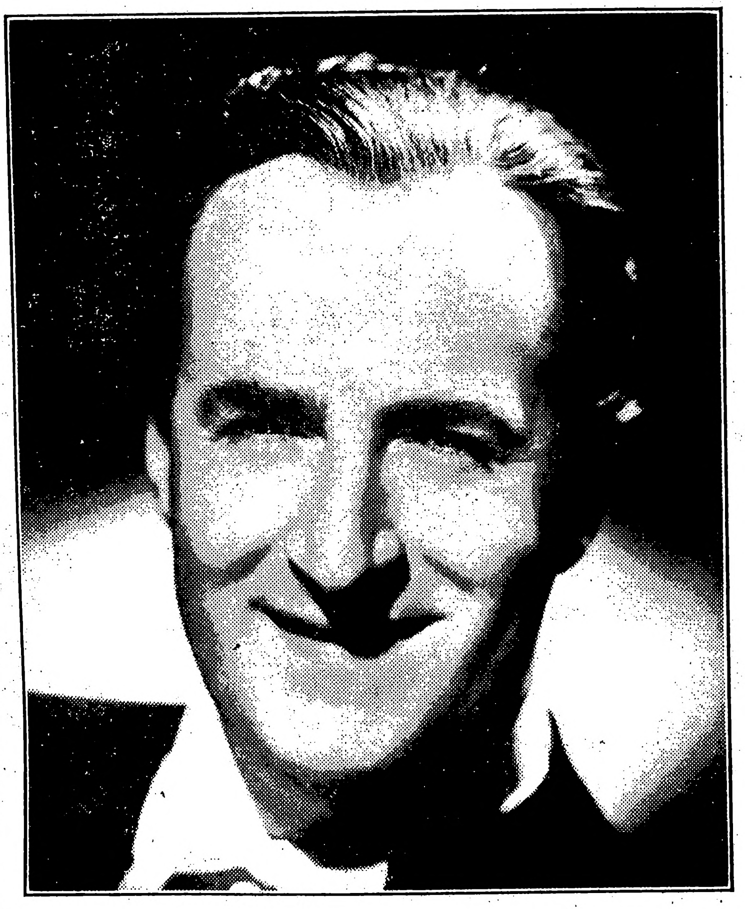

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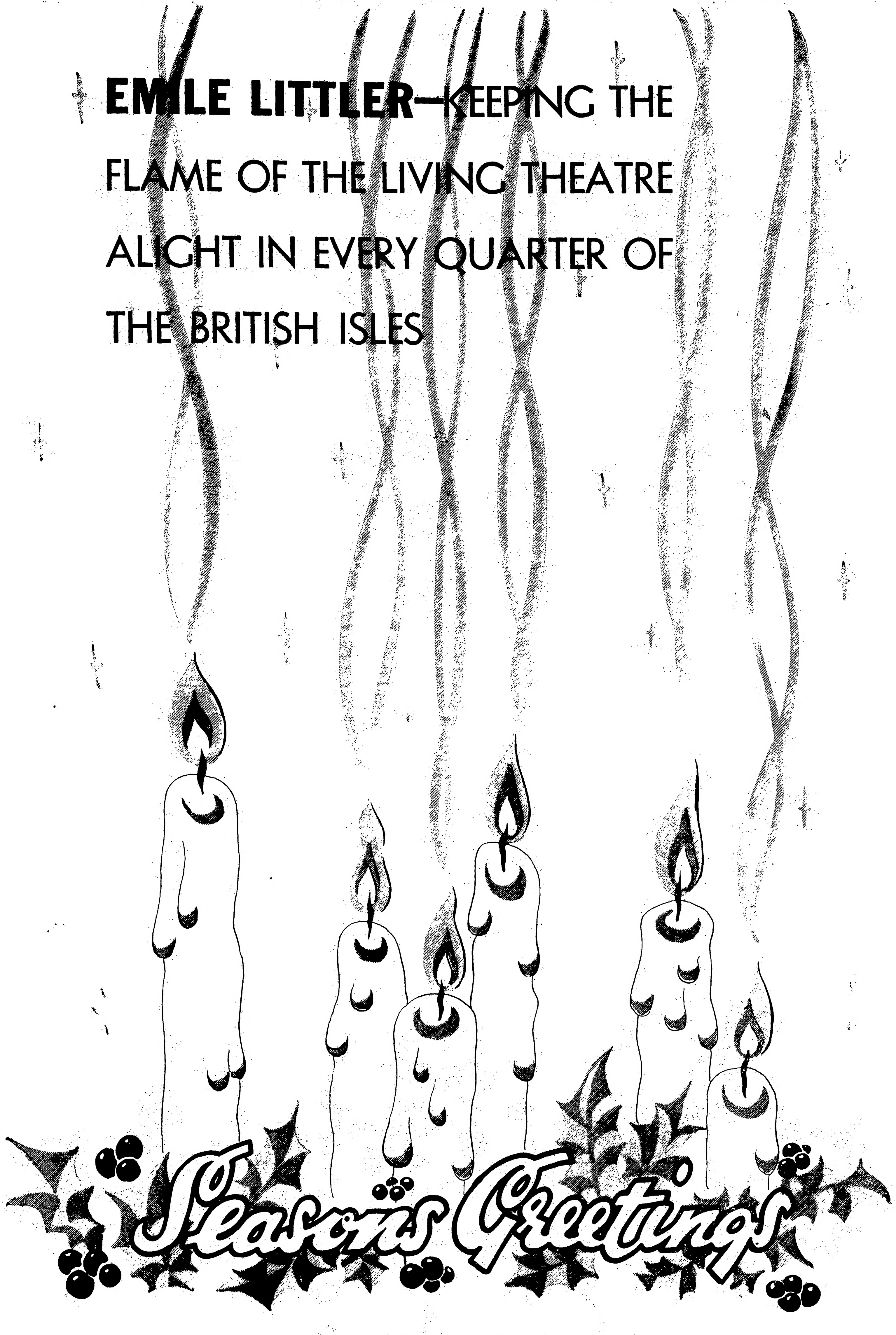

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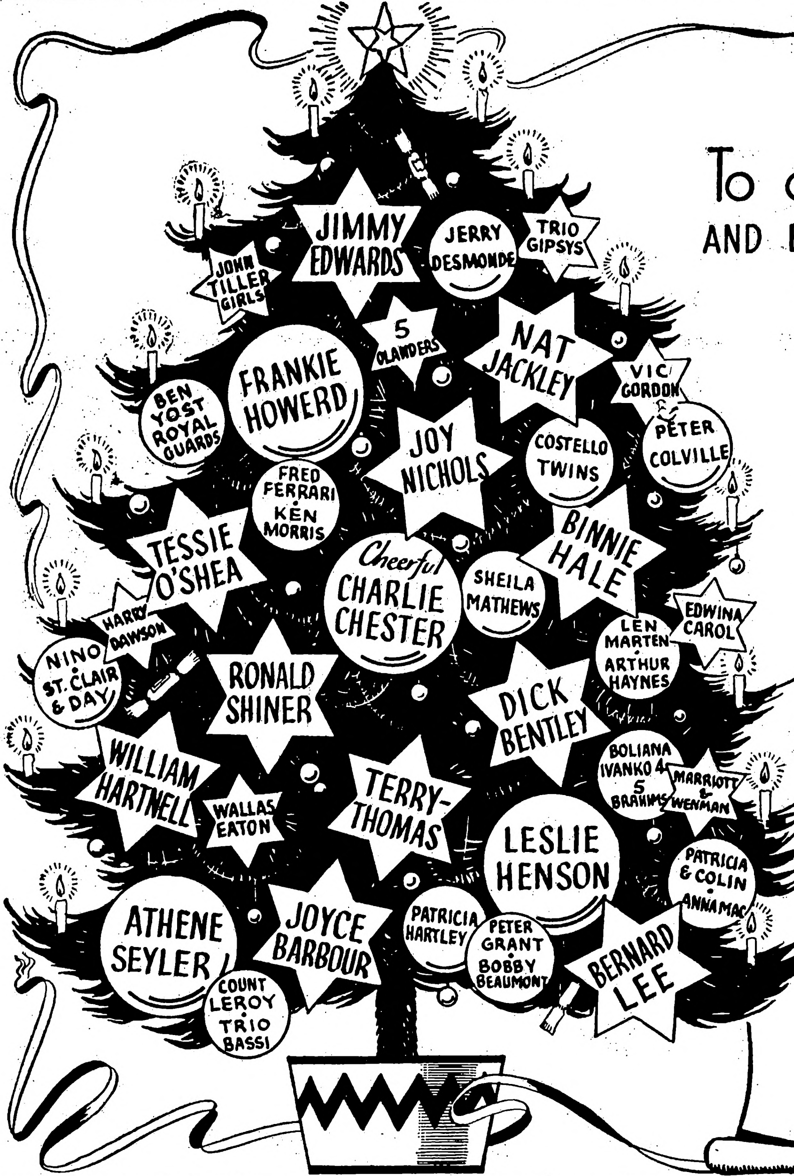
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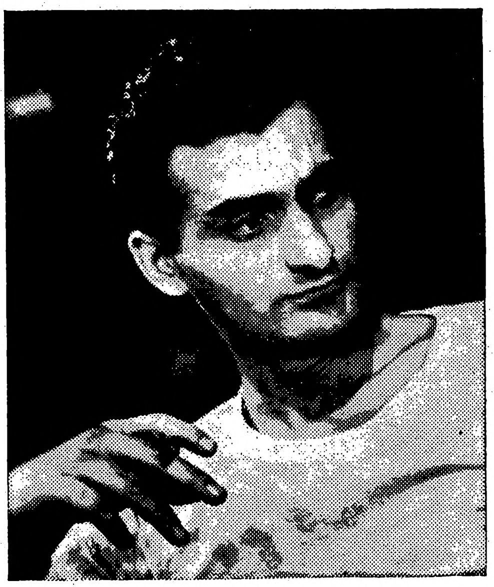

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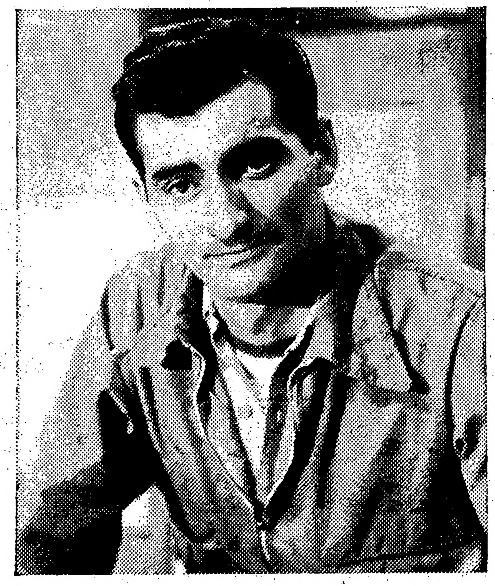

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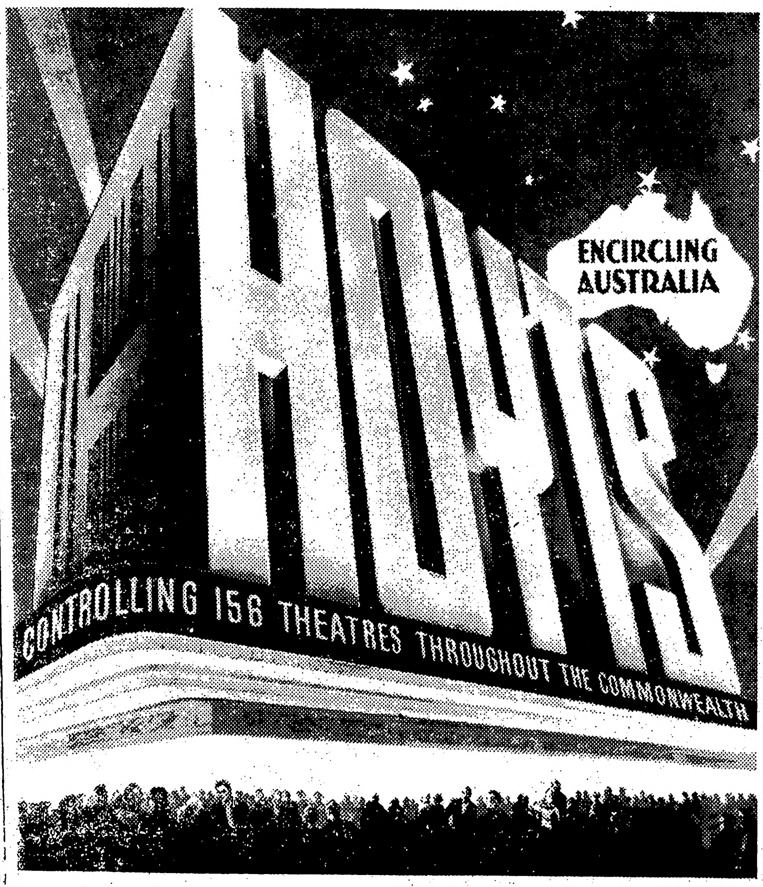
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- ★TO COMPLETE ARRANGEMENTS FOR THE VISIT TO THE STATES OF SOME OF EUROPE'S BEST KNOWN STARS WHO ARE DIRECTED AND REPRESENTED BY MY ORGANISATIONS

SEE YOU SOON!

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1951 Seen As Key Year For Aussie Pic Production

By ERIC GORRICK

Sydney.

The year 1951 should be tops for Aussie pic production. It's anticipated that at least eight productions will go before the cameras during the coming year, with the most activity being localed at Ealing's Pagewood studio.

Major pic stems from 20th-Fox with the Technicolor "Kangaroo," under direction of Lewis Milestone. Robert Snody is in charge of production and has an ace team of U. S. technicians here.

Eric Williams, in charge of Ealing's Aussie activities, has announced that five pix have been set for '51. First major film will be "Robbery Under Arms," a cops-and-robbers yarn from a long-established bestseller by Ralph Bolderwood. Pic will probably be made in Technicolor. Australian capital will be garnered for this one, with Charles Munro, indie chain operator, holding a big financial slice.

Ralph Smart, who directed "Bush Christmas" and "Bitter Springs," will return to this locale after completing an assignment in Rome, to make another pic. Anthony Kimmins has been set by Sir Alexander Korda to direct "Smiley," a local yarn, during the year ahead. Two other pix are also being set at Ealing, probably with local finance. There's also a possibility that Harry Watt, who made "The Overlanders" here, will return to make another pic under the Ealing banner.

Columbia Mulling Pic

It looks pretty certain that Columbia will make another Aussie pic in '51. Understood that Nick Pery, Col's local chief, has plans well past the blueprint stage, and just awaits an okay from his U. S. chiefs. Col has already made two Aussie pix—"Rangle River," with Victor Jory, and "Pacific Adventure," with Ron Randell. The '51 bid will be made with a slice of frozen coin, and top stars on the Columbia roster will be planed in with a director and technicians.

If the Aussie pound (presently rated at under $3) is not appreciated during '51 by the Robert Menzies Liberal Party government—and this seems unlikely to occur because of inside political pressure from the Country Party—then it seems a cinch that other major U. S. producers will make pix in this zone in '51, using frozen coin. By using dollars, U. S. producers gain one-third on local costs via the Aussie pound. This is a big inducement, of course, to make pix Down Under, quite apart from any quota obligation, in addition to a change of locale from the Hollywood scene or other overseas locations.

Unskilled labor is not very costly here. The new basic wage is in the vicinity of £8 per week (about $24) for males and less for femmes. Aussie actors are available at a nominal figure, $50-$75 weekly being regarded in the top bracket. Extras can be had for peanuts, judged on the Hollywood standard.

It's now possible to plane in talent and technicians, plus additional equipment, from Hollywood in around three days. To save local processing costs negatives can be planed back to Hollywood in the same time. 20th-Fox is using this method on "Kangaroo."

Indie producers are finding little difficulty securing "angels" for locally-made pix. Charles Chauvel, who made "The Rugged O'Riordans" in '51 on finance from Universal-International and Greater Union Theatres, is lining up another for '51, with probably the same financial duo.

Tom and Alex McCreadie, who made "The Kangaroo Kid" with Hollywood cooperation, plan additional pix in '51 with financial backing from here. The Department of the Exterior (a governmental-controlled setup formerly known as Department of Information) is going ahead with several big documentaries.

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Continued from page 196

good Tivoli circuit bookings offering first-class acts. Among acts that have been booked for 10 weeks in Australia during the past 18 months and who have stayed—or will be staying—here for nearly two years, apart from Wally Boag, Max and Harry Nesbitt, Guus Brox & Myrna, plus Marquis & Family, now appearing in "The Tourist Trade," are Ivor Moreton and Dave Kaye, who stayed 18 months; Ganjou Bros. & Juanita, Krista & Kristel, and Maurice Colleano & Family who have already been in Australia and New Zealand over two years and are still playing the Tivolis and the Hartnells dancing duo, the latter also here for over two years.

Americans Investing in Australia

The big problem in the past with American topliners has been the Australian dollar freeze. Each artist has only been able to take out of Australia £3,200 but investment possibilities are so good here that now many of the big salary grossers are investing their surpluses in Australia, a country of great potentialities since immigrants are pouring in as they were in America before the turn of the century.

South Africa B. O.

Continued from page 196

a grave risk of overseating. It may be that with the existing houses only half filled most of the time, the large concerns are thinking twice about putting up new theatres.

With patrons shopping for pictures, it is obvious that outstanding features will do better than average biz. Films such as "Annie Get Your Gun" 'Bicycle Thief" and "Odette" all did holdover business. African Film Productions repeated last year's success with another full-length Afrikaans (Dutch) musical, "Hiers Ons Weer" ("Here We Are Again").

Legit

Legit this year was notable for the expansion on a national basis of the only So African professional rep. coy, the Brian Brooke Co. which hitherto had confined its activities to Cape Town. New artists were imported from England to form a No. 2 Company, which remained in Cape Town while the No. 1 Company personally led by Brian Brooke, toured the larger towns under the direction of African Theatres. This has certainly led to a revival of interest in professional legit as with the exception of Cape Town, theatre-goers were dependent on amateur rep. companies. This is not to say that these amateurs did not do, and are still doing a magnificent job in the presentation of worthwhile plays.

The So. African National Theatre, which for two or three years has been touring So. Africa under government sponsorship, playing key cities and sticks alike, also came under African Theatres direction for the presentation of Shakespear's "Macbeth" specially translated into Afrikaans (Dutch) and, later in the year, for the staging of "Hassan,' probably one of the most ambitious and sumptuous plays presented here. Basil Dean, the famous English producer, was specially brought out to direct the production. While ventures such as these serve a very useful cultural purpose, the limited audiences they can reach will always put them in the red, and without Government backing, would not be possible.

As has been the case for some years now, a number of concert artists took advantage of the speed of global air travel to visit So. Africa on concert tours. Notable among these were Yehudi Menuhin, Jose Iturbi and Florence Desmond.

JUVE TV PROGRAMS STARTED IN ENGLAND

London.

Inauguration of a regular TV program for children represents the newest development in British video service. Launching followed months of preparation by the department controller Cecil Madden. Program is designed to provide comprehensive entertainment for kids. A regular pattern has been established so television moppet fans will know in advance when their favorite shows are coming on. For example, the Sunday show is all plays, Monday's includes adventure films, and Tuesday's a se-

Cecil Madden's policy started off on ambitious lines, although restricted to a daily budget of about $600. Sunday (17) the Sadler's Wells No. 2 ballet company will be making a TV debut with "Casse Noisette." The current Tuesday serial, Louisa M. Alcott's "Little Women" is to be followed by the Victorian play, "The Railway Children."

Following the policy of adult programs, well-known writers are being encouraged to write especially for the children's show. First of these plays will be Arthur Groom's rialization of classics.
"Powder Monkey."

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AL BURNETT

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Int'l Pooling of Ideas Stressed By Rydge

By NORMAN B. RYDGE

(Board Chairman, Greater Union Theatres, Australia)

Sydney.

Motion pictures have, I think, entered a new era, that of modern showmanship. Production appears to have got onto its feet. Films are finding the value of entertainment as against propaganda. As theatremen we find it pays.

Any show we can sell we go for. You must start with merchandise. If you use yesterday's technique, they don't get it. Selling along those lines is therefore wasted. That's why I say we're in a new age of advertising, publicity and exploitation.

It does seem to me that showmanship has to leave the purely local realm and become international. There's not much sense in dividing ourselves up into sections; that way we're only fighting piecemeal. In Greater Union I have always advocated a pooling of ideas. Our problems are discussed on an all-executive all-angle footing. Everyone's experience therefore contributes. It overrides selfishness and expands the outlook—and it gives you lots of ideas.

What I advocate is an international pooling of thoughts for the vending of our wares, based on today's point of view. The studios have to find stories acceptable to this day's audiences. The theatres have to present them with the most up-to-date equipment and atmosphere. The all-round publicity should not—must not—lag behind.

First step—study your audiences. Find what they read, what they listen to on the radio, try to assess their minds. That's the key to selling them, and everyone in theatres can help.

Every distributor should contribute in his press sheets, in his broadsheets of information.

Greater Union is sending some of its men overseas with this very philosophy in mind. That lifts our showmanship out of the purely local sphere on to a wider plane. I want my men to see what goes—the latest. Knowledge is power. Every new and constructive thought opens the way to the boxoffice for more returns. You can't stand still and keep going forward at the same time.

Anyone can be satisfied and rest on past laurels. But those laurels tarnish quickly; new ones have to be won.

Black Market Booms In Prewar Jap Films

Tokyo.

Bootleg pre-surrender Japanese films have been mopping up at the boxoffice in rural Nippon, it was learned here last week. Bulk of the pictures assertedly glorify violence and militarism and accordingly were barred from distribution by the Allied Military government as "dangerous and undemocratic."

Despite ban decreed by occupation authorities, a brisk "under-the-table" traffic in the pix is going on. Activity has become so pronounced recently that the Ministry of Education has begun an investigation. In the course of its probe, the Ministry already is understood to have seized some 20 films which allegedly placed Nipponese warlike customs in a favorable light.

Allocate 20 Films For France

London.

The job of allocating visas for British films in France is now being undertaken by the British Film Producers Assn. Eligible pix must be completed and edited by Feb. 15, and must be ready for distribution in dubbed form in France by May 21. British producers have to supply evidence of satisfactory distrib arrangements in France.

British producers are agitating for more [illegible] [illegible]. They claim the present figure of 20 is inadequate.

SEASON'S GREETINGS
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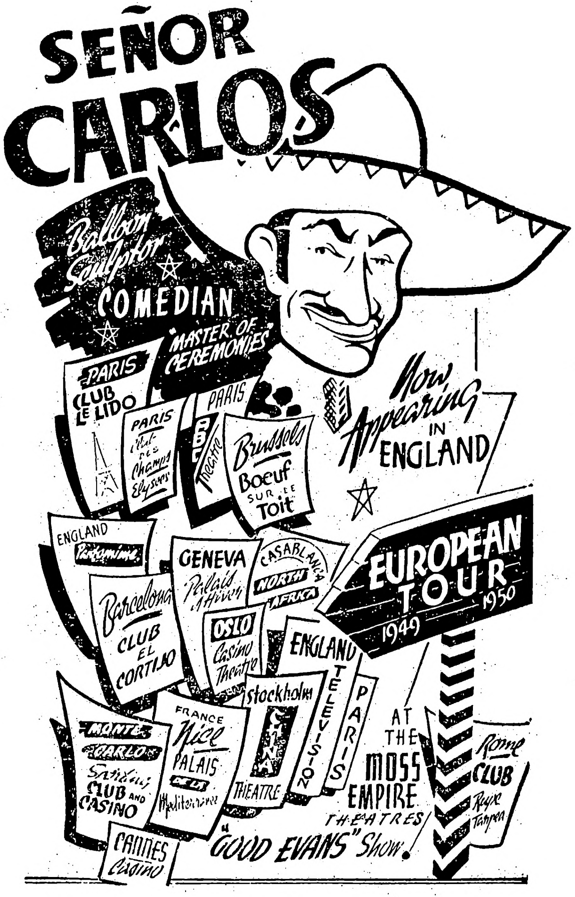
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The Season's Greetings

To Sam Eckman, Jr. C.B.E., for his counsel and understanding ◇ to the Resident Company and Staff of the Empire Theatre, Leicester Square, for their co-operation and untiring efforts in enabling me to stage fifteen productions at this Theatre ◇ to all those kindly British audiences for their warm approval and support ◇ to the British Press for their appreciative opinions ◇ to the Cinematograph Trade Benevolent Fund for according me the privilege of producing The Royal Film Performance under the Patronage of Their Majesties the King and Queen—

My Heartfelt Thanks

NAT KARSON
Empire Theatre
London

Star-Studded Memory Lane Waxed for Posterity

Musicologist Details Wealth of Yesteryear Greats Preserved on Records

By EDWIN M. BRONNER

"Hello darlings, Tallulah speaking. I'm going to warble to you in my very best Galli-Curci manner a little song entitled, 'Don't Tell Him What Happened To Me.'"

"Flo? This is Anna. Oh Flo, Flo, I'm so happy for you."

"Come on an' heah, come on an' heah, Alexahnder's Rahgtime Bahnd. . . ."

I sometimes wonder if Miss Bankhead remembers the torchy tunes she recorded in London some years back, basso-profundo style. Or if Luise Rainer ever listens to her Academy Award telephone scene from "The Great Ziegfeld." And if Irving Berlin happens to have heard Noel Coward's unintentionally funny version of his famous standard.

Having a library of thousands of stage and screen phonograph records (from Eve Tanguay's "I Don't Care" to Carol Channing's "Diamonds," from Edwin Booth in "Hamlet" to Alec Guiness in "The Cocktail Party"), I've discovered to my surprise that what started out as a hobby has turned into a pleasantly profitable business.

More important, these rare recordings serve as a nostalgic memory album of the past half-century in the entertainment world—bring back for one last encore the brightest stars of the theatre, the musical comedy stage and the early "talkies."

Long before World War I, long before Broadway had become the glorified penny arcade, shooting gallery and fruit juice stand it is today, such glittering guys and dolls as George M. Cohan, DeWolf Hopper, Mistinguette, Raymond Hitchcock, Lillian Russell, Sir Harry Lauder, Nora Bayes & Jack Norworth, Weber & Fields and Montgomery & Stone were taking time out from the "two-a-day" to make phonograph records.

Spurred on by the success of the oldtimers, newcomers like Irene Bordoni braved the terrors of the recording mike to tackle the scores of "Paris" and "As You Were"; a young team known as Clayton, Jackson & Durante made a series of recording studios a happy shambles, turning out one wonderful number after another, and Fred & Adele Astaire waxed the songs from "Tip Toes," "Funny Face," and "Lady, Be Good!," with an up-and-coming composer, George Gershwin, accompanying them on the piano.

These were the days when, for a little over 25c, you could take home with you comedy routines and recitations by George Jessel, Willie Howard, W. C. Fields, Will Rogers, Jack Haley, Taylor Holmes, Richard Barthelmess, Noah Berry, Phil Baker, Walter O'Keefe and Chic Sale.

Remember the "Scandals," "Vanities," "Follies," the Herbert, Kern, Romberg, Friml operettas and the seemingly neverending parade of hits from the pens of DeSylva, Brown & Henderson? You can revive them all for a one-night stand by listening to Harry Richman's "Birth of the Blues," John Steel's "A Pretty Girl Is Like a Melody," Emma Trentini's "Italian Street Song," Peggy Woods' "She Didn't Say Yes," Dennis King's "March of the Musketeers," Charlotte Greenwood's "It Happened in the Moonlight," Countess Albani's "It's You I Love," Evelyn Laye's "I'll See You Again," Helen Kane's "Button Up Your Overcoat," and Zelma O'Neal's "Varsity Drag."

And what torch singers they had in those days! Jo Stafford, Dinah Shore, Margaret Whiting and company could learn something by lending a collective ear to Ruth Etting on "After You've Gone" "All of Me" and "I'll Get By." And Libby Holman on "Moanin' Low," "Love For Sale" and "Something to Remember You By." As for Helen Morgan, a few of her early disks have been reissued in album form, but numbers like "The Little Things You Used to Do," "I Was Taken By Storm," "What Wouldn't I Do For That Man," "Frankie and Johnny," "I See Two Lovers," "Song of a Dreamer"—these old Brunswick and Victor waxings, among the finest ever made, gather dust year after year in record company warehouses.

Ethel Merman's selections from "Anything Goes" (Brunswick) "Red, Hot & Blue" and "Stars In Your Eyes" (Liberty) and, of course, "Annie Get Your Gun" (Decca) are relatively easy to lay your mitts on. But have you ever heard Miss M set the joint on fire with such items as "It's the Animal in Me," "The Lady in Red," "How Deep is the Ocean?," "An Earful of Music," and "You're a Builder-Upper" from "Life Begins at 8:40?" Well, if you ain't, as Annie herself might say, you done missed something real good.

Same applies to Clifton Webb (in the days before Zanuck made Mr. Belvedere and Mr. Webb synonymous in the public mind) vocalizing "How's Chances?," "A Rainy Day," and "Easter Parade"; Bill Robinson tapping and chuckling his way through "Ain't Misbehavin'," Walter Huston amiably croaking Kurt Weill's "The Scars" and "September Song" from "Knickerbocker Holiday," and Eleanor Powell doing her "Got a Bran' New Suit" number from the Schwartz-Dietz revue, "At Home Abroad."

The British Idea

Early records of Beatrice Lillie, Gertude Lawrence and Noel Coward make an impressive pile — about half-a-hundred in all. Lady Peel may be heard politely murdering several harmless tunes from the "Charlot Revues," paired with Lawrence on a 12" disk, coyly titled, "Two Little Girls on Broadway," in selections from the Vincent Youmans flop, "Oh Please!," and on such reliable "standards" as "Mad About the Boy," Rodgers & Hart's "A Baby's Best Friend," "The Gutter Song" and "Marvelous Party."

Moss Hart's erstwhile "Lady in the Dark" is represented by such 1920 request numbers as "Carrie Was a Careful Girl," "Poor Little Rich Girl," "Let's Say Goodbye," "You Were Meant For Me," "A Cup of Coffee, a Sandwich and You" (W. Jack Buchanan), "Limehouse Blues," "Do-Do-Do" and "Someone To Watch Over Me" from her first Broadway hit, "Oh, Kay"; "At Your Command," the haunting "Feeling I'm Falling" from "Treasure Girl," "Experiment" and "It's Bad For Me" from Cole Porter's vastly underrated London musical, "Nymph Errant," and many others too numerous to mention. Most of Gertrude Lawrence's early records are almost impossible to obtain in America, with collectors offering as much as $25 and $50 per copy for the really rare items. Easier to get hold of are Coward & Lawrence in "Private Lives" and three of the one-acters from "Tonight At 8:30."

Ever hear Coward croon the afore-mentioned "Alexander's Ragtime Band," "It's A Long Way To Tipperary," "Love in Bloom" and "You'd Be So Nice To Come Home To"? Don't! He fares considerably better singing his own songs (Victor & HMV), offering his "Dance Little Lady," "A Room With A View," "Any Little Fish," "Half Caste Woman," "The Party's Over," "Parisian Pierrot," "Zigeuner," "I'll Follow My Secret Heart" (with Yvonne Printemps), "Mrs. Worthington," "Mad Dogs & Englishmen," "Lover of My Dreams" from "Cavalcade," "Stately Homes of England" from "Set To Music," and that evil little ditty, "Green Carnations" from "Bitter Sweet."

Coward isn't the only tunesmith who's waxed his own brainchildren. Harold Rome, Sam Coslow, Johnny Mercer, Harold Arlen, Hoagy Carmichael, Arthur Schwartz and Irving Berlin have all made records at one time or another. Particularly good in this category are Cole Porter's (Victor) disks of "You're The Top," "Anything Goes," "Two Little Babes In The Wood," "I'm a Gigolo," "Cocotte," "Be Like the Bluebird" and other comedy numbers from his sophisticated repertoire.

Hollywood

Let's leave Broadway and head toward Hollywood for a moment or two, where there's nothing like a handful of old phonograph records to conjure up memories of the first fabulous days of the "talkies." One of the earliest "all-sound" epics (the ads shrilled, "You *owe* it to yourself to see it! It's the *eighth* wonder of this world!! You won't believe your *cars*!!!") was Universal's "King of Jazz." A curiously ketchup-colored Bing Crosby found himself embroiled in this tinted hodgepodge as one of Whiteman's "Rhythm Boys," Billy Rose penned the lyrics for the feverishly gaudy "It Happened In Monterey" sequence, and star John Boles sang the number and recorded it for Victor.

As for Crosby, to provide even a partial catalog of his rare records (back in the days when he was appearing opposite such *femmes fatale* as Marion Davies, Carole Lombard and Kitty Carlisle) would consume almost a VARIETY issue. Best disk he ever made in this writer's opinion is Dorothy Parker's ballad, "I Wished On The Moon" from "Big Broadcast of '36."

Incidentally, didja know that Mrs. Crosby (Dixie Lee) waxed a batch of tunes for blue-label Decca in the mid-thirties, among them "Until the Real Thing Comes Along" and "My Heart Is An Open Book" from her movie, "Love In Bloom?"

Any list of old records by screen personalities should rightly start with the name of the man who was the first talking picture star, and we're lucky indeed that Al Jolson preserved so many of the numbers from his early films on wax. Al giving advice to his "Little Pal," Al offering his knee to "Sonny Boy," Al proudly proclaiming "Hallelujah, I'm A Bum!"—these and many other Brunswick disks reveal "The World's Greatest Entertainer" at the very peak of his form.

Eddie Cantor is represented on Victor, Columbia and Melotone in hit songs from "Whoopee," "Palmy Days," "The Kid From Spain," "Kid Millions," and "Roman Scandals"—the latter scripted, by the way, by Robert E. Sherwood & George S. Kaufman. The guy had expensive writers in those days.

Jolson and Cantor weren't the only Broadway headliners who strutted their stuff before the cameras during America's depression years. Remember Fanny Brice in "My Man," Morton Downey in "Mother's Boy," Belle Baker in "Song of Love," Sophie Tucker in "Honky Tonk," Fred Astaire & Ginger Rogers in "Flying Down To Rio." Lawrence Tibbett singing a duet with himself in "Cuban Love Song," Ethel Waters moaning "Am I Blue?" in "On With The Show," Carl Brisson crooning "Cocktails For Two" in Paramount's "Murder At The Vanities," Mae West slithering her way through "They Call Me Sister Honky-Tonk" from "I'm No Angel" and "My Old Flame" from "Belle of the 90's"! These early flickers are forgotten, perhaps, but the hit songs from them live on and can still be heard, sung by the stars who first introduced them.

More Pash Pioneers

Here's Gloria Swanson, long before she went nuts in "Sunset Boulevard," giving her all on Eddie Goulding's "Love, Your Magic Spell Is Everywhere" from "The Tresspasser," Lupe Velez chanting Irving Berlin's "Where Is The Song of Songs For Me?" from "Lady of The Pavements," Marlene Dietrich's sexy foghorn going to town (in German) on Fred Hollander's "Falling In Love Again" from "The Blue Angel," Pola Negri doing the Brown-Freed ballad, "Paradise" from "A Woman Commands," Lyda Roberti with a hot arrangement of Gordon & Revel's "Take A Number From 1 To 10" from "College Rhythm," Jessie Matthews singing Rodgers & Hart's lovely "Dancing On The Ceiling" from "Evergreen," Lilian Harvey, Anna Sten, Danielle Darrieux, Fifi D'Orsay, Bebe Daniels, Binnie Barnes, Wini Shaw, Irene Dunne, and Virginia Bruce are some of the other Hollywood glamour gals who made records during the '30s.

Middle-aged bobbysoxers still get palpitations when they hear Rudolph Valentino ("Pale Hands I Love"), Ramon Novarro ("Love Songs of the Nile"), Tullio Carminati ("I Live In My Dreams"), Buddy Rogers ("My Future Just Passed"), Gene Raymond ("Will You?"), Dick Powell (reprising a couple of dozen of those wonderful Harry Warren-Al Dubin numbers from "42d Street," "Footlight Parade" and "Golddiggers"), and Chevalier singing the praises of "Mimi," "Louise" and other girlfriends from the days of his screen adventures.

As time went on, some of the most unlikely screen celebs apparently felt impelled to raise their voices in song, and thus we have Joan Crawford, Adolphe Menjou, Marie Dressler, Jean Gabin and Elsa Lanchester kicking up their heels and having a heck of a time doing it. We even got to hear Nigel Bruce, C. Aubrey Smith and Sir Cedric Hardwicke harmoniz-

(Continued on page 246)

SEASON'S GREETINGS
VIC DAMONE
Starring in MGM's Technicolor Picture
"Rich, Young and Pretty"
Soon to be released
Exclusive Mercury Records
Direction: WILLIAM MORRIS Press Relations: ROGERS & COWAN
Personal Manager: MARVIN CANE

How to Pick A Hit Song

By GUY LOMBARDO

Although our band has the reputation of being able to "spot" the future hits, many of which we have been fortunate enough to introduce, our real secret is that we have been able to spot the bad songs.

Out of the many songs submitted to us, we narrow them down to the ones we THINK are good. We make an arrangement, play it and then we let the public decide. And we can generally tell by the third playing whether or not the song really has merit.

Public reception to a bad song is a curious thing to observe. People don't hold their noses or come up to the bandstand to tell you a song smells—they just don't listen! They're indifferent, uninterested. Give me a new song to which the audience listens, and that's the song I'll pick as a hit. If they keep ignoring it, it will never click.

You can't generalize too much about songs. There is no one formula for a hit or a flop, insofar as we have been able to determine in our years in the business. However, certain psychological factors do enter into the picture.

In the final analysis, the public—not the publishers, singers or bandleaders—decide whether or not a song is to be a hit. This often means that something about the song must strike the public's fancy **at the moment.**

I have no doubt that some potential hit songs were duds because they were released at the wrong time. A fine example is "Enjoy Yourself." When it was first released it meant nothing. The public wasn't particularly seeking the "carefree abandon" which the song suggests. A year later, however, the public was ready for the song. Prices had gone up, taxes had gone up, the headlines weren't gay ones—the people began to feel, "Oh, let's live!"—and it clicked.

Would "Brother Can You Spare A Dime?" be a hit if it had been released last week? "I'll Be Seeing You" wasn't a hit at first, but when the war got going, so did the song—because it fit in so well with the mood of the day.

Time Factor Important

Carmen once wrote a song called "Crossword Puzzle," which flopped because it was released too soon. He wrote it just about the time that the first crossword puzzle was constructed. Had it been released a year later, when the craze was at its height, maybe he would have had a hit.

"Seems Like Old Times" hasn't been a hit in England yet. Why? Because England hasn't yet gone back to "old times." They are still on an austerity program. Mark my words—when normalcy returns to England, and with it the comparatively gay days of years gone by, "Seems Like Old Times" will hit there, too.

Another thing that helps a song is if it vaguely reminds you of another song. Show me a song which makes me say, "I can't put my finger on it, but this sounds like something I've heard before," and I'll show you a song that will probably become a hit. The song it would be reminding me of would have been a hit song sometime in the past, otherwise I wouldn't be thinking of it.

But, after all is said and done, who can predict about the fickle yet wise public?

Who can explain why today—with a war going on, with high prices and high taxes causing further disturbances of our metabolic processes—who can say why at this moment such widely divergent songs as "Goodnight Irene," "Orange Colored Sky," and "Harbor Lights" are all hits?

In short, the best way to really tell if a song will be a hit is maybe to blindfold yourself, pick up every seventh and 11th song handed to you, and start playing it for all it's worth.

But it always helps if it has a good lyric, a good melody, and is simple.

Crisis in ASCAP

Society Faces Emergency as Result Of Consent Decree, New Payoff System

By HERM SCHOENFELD

The American Society of Composers, Authors and Publishers is riding through the most hazardous period since the radio networks pulled the switch on ASCAP tunes in 1940 and set up the competitive Broadcast Music, Inc. But while the BMI bogey was external and served to knit the Society's membership closer together, the current menace is internal, decisive and seemingly more difficult to cope with.

ASCAP's current crisis stems from the antitrust consent decree, drawn up by the U. S. Department of Justice last April, which forced the Society to revamp its payoff system for writer-members with performances as the chief consideration. For many years previously, ASCAP ranks protested operation of the old classification system which, with its vague criteria of prestige and availability, permitted too much room for political machinations. The intensity of squawks was, of course, in inverse ratio to the size of the writers' dividend checks.

Flayed when it didn't, ASCAP found itself scored all the more when it did finally get around, under Government compulsion, to give its payoff system a more scientific aura. The storm which broke out in the writers' ranks after the initial dividend check under the new 60-20-20 distribution system was received in October is still rocking ASCAP's foundation and promises to keep on blowing right through this year.

Paradoxically enough, ASCAP found its members' morale sinking to a low point in the very year when the Society was racking up $11,000,000 in performance fees, the highest in its 36-year-old history and the harbinger of a far greater take once television grows to full stature. But while there was more coin to be distributed, the new payoff system operated only to make the rich writers richer and the others poorer and spleenier.

3-Factor Determination

Under the new setup, the earning power of each cleffer is determined by three factors, two of which are on a straight machine-calculated performance basis. Main factor is a five-year performance average, which accounts for 60% of the payoff, with 20% determined by his performances over a one-year average and the other 20% by a seniority rating. One-fifth of the 60% bracket was set aside by the classifications committee for allocation to longhair and standard composers whose works couldn't be evaluated justly, it was felt, by a purely mathematical standard.

The lifting of the ceiling for a group of 18 writers, including Irving Berlin, Jerome Kern, Oscar Hammerstein, Richard Rodgers and other consistent hit producers, was the joker in the 60-20-20 payoff system, which, it's claimed now, was not originally disclosed to the membership. Giving the name cleffers more of a share, which in Berlin's case runs to over $50,000 annually, cut down the fund available to the writers who needed the coin far more. As ASCAP prexy Otto Harbach stated, "Those writers were hurt who could least afford it."

More far-reaching, however, than the shakeup in the distribution of the coin, whose painful consequences may be palliated by various devices, is the prospect that the payoff plan will permanently affect both the creative and commercial activities of ASCAP cleffers. The plan accents performances, performances mean plugs, and plugs mean a lot more hustling by writers than was evidenced under ASCAP's old "pension" system, under which there were no demotions.

Negative Aspect

The negative aspect of the plan lies in its opening the door to ASCAP being taken over by the plug and the payola. While genuine cleffing talent isn't likely to be squeezed out of the picture under any distribution system, mediocre cleffers with hustle are likely to be more highly rewarded under the new payoff system than firstrate writers without hustle.

Another danger is the possibility of cut-ins on tunes by bandleaders and top vocalists who can make offers to writers of extensive performances in exchange for the shared credits. Such a development once again will hurt writers who haven't either the disposition or the energy to push their tunes by themselves.

Overwhelmed by the tidal wave of squawks from the ranks, ASCAP's classification committee is currently trying to hammer out a modified plan which will have to be submitted to the Department of Justice for approval. Any new payoff system, however, will have to stress performances as the primary factor as required under the present decree.

Two major amendments are under consideration. First is a proposal to weight the seniority factor more than 20% as currently provided for. Such a revision, it's contended, would cushion the older ASCAP members, many of whom can no longer be active, against any sharp drop in income. It's pointed out that many of the older writers helped to organize ASCAP and stuck by in the formative years when they received little or no coin.

Second proposal calls for the establishment of an income ceiling for all writers in the neighborhood of $20,000 or $25,000 per year. Under this scheme, all surplus coin would percolate down to the lower ranks where it's needed most. One of the chief arguments for this proposal is that the excess coin received by top writers will go back to the Government in taxes anyway. Why not give it to the poorer cleffers? Several of the highest ranking writers have agreed to the idea of a ceiling. Some others, however, have asserted that if they earned the money, they want to decide what to do with it. ASCAP, they declare, is a performing rights society, not a charitable organization.

In whatever direction ASCAP's classification committee amends the 60-20-20 plan, there is certain to be dissatisfaction in some sectors of the membership. That raises the new menace of recurring Government intervention with the possibility of control being taken away from the writers. And from another direction, ASCAP faces the possibility of large-scale writer desertions to BMI for more attractive deals.

It will take all of the statesmanship of Harbach, both as ASCAP's president and as one of the most respected figures in the industry, to guide the Society through the critical period ahead.

Irving Berlin's Oldtime Song Hits Most in Demand By Collectors

By ROBERT BARAL

Collectors of oldtime pop song hits, and there are hundreds of them all over the country, consider Irving Berlin the No. 1 composer when it comes to assembling songs for a private sheet collection. His vast output, his ability to attract each new generation, the legend and fact associated with his innumerable hits have made Berlin the most desirable in the field. Coming up are Jerome Kern and George Gershwin, but with his "Call Me Madam" now illuminating Broadway, it is Berlin who dominates the collector's field.

His very first songs, "Marie From Sunny Italy" (1907) and "Dorando" (1909) are considered the ace Berlin numbers to accent a private collection, and only a few are around, which makes them so desirable. They do crop up on occasion, and there's a hush when they're spotted and a collector practices a special brand of self-control until he actually gets his hands on them. Attics, cellars, old trunks and Aunt Bessie's old music cabinet are the best reservoirs for bringing the early hits to light.

The barter system flourishes in old-pop transactions, with collectors offering dupe copies for something they especially want. However, it is generally a buck or two which clinches the average deal. Torn and soiled copies bring less, while mint copies (those in A-1 condition) always command the top price.

Continuing from "Marie From Sunny Italy," the other ace hits most desired are: "She Is More to Be Pitied Than Censured" (1898), written by William B. Gray, and introduced by Imogene Comer; "Streets of Cairo" (1895), written by Jim Thornton, later to become famous as Little Egypt's hootchy-kootchy classic; "My Mother Was a Lady" (1896), written by Edward B. Marks-Joseph W. Stern, and introduced by Lottie Gilson; "Little Lost Child" (1894), written by Edward B. Marks-Joseph W. Stern, also introduced by the Little Magnet (Miss Gilson); "I Don't Care" (1905), written by Lennox-Sutton, and famous as Eva Tanguay's trademark. "Sambo Girl" credit on the cover labels the very first edition; "Heaven Will Protect the Working Girl" (1909), written by Smith-Sloane, and made famous by Marie Dressler; "Hot Time in the Old Town Tonight" (1896), written by Metz-Hayden, originally published by Willis Woodward. "After the Ball" (1892), written by Charles K. Harris. Original cover is of red and

Other Standouts

Augmenting this list are several standouts in constant demand, the original editions of course, including: "Let Me Call You Sweetheart" (first published by Will Rossiter); "St. Louis Blues," "Memphis Blues," "Maple Leaf Rag," "12th Street Rag," and George M. Cohan's "Over There," which has some eight different covers including the various foreign editions. Four are fairly easy to pick up (Norah Bayes' cover is considered the best of the American editions), but the foreign editions are very scarce. Victor Herbert's "Kiss Me Again," first written as a special verse for an extended semi-operatic number called "If I Were on the Stage" for "Mlle. Modiste," is wanted in its original state, but is also none too plentiful.

Just what makes an oldtime hit so desirable to acquire is difficult to unravel because Tin Pan Alley lore is so interlaced with fact and fiction that the trail goes overboard with legend. If a song is hard to get, it is that certain elusive air which serves as the main impetus for combing the hinterland and Fourth avenue (N.Y.) secondhand music shops to uncover one. The story behind the particular song enters into the deal, the glamour of the composer or the performer who introduced it, and certain telltale identification marks on the cover all go into spurring one on for actual pride of possession. In short it's the thrill of the hunt which counts!

Collectors are in steady contact with each other, mailing out their current "want" lists and giving glowing accounts of a new find in some out-of-the-way place . . . if they uncover say, a choice Berlin or Von Tilzer hit.

Experienced collectors look for the original publisher's credit, a certain singer's portrait on the cover, a special color scheme, misspellings which label a true first edition, or first publication dates. This all requires a thorough schooling in the subtleties of pop-tune lore, but one's knowledge grows with experience. Most collectors are evasive, too, in holding back valuable leads which might give a rival collector the edge in tracking a song down . . . like an early Gus Edwards tune or Stephen Foster number.

Specialized collections surely include minstrel songs, coon songs, automobile songs, ragtime, political songs, war songs, dance creations, double-meaning songs and blues. Others concentrate on the personalities behind a hit, such as Al Jolson, Sophie Tucker, Jack Norworth, Eva Tanguay, Harry Lauder, Vesta Victoria, Scott Joplin, Lillian Russell, Bert Williams, Joe E. Howard, George M. Cohan or Eddie Cantor.

But again it's the collector's sharp eye which is able to detect a first edition from a later reprint. "My Melancholy Baby" was originally published as "Melancholy," which makes the latter, of course, very desirable.

Getting back to "Marie From Sunny Italy" and "Dorando," oddly enough Berlin only wrote the words for the first song. One M. Nicholson, then appearing in the same Bowery spot with the singing waiter, wrote the tune, and a violinist down the street actually got the paper and put it down on the scales. But it was the first song to have I. Berlin on the cover.

"Dorando" was the first song to use the full monicker—Irving Berlin!

Seeing those early numbers conjures up a fantastic canvas of Tin Pan Alley, all pegged to Irving Berlin. Up comes "Alexander's Ragtime Band" (a rewrite of an earlier effort, "Alexander and His Clarinet"); "Everybody's Doing It"; on to his first book shows, "Watch Your Step" and "Stop! Look! Listen!"; into "Yip Yip Yaphank," then into the "Ziegfeld Follies of 1919," through the "Music Box Revues," up to "As Thousands Cheer," "This Is the Army," "Annie Get Your Gun," and now "Call Me Madam." His film music is in another class.

As L. W. Keepers, recognized collector and dealer in the oldtime pop field, who has assembled many of the most complete collections throughout the country for the actual composers themselves and other individuals, says: "The reason Irving Berlin's songs are so valuable is because he, and he alone of all popular tunesmiths, has kept abreast of the times for nearly 50 years! Each new generation knows Irving Berlin."

Other high spots in a Berlin collection includes nearly 40 different covers of "Alexander's Ragtime Band," though it is the large one with Emma Carus' photo on the cover, which distinguishes the very first edition. Most collectors start in slowly on this song, but before long, they want all of them. The same goes for "Everybody's Doing It," with its innumerable cover credits.

"Smile and Show Your Dimple," first written in 1917, is hot because it later became "Easter Parade." "Simple Melody," now enjoying a popular revival, was the hit of "Watch Your Step" in 1914. Complete scores of both "Watch Your Step" and "Stop! Look! Listen!" are rare.

Another Berlin angle which attracts is the original "Yip Yip, Yaphank" music written when the composer was a sergeant in the U. S. Army during World War I. "Mandy" and "Bevo" both came out of this wartime revue, and were later worked into the memorable "Ziegfeld Follies of 1919," which also included: "You Cannot Make Your Shimmy Shake on Tea" and the haunting classic, "A Pretty Girl Is Like a Melody" (Eddie Cantor has called the 1919 edition the greatest of all "Follies" because of the wealth of music in the production). "I Can Always Find a Little Sunshine in the YMCA" also figured in "Yip Yip Yaphank," but it drew laughs instead of a heart-tug, and was dropped. This is the kind of incidental lore which makes a song interesting.

Of the other modern cleffers, Vincent Youmans has one very elusive song which is highly desirable, and that is "Time on My Hands." This song was first introduced by Marilyn Miller and Paul Gregory in a short-lived Ziegfeld show, "Smiles" (Fred & Adele Astaire co-starred with Miss Miller). Ziegfeld did not like the song particularly and wanted it taken out altogether (he didn't like any of the Youmans' music in this show, it's said). After the show folded, Marion Harris introduced it in London, gave it her distinctive honey-torch style, and made history. Several reprints have followed, but it is the original edition, with a blue and silver cover, which is wanted. And it's a rare one.

Jerome Kern collectors are legion, and most of his numbers are plentiful. The very first "Show Boat" music, which carried a blue and tan cover with a harp design centering the layout, is in popular demand, but there aren't many around, as the publishers quickly shifted to the regular book jacket design for a new music cover.

Another interesting "Show Boat" item is "Bill," which Helen Morgan made her own. This was first introduced in "Oh! Lady! Lady!" and then taken out and put on Jerome Kern's shelf. It is the first edition of "Bill" then which is wanted. Kern's rich scores for the early Princess theatre hits, "Oh Boy!" "Very Good Eddie," "Leave It to Jane," etc., are all collected, and several incidental songs are none too easy to find now.

"They Didn't Believe Me" has three covers which are sought: from "The Girl from Utah" the piano piece with the Dolly Sisters on the cover, and the British edition from "Tonight's the Night."

Cole Porter has one "must" on all pop-tune collectors "want" list. This is "I've Got a Shooting Box in Scotland," from his first Broadway show, "See America First." This is around in reprint form, but try and spot the original large-sized edition.

Porter's original "Physician" song from "Nymph Errant," which Charles B. Cochran produced in London starring Gertrude Lawrence, but never on this side, is another "want." "Nymph Errant," incidentally, is one of Porter's liveliest scores. "I'm in Love Again," which he wrote for an early "Greenwich Village Follies," is wanted with the "Follies" cover, but few ever turn up. This same number was also in a British revue entitled "Up With the Lark" (1925).

Now, Gershwin

Coming to Gershwin: Many of his early hits had a great vogue in London prior to catching on in Broadway shows. His "Do It Again," which Irene Bordoni sang in "The French Doll," was sung by Delysia under the title of "Please, Do It Again." This is the British edition. Very rare.

Gershwin's "Man I Love" was first used in "Lady, Be Good!" but was cut and later inserted into "Strike Up the Band." The "Lady, Be Good" edition is the choice one to collect. This changing around of songs is also illustrated in another Gershwin song, "How Long Has This Been Going On?" which was first a number in the score of "Funny Face" (originally titled "Smarty"). This was taken out and next turned up in the double-barreled score for Ziegfeld's "Rosalie," which had both Gershwin and Sigmund Romberg music.

Other early Gershwin songs were shuffled around in "Primrose," "A Perfect Lady," "Our Nell," "Hayseed," "Dangerous Maid," "Stop Flirting" and "For Goodness Sake." This is such a complicated catalog that even present-day publishers get puzzled.

Rodgers & Hart's early collaborations for the "Garrick Gaieties" are choice. Also "Up Stage & Down" (1919). A standout R. & H. number is "My Heart Stood Still" when it was in the score of the London revue, "One Damn Thing After Another," before going into "A Connecticut Yankee." "He Dances on My Ceiling" was in Ziegfeld's "Simple Simon," but cut out and then shortened to "Dancing on the Ceiling," a smash in C. B. Cochran's "Evergreen" in London.

Noel Coward's early music for the British production of "Charlot's Revues," the various C. B. Cochran productions and "This Year of Grace," is picked up on sight.

Another example of the demanding collector is the one who scours the countryside for a large copy of "I'm Always Chasing Rainbows" from "Oh, Look!" The smaller reprint is still around, but not the larger original.

Gene Buck drawings for covers also come into the picture. He came to Broadway first as an artist, and then switched to the Ziegfeld fold and the "Midnight Frolic." Many early covers carry his label and one collector specializes in this credit solely. Buck's "Daddy Has a Sweetheart," which is closely associated with Lillian Lorraine and the "Ziegfeld Follies of 1912," is choice—but rare. He had turned to songwriting with this one.

Sheet Sales Decline, Over-Production, Disks As Song Starter, Deejays—Keys to 1950

By BOB CHANDLER

For the music publishing business the past year has been one of uncertain transition and unfulfilled hopes. The general decline in sheet sales, the growing over-production of the industry, the strong dependency upon the recording company as a song-starter and upon the disk jockey as the key song exploiter—all trends which the industry hoped would be reversed in 1950—were instead intensified and accentuated.

On the other hand; the year 1950 for the recording companies was one of substantial achievement. The diskeries finally settled down to a three-speed system that seems here to stay; the panicky search for hits, with its utter disregard for the quality of a song so long as a competitor did not have it, ran its course last spring after two years; the threat that television might supersede records as the song-starter has not, at least for the time being, materialized, and the business as a whole showed a strong sales punch in the latter part of the year, recovering quickly from an unusual sag in the summer months.

Key publishers felt this past year might be a critical one. As it turned out, it was not critical but neither did it solve the problems that beset the publishers. There is still disagreement as to whether the "music dollar" is as strong as it was—that is, whether the public is buying as much sheet music as it used to. But all publishers do agree that the dollar is being spread a lot thinner than it used to. An ever-increasing number of songwriters and ex-songpluggers are starting their own publishing firms, and publishers estimate that there are some 200 songs being brought out weekly. Perhaps 10 of these succeed in garnering some sales, and a good part of the 10 are owned by small, unstaffed outfits. Reason for this, of course, is the fact that a one-man operation needs only one good record to get its song off the ground. Established publishers, who maintain a staff and have a large overhead, have been hit hard by the influx of the smaller units.

Prime example of the success of the newcomer to publishing was Howie Richmond, who, starting with his Cromwell Music and "Hop-Scotch Polka" and "Music, Music, Music produced a skein of hits that included "Tzena, Tzena, Tzena," "Goodnight, Irene" and "The Thing." Richmond now has five firms, with his current big song "The Roving Kind." Richmond provides an object lesson in what one good record and some key disk jockey contacts can do.

Attempts were made during the year to start a campaign to raise the general level of sheet sales. Spearheaded by Charles Tobias, Songwriters Protective Assn. veepee, and Leeds Music chief Lou Levy, an all-industry committee met to set up longrange plans for publicizing the business and establishing new demand and outlets for sheet music. While some gains were made, the committee's work bogged down at the end of the year.

Importance of the Jockey

Continued supremacy of the record company as the only method of getting a song started has placed the disk jockey in a position of growing importance. Not only has this radically changed professional department methods, it has resulted in new forms of payoffs and other evils, including the fact that in many cases the disk jockey has set himself up as a judge of song quality. A more indirect evil resulting from the deejay domination is the creation of "false demand" that has cost publishers an estimated $300,000 over the past couple of years. Through a disk jockey, local excitement is stimulated over a song, leading a publisher to believe it is a potential hit and causing him to shell out a large advance far beyond the song's actual value.

Apart from this, professional chiefs have found themselves in a predicament as to what media on which to concentrate their plugging efforts. Radio remotes have been ruled out as important plugs—in fact, publishers are only bothering with a few key radio commercial shows. Television is getting a good share of attention, and will undoubtedly get more once the coaxial cable is set up. But the lion's share of professional activity has centered around the disk jockey and probably will continue to do so for some time to come.

The recording companies finally settled the battle of the speeds last summer, and the final truce was signed only a couple of weeks ago. Columbia's championship of the 33rpm disk and RCA Victor's insistence on the 45 by the beginning of the summer had thrown dealers into a turmoil. At that time, the 33 had become firmly esconced in the longhair field, while Victor had pushed the 45 to virtual supremacy in the pop field, with Columbia the only company turning out pop 33s. The decision was handed in in July by Decca, which announced it would release pops on 45. By late fall, Columbia, while continuing to produce seven-inch 33s, was simultaneously releasing 45s. Final settlement came a couple of weeks ago, when Victor announced it had abandoned plans to produce a long-playing 45 for longhair use.

The year also saw a mass of talent raids, also chiefly between Victor and Columbia. It started with raids on personnel, with Hugo Winterhalter and then Manie Sacks switching from Columbia's artists and repertoire department to posts as RCA a&r staffer and artists relations chief, respectively. Following Sacks' switch, Columbia lost services of Frankie Carle and Dinah Shore, plus some key longhair artists, to RCA. But Victor later also suffered, losing Tommy Dorsey to Decca and Sammy Kaye to Columbia. Columbia also lured Paul Weston and Jo Stafford from Capitol.

More important was the realization after about two years by the record companies that they couldn't make money through their search for hits "out of left field." Some of the fault lay with key artists themselves—especially with those owning their own publishing firms. Nonetheless, hit records came fewer and farther between, and a conservative reaction set in by last spring.

One phase of this reaction was a resurgence of the recording of standards. Feeling that the quality of songs was so poor—partly through their own actions—a&r chiefs began to record standards on the reverse side of pop disks, with the knowledge that the oldies were sure to sell some records. Publishers, seeing their standards not only in demand, but assuming hit proportions, began to make them their plug songs. And so more standards were recorded and more brought out of mothballs.

Along with the resurgence of recorded standards came the use by television of the oldies, with an estimated 90% of the tunes played on teevee being oldies. This combination proved a boon to the major publishers, who found their standard business way up this fall.

Another factor in the sale of standards was the public mood during the first half of the year: a mood of reminiscenc of the 1920s and a feeling of "live today." "Enjoy Yourself" was typical of the feeling, although the song was a new one. "Dearie" was another new song with this mood. The repopularization of the charleston was but another reflection of the mood which saw hits like "Old Piano Roll Blues," "Music, Music, Music" and "Play a Simple Melody."

The mood changed with the coming of the Korean crisis—changed to one of soberness and faith. At the end of the summer, "Our Lady of Fatima" had become a hit and had started activity on a long string of religious music, most of which will appear during this and the coming months. The year also saw the emergence of folk music as a powerful segment of the pop field. "Tzena, Tzena, Tzena" and especially "Goodnight, Irene" were typical. And folk publishing firms and folk singers gained in importance. Red Foley, with "Chattanoogie Shoe Shine Boy," was converted into one of Decca's key pop artists. And Acuff-Rose, which published the song, registered strongly with "Bonepart's Retreat," "Mississippi" and, latterly, "Tennessee Waltz."

The past year also saw some interesting developments in a&r techniques and personnel. Following Manie Sacks' shift to Victor, Columbia brought in Mitch Miller from Mercury to head its pop operation, and Percy Faith joined Miller at Columbia. At Mercury, Joe Carlton was set as eastern a&r chief and sales veepee, while Harry Geller, operating out of the Coast, was appointed all over a&r head. Key decisions, however, continued to be made from Chicago homeoffices. From Victor Joe Csida returned to Billboard, and Charlie Grean moved up to the key spot. And at London, Joe Delaney became sales and a&r chief, replacing Toots' Camarata in the latter post.

Along with this trend of appointing musician-arrangers to key a&r spots came the emergence of house bands, like Gordon Jenkins at Decca; Hugo Winterhalter and Henry Rene at Victor, and Mitch Miller, Percy Faith and Paul Weston at Columbia. Earlier in the year, Victor launched a "Here Come the Dance Bands" series which sought to reestablish some of the recording eminence of the active travelling dance band. The move was not too successful, and the powerful sales punch of the house bands—due in part to the fact that they can be assembled to record a fast-breaking hit at a moment's notice—served to push most of the dance bands further into the background.

The house bands also made use of talent combinations, plus intricate arrangements, complete to choral effects. Nowdays, there's hardly a record released that doesn't have some kind of chorus in the background. In combining talent, the diskeries also found a public demand for male-female duets. Among the more successful were Tony Martin-Fran Warren on Victor; Margaret Whiting-Jimmy Wakely, Jo Stafford-Gordon MacRae and Kay Starr-Tennessee Erine and Kitty Kallen-Richard Hayes on Mercury. Most spectacularly successful combination was Decca's Bing and 14-year-old Gary Crosby, with their "Sam's Song" and "Simple Melody." Columbia just recently emulated the Decca example with Mary Martin and her 17-year-old son, Larry.

New Bands Created

Another development was that of the creation of new bands through recordings. Victor started it off with Ralph Flanagan. Within a couple of months, Flanagan's records had created such a demand that a road band was formed, which since has been breaking postwar attendance records. In line with the formation of the Flanagan band, the war to inherit the Glenn Miller mantle was initiated, with Flanagan, Tex Beneke and Jerry Gray all in the running. Following the loss of Tommy Dorsey and Sammy Kaye, Victor also started the Buddy Morrow and Dewey Bergman orchs to emulate their styles. Capitol's Frank DeVol, after some successful records, went on the road with good results.

The year of 1950 also saw the emergence of some top new artists. Probably the strongest success was registered by Mercury's Patti Page. Mindy Carson and Eddie Fisher for Victor; Toni Arden and Guy Mitchell for Columbia; Don Cherry and the Weavers for Decca; the Ames Bros. for Coral; Teresa Brewer and Al Morgan for London, and Richard Hayes for Mercury were among the most promising new names of the year.

As for the individual companies, Decca continued its sales supremacy in the pop field, followed closely by Capitol and Victor. Columbia began to register strongly after the summer, with its new a&r setup and a reshuffled sales and promotion department, and is now challenging the others strongly. Mercury, also with a new a&r setup and a more alert sales force, moved strongly into the pop market with a formidable string of hits this fall. M-G-M registered nicely with some pops but did a large business in its soundtrack albums. London, still adding artists, did well in spring and fall, but its low summer business hurt the year's returns.

Quiz Kid Croupier

In Reno, Nevada, I picked up a gem of a story which may offer a moral to all women who claim to be "20 plus."

Two strange women met for the first time at a casino where both were biding time waiting to shed a pair of husbands. One was apparently a born gambler and never winced, win or lose, at the roulette table. But the other was hestitant in placing even the smallest bet.

"I don't know what number to play," remarked the more retiring of the two.

"Oh, why not play your age," answered the friend.

Smiling coyly, she plunged $2 on number 23 and waited. The wheel spun and stopped at 39.

"Oh, no," she screamed, and fainted dead away.

Sammy Kaye.

The After-Midnight Mikes

Appraisal of New York's Nocturnal Disk Jocks—And Loss of Sleep

By THYRA SAMTER WINSLOW

Half a dozen or so young men, with one girl thrown in for good measure, are altering New York's sleeping habits. They are the After Midnight Mike Boys—some of them reformed disk jockeys, some of them still spinning the *post-minuit* platters. Five of the programs originate in night clubs or restaurants. The others come direct from the radio studios.

Thyra Winslow

New York is becoming a nice gemutlich small town—with everybody knowing where everybody else is spending his time—and with whom—and sometimes even why. The columnists certainly started the personality business — getting folks acquainted with each other. Telephone girls and shoe clerks read Winchell, et al., and discussed personalities most knowingly. But their knowledge all came from the printed page, or from brief radio talks, and were a bit academic and formal. The After Midnight Mikes have done away with all that. Now everyone listens to everyone else. Or hears stories about everyone else. Or reaches for a telephone and answers back. Arguments and advice on everything under the sun—and moon—form a part of every night's entertainment.

No one knows who started the whole thing—though people are ready with names and dates. There have been After Midnight Mikes for a long time, but no one took them too seriously. They were just there—to listen to, if you couldn't sleep or if you had nothing else to do or with part of your mind occupied by something else.

Art Ford may be the one who made the after midnight hours popular radio listening. He's on the air from midnight until five o'clock over WNEW. He has a knowledge of music and he's still a disk jockey without benefit of restaurant. Ford goes to Europe every year and brings home new and hard to get records—and he plays not only popular things but a lot of music you can't hear any place else. So people got into the habit of dropping up to WNEW—and when guests were there, Art Ford put them on the air.

Jack Eigen was the first After Midnight Boy at a restaurant. He started at the Copacabana Lounge over three years ago. Immediately, he became popular. All of the celebrities who visited the Copa dropped into the Lounge and their ad lib interviews frequently told a lot more than their press agents had given out—or wanted to give out, under more formal circumstances. The Midnight Mikes had really come into their own. Now, Jack Eigen is heard every night from his own place, Eigen's Guest Room, at what was once the Monte Carlo Beach—back of the defunct Monte Carlo.

Now, at the Copacabana Lounge Lou Quinn continues to interview celebrities, with a few records as punctuation. Sooner or later every celebrity in the world seems to appear on his mike.

Barry Gray is on the air every night from 12 until 3 a.m., over WMCA and from Chandler's Restaurant. Gray is argumentative. He likes vaudeville people best but sometimes isn't too familiar with people or names in other professions. This is all right with his listeners, who rather like the fact that he fails to recognize or be impressed by well known writers or artists or scientists.

But give him a vaudeville favorite of 5, 10 or 15 years ago—and he goes to town. Today's favorites visit him every night—and he has a hard time keeping them from doing their acts.

Not 'From Dixie' Otherwise

Big Joe, with a southern accent so thick that at times it's hard to understand, even from one who came from the Dixie Belt, and which grows frequently more Southern, is New Orleans' contribution to the After Midnight Mike. Big Joe is now on WINS from 12 until 2, after short stays at various other stations. He has guests of various degrees of interest, waxes patriotic, and with much flag-waving at every opportunity—sometimes with good effect and sometimes a bit unnecessarily. He finds unbelievably pitiful people who need charity—some of whom would and some of whom would not receive city aid, and his listeners send in money for them—and get a public patting on the back from Big Joe. The recipients are undoubtedly helped—but most of the help is for the helpers, who blossom under the opportunity of being praised, over the air, for a good deed.

"Symphony Sid" Torin is heard at Birdland—and over WJZ. As you'd expect from his title, he plays records, and as you'd expect, these days, he has visitors, over his mike, too. Some of the same visitors as the others, in fact. It's not rare for celebrities, especially if they have something—or themselves—to publicize, which is frequently the case, to go from After Midnight Mike to After Midnight Mike.

Bea Kalmus is on WMGM, from Hutton's Restaurant every night from 12 until 1—her hour's stint the shortest of any midnight jockey. She, too, introduces guests and adds a feminine touch to the After Midnight Mikes.

The restaurants, where the Mikes appear, do not add amusement taxes or cover charges, so the expenses are not large. Or you can just stay at home and listen to them all. You'll hear all of New York's current cafe celebrities—the vaudeville actor who has new time—or hopes to have new time, the actor who has a new show or is optimistically "resting," the author with a new book, the press agent with a new client, the songwriter with a new song, or just people who want publicity. You'll hear new and old arguments, old and new jokes. Most of the time, if that's what you want, you can even get into the act. You can enter a discussion, solve a contest, or donate to a charity—become part of New York's busy After Midnight life without even leaving home.

An Umbriago Joint

I still laugh when I think of the wire that Clayton, Jackson & Durante sent me and a few hundred other people the time they opened at a N. Y. night club with the fancy name of Les Ambassadeurs. "We can't spell it," wired the trio, "but we're here."

Paul Whiteman.

50 YEARS OF TIN PAN ALLEY

10 Years of BMI

By **CARL HAVERLIN**

(President, Broadcast Music, Inc.)

This is neither the state of the world, nor the time of the year for any individual enterprise to plume itself on its own specific accomplishments. This is a better time for us to evaluate ourselves in the light of the contribution that we have made to the field of American music as a whole.

No organization ever started in business with greater opposition on the part of the established factors of the music industry than BMI and this was, indeed, only natural. Now, 10 years after the cloud of the initial battle has cleared away, we can say that BMI's contribution has, despite this, been a lasting one.

It is the essence of the American way of life that there should be competition. Out of this competition, and the stimulus that arises from it, has come all of our country's business and artistic stature. Hundreds of music firms, which would not be in business today were it not for BMI, are flourishing and making their contributions, not only to the hit parade, but to the standard and serious music of the country. Any number of composers, including many now affiliated with ASCAP, found their initial opportunity with BMI. Music licensing generally has become more stabilized and the dollar volume of performance license income has risen substantially. At the same time, music users have been given a sense of increased confidence which has resulted in the diminishing of many old hostilities.

We, at BMI, believe firmly that America needs music at all times, during its periods of peace and during its periods of crisis. BMI is an essential factor in the health of American music and it will drive forward during the next 10 years with unabated energy of competition, but with the consciousness that that kind of competition benefits everybody in the long run.

130,000,000 Songwriters

By **BEN BLOOM**

Several years ago a well-known foreign-born songwriter applied for his naturalization papers and when asked by the examiner, "What is the population of the United States?", the prompt answer was, "130,000,000 songwriters." The answer was marked "right." The examiner must have at some time written a song.

Everybody writes songs and many mailmen have become round-shouldered from carrying manuscripts to and from publishers. Most publishers cannot possibly review manuscripts received through the mails because it would call for an extra staff of reviewers. Although a good bet might be missed by returning the manuscripts marked unopened, the financial layout for maintaining a staff just for the purpose of reviewing manuscripts would in the long run be unprofitable.

Welll, what is the amateur songwriter to do? How can one break through? Is this a closed corporation? Thousands of times during the year a publisher is asked these questions. There just is no answer.

All publishers are sympathetic, but that doesn't solve the problem of the amateur. When refused an interview, most of these would-be songwriters get mad—and insulting.

Recently a couple came east from the far west, loaded with songs (two briefcases-full). I noticed them for several days, going from office to office, and being turned down. One Saturday morning I spied this couple. The elevator operator pointed to me and told them that I was the only publisher in, that day. So, they got in the elevator with me, got off at my floor and followed me to the office. The lady became hysterical and the man begged me to listen to their songs, so after quieting her down I listened. I spent two of the most miserable hours of my life listening to the worst lot of trash. I asked them why they came to New York and they showed me letters from some unscrupulous song-shark company which had printed up some of their music. They were being brazenly rooked.

I wish it were possible to solve the problem of these and other amateurs. It's really pathetic. They have as much right to write as any of the professionals. The solution is hardly around the corner.

Adam's 1st Releases On Newly-Inked Artists

Adam Records, N. Y., is currently issuing its first releases on a flock of newly signed artists. These include numbers by The Satisfiers, vocal quartet; the Joe Vigna Trio and the Johnny Dee Trio, both vocal-instrumental groups, and songstress Peggy Owen.

Diskery, incidentally, has also hopped on the religioso bandwagon with two sides by Russ Vincent, "St. Frances Cabrini," backed by "Tears of St. Anne."

CORAL SETS BONNIE DAVIS

Coral Records pacted Bonnie Davis and the Piccadilly Pipers to an exclusive contract. Vocal-instrumental combo will cut for the blues and rhythm department.

Jimmy Hilliard, Coral artists and repertory chief, also added Edward Smith, organist and vocalist, to the company's talent rosted last week.

Morales Memorial Album

An Esy Morales memorial album will be put out by Rainbow Records, N. Y. Tribute to the late bandleader will be issued on a 10-inch LP.

Rainbow already has Morales spotted on one side of a 10-inch LP labelled "Rhumba Favorites."

CLOSE ANGLO-U.S. TIE ON POP TUNES

By **JOHN ABBOTT**

(Director, Francis, Day & Hunter Ltd.)

London.

The story of Tin Pan Alley for the first half of the century in America and England is so intertwined that it would be impossible to deal with one without reference to the other.

A decade earlier and until the passing of the Chase Act in 1891, the songs and the literature of each country was available to the other without the payment of any consideration, and if truth must be told, America was the gainer because, not having developed her cultural activities to the same extent as England, she had not so much to offer. If one examined the indices of the Catalogs of Copyright Entries at Washington 60 years ago it seemed to consist mainly of sacred songs or lachrymose ballads like "Close the Shutters, Willie's Dead," "See That My Grave's Kept Green" or "Break the News to Mother," not exactly cheerful themes but probably influenced by the Puritan spirit of the age. Charles K. Harris had launched out as a ballad writer and publisher with "After the Ball" and others in a similar strain.

On the other hand, England was providing the world with comedy ditties like "The Man That Broke the Bank at Monte Carlo," "Daisy Bell" and "Her Golden Hair Was Hanging Down Her Back," and stirring character songs such as "Comrades" and "The Miner's Dream of Home," whilst standard ballads like "The Holy City," "Lost Chord" and Foster's "Goodbye-ee" were all in the public domain so far as America was concerned.

With the opening of the century, however, successful songs were beginning to cross the Atlantic from west to east. In fact, the reigning musical comedy success in London in 1899-1900 was Gus Kerker's "Belle of New York" starring Edna May, and London was whistling the airs "Follow Me" and "When We Are Married." As the musical shows often provided

(Continued on page 224)

Management's Responsibility To the Performer

By **MANIE SACKS**

(V.P., Radio Corp. of America)

This article positively will not tell you how you can become an expert in artist relations. But it has a few ideas about keeping everybody happy.

When we get down to the basics, we know the artist is of prime importance. He can make us all look like a bunch of ribbon clerks; without him we might all be ribbon clerks. And ribbons still aren't one of the country's major industries.

The ABC's of artist relations really haven't changed in a thousand years. But the people in show business often become so overcome with the glitter and glamour of their own particular entertainment medium that they forget the artist.

Here are my ABC's for artist relations:

"A" stands for the Artist. Male, or female, the artist is quite a personality. He must be understood. His personality can't be compressed into a pattern. Instead, a new pattern has to be tailored for each artist's personality.

All that is required is a little patient study of the artist. This sometimes requires staying up late at night or getting up early in the morning, or living in planes, but this kind of fundamental research is well worth the effort for both the artist and show business.

The artist needs sympathy, understanding and ministering - to around the clock, all through the year.

"B" stands for Business. The artist today lives in a fast-moving world. Sound films evolved from the silents. Then came radio. Now television. These are great, sweeping changes which make and break new and old careers, sometimes overnight.

The artist works for something else besides glory. He's as much interested in his economic security as are all of us. He requires someone who is genuinely interested in his financial future as well as his artistic success.

We've got to take a deep interest in the financial future of all our entertainers. This doesn't mean foolhardy spending. It means making certain that the artist achieves the fullest economic rewards for his abilities for the longest period of time. The artist deserves no less from us, and to overlook this responsibility is unfair to the artist and to show business.

In all these negotiations the artist, for his part, should adopt a reasonable attitude. It is his responsibility to study changing trends in whatever field he works and to consider his audience pull so that he will always be an attractive buy for the one who pays the bills.

We in the business have the further responsibility of developing new fields of activity for our artists and developing new artists for our fields of activity. As a recording personality develops we must bring him carefully into radio and television. Similarly, artists in those two fields should be brought into the record fields. We should draw from motion pictures and the legitimate theatre, and vice versa. We should also take pains to seek out and develop new talent and give all young hopefuls a full chance to show their worth.

Recordings offer a strong springboard for the development of these hopefuls. In the grooming of new talent, in the emergence into fresh limelight of veteran performers, and in the continuation of the careers of popular favorites, recordings have developed an unprecedented power wtihin the last few years.

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Although always an important medium for any performer, it is only recently that records have become the potent and well-nigh indispensable aid to the building and continuation of a career. This can be attributed in large part to the emergence of the disk jockey and jukeboxes, and to the invaluable work which they play round-the-clock in bringing recordings and recording artists before the public.

Innumerable cases now can be cited where a young singer has been catapulted into prominence overnight on the basis of a single record whereas in the past it might have taken him years of trouping.

The Hit Disk

With the development of hit recordings as a paramount factor in an artist's popularity, the entertainment, advertising and promotion mediums now are welded via personal appearances, tie-ins, reciprocal plugs, co-op ads, window displays, etc., into a sales package with a tremendously strong potential. This adds an even heavier impact to what is now one of the most effective mediums for success in the history of the entertainment business—a hit record—and to the possibilities for the rapid creation of talent to record a hit record.

"C" is for Conquest. That may not be the best word for use but it means that the artist must always be pliable enough to conquer each new trend in public taste as well as each new technical development which changes his medium.

I foresee the day coming upon us rapidly in television, for instance, where we will have some sort of "farm system" for the development of new talent. This was something that was never fully developed in radio but paid great dividends where it was used. I think with a "farm system" we can turn television's great drain on creative talent into an asset. I am

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FRANKIE LAINE
MERCURY RECORDS
Now Shooting
For Columbia Pictures
"ON THE SUNNY SIDE OF THE STREET"

The Disk as a Top Means To Promote a Hit Song

By REG CONNELLY

(Head of Campbell-Connelly, British music publishers)

London.

Whatever else may have been uncertain and confused in 1950 all of us concerned with music business will agree on one thing—how supremely important records have now become. The right recording of the right song can mean a smash success not only for the song but for everyone else connected with it, the artist or band, the record company, the disk jockey who first sponsors it, etc.

The year's hits fall roughly into two categories—expected and unexpected—but in the case of practically everyone, the medium that sold it was an outstanding record. A few examples in both categories are "If I Knew You Were Coming I'd Have Baked a Cake" (Eileen Barton), "I Can Dream, Can't I" (Patti Andrews), "Music, Music, Music" (Teresa Brewer), "Sentimental Me" (Ames Bros.), "Bewitched" (Bill Snyder), "Goodnight, Irene" (Gordon Jenkins), "Sam's Song" (Joe "Fingers" Carr) and "Harbor Lights" (Sammy Kaye). In addition there are a score or more others that did exceptionally well under the same circumstances.

Unfortunately there are far too many songs and records of just average or poor standard, and in America particularly, where you have such great numbers of record programs and disk jockeys, this can mean a great amount of indifferent music being heard by listeners most of the time, with resultant confusion and loss of sales. In England we are more fortunate in this regard. Not only are fewer recordings available for use in the broadcast disk programs, but the number of such programs is decidedly limited, and as a consequence there has not been a corresponding swing away from the established method of exploiting songs and publications in publisher circles. It is significant, nevertheless, that several of the big record sellers in the States that have been released in England by either the Decca or Electrical Musical Industries, groups have repeated their success in sales and popularity even though they are heard so much less frequently.

A glance at our year's best sellers will show a number of songs made into big sheet sellers without a correspondingly hit record associated with the title, which is, of course, a purely local condition. There was one example of a song recorded by an American singer little known in England that developed into a top selling song, both sheet music and records, but this was so exceptional as to be almost a freak. Incidentally, this song was not a hit in America, the number in question never having appeared in any American best seller list.

The Disk-Hit Combo

This interesting development of record-made best sellers provokes the natural consideration of other earlier occasions when an outstanding record has been responsible for starting off, if not actually making a hit, and there are many examples in recent years, "Near You," "Maybe You'll Be There," "So Tired," "Now Is the Hour," "Crusing Down the River," "Forever and Ever," "Buttons and Bows," "A Tree in the Meadow," "Powder Your Face With Sunshine" and "You're Breaking My Heart," to quote a few. It is perhaps significant that these outstanding recordings were almost invariably created in America, until the appearance of London Records, which, with Gracie Fields ("Now Is the Hour"), and newer names, Primo Scala "Underneath the Arches"), Vera Lynn ("Again"), Anton Karas ("Third Man Theme"), not to overlook Anne Shelton, Reggie Goff, Lee Lawrence, etc., show it can be done with English talent as well as American.

In the EMI group at least one important new star, Steve Conway, has risen to the top in the record firmament. Conway records for Columbia and has had a number of particularly big sellers in the current year, particularly "Foolish Heart." Another noteworthy circumstance has been the hit records Wally (HMV) Ridley has been producing with those successful visiting U. S. artists, the Deep River Boys, their "Ashes of Roses" having come in for high praise and big sales.

Actually the biggest locally developed sellers on this group are probably Ronnie Renalde, who introduces a sort of Crosby-ish whistling motif in most of his records, and Josef Locke, a fine tenor virtually in the celebrity category; he's a onetime Belfast cop. While sales of records by artists of this calibre are substantial it is exceptional for them here to reach top selling U. S. figures.

Greater Than TV

When we reflect on the sagas of Enrico Caruso ("Goodbye, Forever"), John McCormick ("Rose of Tralee"), Al Jolson ("Sonny Boy"), Crosby (everything!!), to mention only four of the world's greatest singing personalities, were we not all a shade slow in realizing the full impact a powerful record by a great artist could have when means became available for conveying it to millions of listeners often enough to dwarf other less good interpretations? Well, be that as it may, it is pretty certain at least for the immediate future, no other medium, not even television, could be more potent than the disk programs to create star singers and bands, bestow fame upon the right personality spinning the disks, and develop a smash best selling hit for the music man almost overnight.

If further confirmation were necessary—and it is not—at the time these words are being written only four introductory radio shots from local disk jockey Sam Costa, gave an obscure Capitol recording by Mel Blanc an unusual shot in the arm. Great numbers of Britishers are somewhat self-consciously approaching music counters to ask for a copy of "I Tawt I Taw a Puddy Tat." Can you beat it?

Billy Taylor's History

Billy Taylor, whose quartet has been clicking at Birdland, N. Y., has authored a book, "Mambo Piano Solos and How to Play Them," which Chas. H. Hansen Music is publishing. Tome includes a history of this latest Latin-American terp routine plus some of Taylor's original solos.

Primarily a bop pianist, Taylor has turned out other books on Dixieland and ragtime piano solos as well as a work on basic bebop instruction.

Disk Jockey Reviews

OLD SHEP SHOW
With Jon Yost
15 Mins.; Mon.-Fri., 7:15 p.m.
SHEPHERD MOTOR CO.
KCKN, Kansas City
(Russell Comer Co.)

This show is novel from the angle that it goes in for the calculated, deliberate pace, and makes no attempt at pressurizing the music. Instead, the tunes are presented as just pleasant music, highly listenable and entertaining. It's mostly standard popular and library selections, just good music as "Old Shep" puts it.

Disk rider in this case is Jon Yost in the character of "Old Shep," everybody's friend and crackerbarrel-style conversationalist. Yost is an independent local performer, who arranges, writes and presents his own show. The "Old Shep" routine is a natural front to dispense homely chatter and common sense in twangy fashion, mostly about motor cars, in behalf of the sponsor, Chrysler and used car dealer located in North Kansas City.

Show bucks some pretty heavy competition from the nets at this time of evening, but gathers its fair quota of listeners in line with the following developed by KCKN and its longtime popular music policy. Quarter hour is readily listenable most any evening, and gives the sponsor distinction as one car-dealer who isn't taking the high-pressure approach. *Quin.*

MUSICAL MENU
With Arnold Friedman
90 Mins.; Mon.-thru-Sat., 11:30 p.m.
WHITE TOWER RESTAURANT
WROW, Albany

Midnight disk jockey show serves an uneven entertainment fare, a large block under the sponsorship of a chain restaurant and remainder on a sustaining policy. Title was changed from "Midnight Matinee" when eatery outfit began picking up the check. Heavy advertising weighs down the commercial part—at least when caught.

Arnold Friedman, who started on WROW two years ago with an afternoon teenage program, displays flashes of promise, but doesn't sustain a high level. Broadcasts heard varied markedly in calibre: some fairly good and others definitely ragged. Friedman registers best when he tethers the chatter, keeps his tone under control, and refrains from thinking out loud. *Jaco.*

ENCORES AT EIGHT
With Dick Wangerin
8-9 p.m., Mondays
Sustaining
KCMO, Kansas City

Dick Wangerin is a disk jockey with a different slant—popularizing long-hair music, one of the very few shows of this kind. As business manager of the Kansas City Philharmonic orch and a veteran of concert circles, he has been very close to the subject for a number of years. He also has an accomplished mike voice and manner.

Format is like other disk jockey shows with recordings being played and chatter by the platter spinner. It's the subject matter that's different, the line-up of re-

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HUGO WINTERHALTER
Exclusive RCA Victor Recording Artist

Listen, You Dope, Ya, Do You Expect Utopia?

By CHARLES TOBIAS

Maybe I'm sticking my Durante into something that is solely the business of the music publishers, but it seems to me as veepee of the Songwriters' Protective Association (with an overall membership of 1850 writers including the cream of the crop) that the songwriters have a big stake in expecting their brain children to earn the maximum in sheet music sales. It adds up . . . from Evers to Tinkers to Chance . . . that the more sheet music sold, the more money there is for the music jobbers, the publishers and the writers.

Maybe I won't elicit the welcome mat from publishers by stating that our industry has at times been run on the "hit and miss" basis. That "we've-tried-it-before-but-nothing-happened" attitude is an easy out.

Maybe we need more retail sheet music outlets, more and cheaper pianos, more stores to carry and display music—piano copies not hidden under the counters in record departments or behind television sets. In other words, MUSIC SHOULD BE SEEN AS WELL AS HEARD.

Let's take an industry practically affiliated with sheet music—the record industry. They certainly get their ware before the public. I've heard their records played and played and played again over loudspeakers in four record stores within a radius of four blocks right on Broadway. Multiply that by thousands throughout the country and you have a might potent plugging medium. Several well-known disc jockies, on their own initiative, have started talking up sheet music on their programs. This is another valuable avenue of exploitation. How about including TV, a potential plugging medium for sheet music if there ever was one. I saw one big comedian do a number on his program that gave the audience that nostalgic feeling for a return to the good old days. The song was "Dust Off the Old Piano." Maybe a few more of these songs should be written and plugged as good-will ambassadors.

And while I'm rambling, may I throw a posy at the good work that has been started to have popular sheet music brought into and made a part of the curriculum in schools and elementary piano lessons.

What has happened to our music stores that used to have demonstration counters where customers came in for certain songs, and bought a few more current hits because the girl behind the counter gave out with—"Have you heard this wonderful new number?" It happened every day when I used to demonstrate songs in "ye good old sheet music days." Could be, if we tried that selling method again with at piano player and singer behind the music counter, that thousands more copies would find their way into homes and on pianos. 500,000-copy-songs are the exception today instead of the rule. Why shouldn't they be the rule, and not the exception? At least it's worth a try.

We writers need the publishers

(Continued on page 242)

Retail Disk Best-Sellers of 1950

Listed below in alphabetical order of the artist are the top 35 best-sellers in the pop recording field during 1950. Compilation is based on the information contained in VARIETY'*s weekly retail record sales chart.*

Artist, Label, Title	Publisher	
Ames Bros. (Coral) "Can Anyone Explain"	Valando	ASCAP
Ames Bros. (Coral) "Rag Mop"	Hill-Range	BMI
Ames Bros. (Coral) "Sentimental Me"	Knickerbocker	ASCAP
Andrews Sis-G. Jenkins (Decca) "I Can Dream, Can't I"	Chappell	ASCAP
Andrews Sis-G. Jenkins (Decca) "I Wanna Be Loved"	Supreme	ASCAP
Gene Autry (Columbia) "Rudolph the Red Nosed Reindeer"	St. Nicholas	ASCAP
Eileen Barton (Mercury) "If I Knew You Were Coming"	Robert	ASCAP
Teresa Brewer (London) "Music, Music, Music"	Cromwell	ASCAP
Don Cherry (Decca) "Thinking of You"	Remick	ASCAP
Perry Como-Betty Hutton (Victor) "Bushel and a Peck"	Morris	ASCAP
Perry Como (Victor) "Hoop Dee Doo"	Morris	ASCAP
Nat "King" Cole (Capitol) "Mona Lisa"	Paramount	ASCAP
Bing-Gary Crosby (Decca) "Sam's Song"	Sam Weiss	ASCAP
Bing-Gary Crosby (Decca) "Play a Simple Melody"	Berlin	ASCAP
Billy Eckstine (M-G-M) "I Wanna Be Loved"	Supreme	ASCAP
Red Foley (Decca) "Chattanoogie Shoe Shine Boy"	Acuff-Rose	BMI
Phil Harris (Victor) "The Thing"	Hollis	BMI
Gordon Jenkins-Weavers (Decca) "Goodnight Irene"	Spencer	BMI
Gordon Jenkins (Decca) "My Foolish Heart"	Santly-Joy	ASCAP
Gordon Jenkins-Weavers (Decca) "Tzena, Tzena, Tzena"	Cromwell	ASCAP
Anton Karas (London) "Third Man Theme"	Chappell	ASCAP
Sammy Kaye (Victor) "It Isn't Fair"	Words & Music	ASCAP
Sammy Kaye (Columbia) "Harbor Lights"	Chappell	ASCAP
Frankie Laine (Mercury) "Cry of the Wild Goose"	American	BMI
Guy Lombardo (Decca) "Third Man Theme"	Chappell	ASCAP
Tony Martin-Fran Warren (Victor) "I Said My Pajamas"	Leeds	ASCAP
Tony Martin (Victor) "La Vie en Rose"	Harms	ASCAP
Tony Martin (Victor) "There's No Tomorrow"	Paxton	ASCAP
Ethel Merman-Ray Bolger (Decca) "Dearie"	Laurel	ASCAP
Patti Page (Mercury) "All My Love"	Mills	ASCAP
Patti Page (Mercury) "Tennessee Waltz"	Acuff-Rose	BMI
Bill Snyder (Tower) "Bewitched"	Chappell	ASCAP
Jo Stafford (Capitol) "No Other Love"	Disney	ASCAP
Kay Starr (Capitol) "Bonaparte's Retreat"	Acuff-Rose	BMI
Kay Starr-T. Ernie (Capitol) "I'll Never Be Free"	Valando	ASCAP

POPULAR MUSIC

Some Neglected Chapters in Music History

By JULIUS MATTFELD
(Musicologist, CBS)

The American poet James Whitcomb Riley has a poem, written in his usual Hoosier vein and entitled "The Old Band," which contrasts the homely and unpretentious music of a group of village instrumentalists with the "stylisher and grander tunes" of its successor, "a competenter band."

For the reminiscing speaker of the poem, the "old band" possessed qualities which he found wanting in "yer new band fellers, in fancy uniforms and all." For, though the latter perform "their music more by note than what they play by hand," the old-timers kept strictly to a repertory of familiar pieces—

"Sich tunes as 'John Brown's Body,' and 'Sweet Alice,' don't you know:
And 'The Camels Is A'comin',' and 'John Anderson, my Jo;'
And a dozent others of 'em—'Number Nine' and 'Number 'Leven'
Was favo-rites that fairly made a feller dream o' heaven.
And when the boys 'u'd saranade, I've laid so still in bed
I've even heerd the locus' blos soms droppin' on the shed
When 'Lily Dale,' er 'Hazel Dell,' had sobbed and died away—
I want to hear the old band play."

Well, the old tunes, Riley's six among them, are still around at this late date—at any rate, in collections, if not actually in practice. And no matter how up-to-date each generation may pretend to be in its enthusiasm for the latest manifestations of a new musical phase, its people, old and young alike, are only too ready whenever the occasion arises in parlor, tavern, or community-group, to join in singing (whether on- or off-key matters little) the familiar songs of bygone days.

Peculiar to no age or race, the predilection for old songs and airs already existed in the time of Homer.

In the first book of "The Odyssey," the Attic poet causes the absent Odysseus' faithful wife Penelope to cry out, amid the unseemly revelries of her suitors in his palace, to the court minstrel (Pope's translation):

"Phemius! let acts of gods, and heroes old,
What ancient bards in hall and bower have told,
Attemper'd to the lyre, your voice employ:
Such the pleased ear will drink with silent joy."

No doubt, during the 10 years of conflict on the Trojan plains and in the 10 further years of enforced wandering through the Aegean and Ionian seas, Odysseus and his companions had similarly found solace in these songs of their faraway homeland and perhaps, too, had sung them themselves in camp and on shipboard.

Dubious 'Immortality'

Where now are these songs? Every age indeed fondly cherishes certain favorites as "immortal." Penelope's own son provides an answer, chiding her for her choice of half-forgotten ballads in deference to more recent "hits":

"For novel lays attract our ravish'd ears;
The old, the mind with inattention hears."

Aye, to the heritage from former generations, each passing year adds it quotum of favored songs, and musical pieces which remain embedded, at least for a while, in public memory. Although time gradually reduces the number of surviving pieces, a residue is always carried along in some form, until these, too, one by one, even as the songs of Phemius, eventually fade from common knowledge, a few selected specimens, perhaps, preserved only in the historical anthologies of scholars.

The accumulation of active popular music—we use the phrase in its broader, generic sense; not in its specific application to the productions of Tin Pan Alley, and as distinct from folk music—is in America extraordinarily large and unique, as a swift glance through the long list of titles in the VARIETY SONG CAVALCADE which has been appearing serially during the past two years, will disclose. All that is recorded there, however, is not of American origin. There are several reasons for this circumstance.

In other countries, the literature of popular music derives but little from sources outside its national borders; it is largely a local product and therefore peculiar to the place of its origin. American popular music, on the other hand, embraces both foreign and native contributions: it is unhampered by the patterns of a distinctly national type of folk music and, of course, the cosmopolitan character of the American people readily admits of the adaptation of alien musical types without incongruity. Moreover, translations from other languages and the absence of copyright protection of foreign publications in the United States have helped materially to swell the bulk of American popular music.

To the music lover and the music historian, the term "popular music" spells anathema. For them, it represents a phase of art which merits no serious consideration. The music lover, to be sure, enjoys its amenities under circumstances, but privately denies its claim to a worthy place in the scheme of music appreciation; the music historian, for his part, confines his chronicles mainly to the presentation of music in the higher social circles of the court, the church, the opera house, the concert stage, but pays scant heed to the cultivation of the art in the humbler spheres of the home, the tavern, the market place, the dancehall, the lesser playhouses.

Fallacious History

In consequence, the histories and, more particularly, the encyclopedias of music abound in notices of composers and musical works that, regardless of individual merit, failed to find an audience; certainly the dictionaries of opera record more single first performances and failures than successes. Latterly, however, a change in the point of view has become evident among musical scholars: witness the articles on jazz in Thompson's "International Cyclopedia of Music and Musicians" (1939) and in Apel's "Harvard Dictionary of Music" (1944) which devotes 10½ columns to a discussion of the once horrendous subject.

In short, popular music has played no insignificant part in the history and development of so-called serious music. From the popular 15th century secular song, "L'Homme Arme," which was introduced into no less than 30 extended sacred compositions by some of the world's most important composers, including Dufay and Palestrina, to the Neapolitan "Funiculi Funicula" in Strauss' symphonic poem "Aus Italien," popular music has contributed its humble thematic material to the advancement of a great art. But for the popular tunes in the early books of lute tablature, present-day knowledge of the music of the 16th, 17th, and 18th centuries would be limited and dependent on conjecture. Although, in the final analysis of artistic achievement, the writers of popular music are scarcely likely to be counted among the great masters of the art of music, they hold a place in its history, analagous to that of the "minor poets" of literature.

To pursue the subject further requires more than the allotted space here. It would lead along exciting highways and into interesting byways. The story would indeed present in place of the traditional narrative of musical events a Breughelian picture of musical cultivation among people.

Harking Back To The Record Business 45 Years Ago

Disk Jockey-Discographer Recall When the Old Victor, Edison and Columbia Cos. Vied for Supremacy

By JIM WALSH
(Walsh's Wax Works, WSLS)

Roanoke, Va.

Let's face it. Anybody who makes his living, wholly or in part, by peddling platters will admit that the controversy over speeds has kept record biz last year at sixes and sevens—or, rather at 33's and 45's!

But anyone who has spent as much time as I have checking up on the past history of the phonograph and record industry knows that its conditions are normal only when they are unsettled. During most of the time since Edison invented his tinfoil cylinder machine in 1877 there's been something to keep the boys hot and bothered.

Since this is an Anniversary Issue, suppose we go back through history some 45 years to December, 1905, when *Sime* published the first issue of VARIETY. We find that everybody was upset because a price-cutting war was just getting a good start.

In those days the leading trade paper of the record business was the Talking Machine News, published in London. Here is what the T. M. N.'s New York correspondent reported as 1906 got under way: "There has been a sensation in American talking machine circles during the last month. The Victor Co. issued a letter to factors and dealers under date of Dec. 1, in which they make the announcement of a sweeping reduction in prices. Victor state in their letter that they anticipate an increase of 100% in sales as the result of this move . . . Several other companies have followed the Victor lead, among them the Columbia, Zonophone and American. The trade generally appears to recognize the inevitable nature of the reduction, and the opinion is that an increase in trade in disks may be expected as a consequence. It is pointed out that the price of a 10-inch disk ($1) was altogether disproportionate to that of a cylinder record (costing 25c, or one-quarter as much as the disk), which might contain precisely the same piece of music. A little soreness is felt that the reduction should have taken effect when the dealer had just obtained large stocks for the season." (Price cutting has also been one of the sore spots of 1950's record business!)

Three Major Cos.

At the time the initial issue of VARIETY appeared, there were three major phonograph and record companies. They were Victor, which made only disk records; Columbia, making both disks and cylinders; and Edison, then turning out wax cylinders only. In an ad which appeared in the Saturday Evening Post late in 1905, Victor boasted that it had begun business in one room just four years before, but its total business for 1905 would amount to more than $12,000,000. Victor also controlled Zonophone records, but Zonophones were purportedly made and sold by the Universal Talking Machine Co. Columbia was the oldest of the "big three," having been making cylinders since 1889 and disks since 1902. Although Edison invented the phonograph, he didn't go in for record making on a mass production basis until 1896. There had been some price cutting early in 1904, when Columbia reduced the price of its cylinders from 50c to a quarter. Edison maintained that it sold more records at the 50c price than all other companies put together sold at any price, but Columbia's tactics caused the Edison cylinder price to drop to 35c in September, 1904. It never became any lower. Columbia quit making cylinders in October, 1909, to concentrate on disks, but Edison continued to make them in small quantities until September, 1929, when the inventor abandoned all types of phonograph business.

The Talking Machine News article wasn't quite specific about the disk price reduction which Victor began and the others followed. Ten-inch records, which played on only one side, dropped from a dollar to 60c. Twelve-inch came down from $1.50 to $1. Double-face records didn't take over until late in 1908, although Columbia had manufactured a few in 1904.

Early in 1906 Victor got the jump on its competition and caused another sensation by introducing the Victrola, first American phonograph without an external horn. From a musical standpoint, this was a backward step, since recorded music could be amplified better with an outside horn than through a cramped internal one, but the new style made a better looking piece of furniture and the housewives liked it. With the Red Seal records, which dated back to 1902, the Victrola gave Victor prestige and a sales lead which it never lost. A year later Victor won a suit for alleged infringement of its so-called "Jones patent," and all the independent manufacturers of disk records, not holding a Victor license, were put out of business. About this time, too, the once-famous advertising slogan, "Will There Be a Victrola in Your Home This Christmas?" was originated. It was certainly an improvement on the 1906 ad, "Did You Get a Victor for Christmas?" which appeared *after* the holidays.

Now, let's go back and see what records were being marketed when VARIETY first hit the stands, in December, 1905. And this is worth remembering: In those days, no matter whether you paid 60c or a dollar for a disk, or 25 or 35c for a cylinder, the record was likely to have been made by the same artist. There were only a handful of voices that recorded even passably well, and few performers were "exclusive" to any company. They preferred to freelance, and as soon as one got hold of a good tune he hotfooted it to all the companies as fast as he could to record it—before somebody else beat him to the date. Too, few recording artists were outstanding show biz personalities. Nearly all were men and women, previously obscure, who had a knack for making records and who had mastered all the tricks of the record-making craft.

Edison Cylinders

The Edison two-minute cylinder list leaned heavily to pops, but there was a smattering of what passed for "classical" music. Here is what the Edison customers were buying in December, 1905: "At the Old Grist Mill," a "descriptive fantasy" by the Edison Concert Band; "Lorna," a ballad sung by a now-forgotten tenor, Edward Barrow; "The Golden Wedding," an original vaude sketch by Ada Jones and Len Spencer, which became something of an early recorded classic; "Traumerei," a cello solo by Hans Kronold; "Bye-Bye, My Eva, Bye-Bye," "Carroll Johnson's great song hit in Lew Dockstader's Minstrels," sung on the record by Arthur Collins; "Lily White," "one of the most popular numbers from 'The Pearl and the Pumpkin'," a tenor solo by Harry Macdonough; "I'm Old, but I'm Awfully Tough," an "Uncle Josh" laughing song by Andrew Keefe; "Happy Heinie March," Edison Military Band; "The Girl from the U. S. A.," tenor solo by Irving Gillette, who was much better known later on as Henry Burr; "Nothin' from Nothin' Leaves You," a "coon song" by Bob Roberts; "Star, Beautiful Star," a hymn sung by Harry Anthony, tenor, and James F. Harrison, baritone; "Romantic Overture" (described as "a swell orchestra overture by Keler Bela"), played by the Edison Symphony Orchestra; "Can't You See I'm Lonely?" sung by Ada Jones; "Call Again, Calliben," a comic Irish song by Edward M. Favor; "Nigger Loves His 'Possum" (they weren't a bit chary about using the word "nigger" in those days!), a "coon duet" by Arthur Collins and Byron G. Harlan; "With Flying Colors March," Edison Concert Band; "Silver Threads Among the Gold," soprano solo by Marie Narelle; "Short Stories by Frank Bush" ("this is a talking record made by Mr. Bush himself, who is one of the best-known vaudeville artists on the American stage"); "Sympathy," a comic song by Billy Murray; "Killarney," a xylophone solo of a number from "Rogers Bros. in Ireland," by Albert Benzler; "Starlight," one of Teddy Morse's "march songs," sung by Byron G. Harlan; "As We Parted at the Gate," a sentimental duet by Harlan and Frank C. Stanley; "Silent Night," obviously recorded for the Christmas trade, by the Edison Male Quartette; and "Good-Night Waltz," by the Edison Military Band.

Same Artists, Same Songs

No use quoting the Victor and Columbia lists; they varied little from what Edison was offering. However, a few brief notes about some of the artists represented in the Edison supplement might be interesting. When VARIETY first appeared, Ada Jones had been making records only about a year, but she was so popular she had already become something of a fabulous personage.

Len Spencer was the first performer to win something of a worldwide fame through his records. He began making them in 1889 and kept it up until his death in 1914. Spencer wrote hundreds of clever descriptive sketches, which he recorded, mostly with the assistance of Ada Jones. If he were still alive and going strong, radio and television could certainly use his talents!

Three Who Are Left

Of all the artists mentioned, only three, so far as I know, are still living. They are Billy Murray, most popular of all the old-timers, now in retirement at Freeport, L. I.; and Anthony & Harrison, whose real names are John Young and Frederick Wheeler.

If you're wondering what records led the "Hit Parade" in those days, Victor said in 1904 that "Silver Threads Among the Gold," by the still "well-remembered minstrel counter-tenor," Richard Jose, was its biggest seller up to that *time*. Late in 1905, about the time VARIETY was apprehensively preparing to make its debut, the No. 1 honors were taken over by Billy Murray's recording of the George M. Cohan classic, "The Yankee Doodle Boy." And in June, 1906, "The Yankee Doodle Boy" had given way to another Cohan hit, "You're a Grand Old Rag," also by Mr. Murray. Over a long-time period—say, 20 years—more copies of Arthur Collins' "Preacher and the Bear" probably were sold than of any other record. Collins recorded it impartially for all the companies, and it remains to this day *the* old-time record.

When my collection of ancient disks and cylinders is mentioned, nine people out of 10 will ask me "Do you have 'The Preacher and the Bear'"? Usually they add, "I'll never forget how I used to laugh when I heard it on my grandpa's gramophone!" Phil Harris revived this old 1905 minstrel number a couple of years ago with fair success.

London's Pitt Exit

Pittsburgh.

London Records had decided to give up its local office, and will handle distribution in this area from other branches. Sid Dickler, who handled promotion for London, has switched to MGM label here in a similar capacity. He's already gone to work for Lou Sowa, Metro distributor here.

Dickler's likewise a disk jockey, spinning platters on regular programs on WHOD in Homestead, a suburban station.

Varsity, Rainbow Swap

Through a recent swap with Varsity Records, low-priced diskery, Rainbow Records, N. Y., has acquired the master to Dick Todd's "All Around the Christmas Tree." Todd is one of Rainbow's top artists. Tune was originally recorded for Sonora Records and later picked up by Varsity.

In exchange for its acquisition Rainbow turned over some undisclosed LP masters to Varsity.

50 Years of Tin Pan Alley

Continued from page 221

the hits of the day they also have their place in Tin Pan Alley cavalcade.

England in 1899-1900 was passing through a somewhat troublesome time with the unfinished Boer War on its hands. Entered into somewhat lightheartedly, it was finding that the simple farmers were better prepared and had many advantages in fighting on their native soil than had been guessed. It had, however, provided two outstanding hits, one English and the other American, in Leslie Stuart's "Soldiers of the Queen" and "Goodbye Dolly Gray," the first a ready-made success dating from Queen Victoria's Golden Jubilee in 1897, and the other a hangover from the Spanish-American war.

So far as home was concerned it was certainly Leslie Stuart's day because, in addition to his reigning pop successes, "Lily of Laguna" and "Sweetheart May," and his soldier song, he saw his first big musical, "Florodora," produced at the Lyric theatre in the November of 1899. Staged shortly after in America, it was the first Anglo-American musical triumph of the early 20th century, and all the English-speaking countries sang and played the melodies "Tell Me Pretty Maiden" and "Shade of the Palm." Stuart followed these with others such as "Silver Slipper," "School Girl," "Belle of Mayfair," "Peggy and Havana," but although the standard was always good none left the same mark as "Florodora." He made a fortune but because of his extravagant and generous nature he died leaving little but the memory of his many successful creations.

American songwriters were now beginning to make their presence known with such tunesmiths as the Von Tilzer boys (Harry and Al) turning out compositions like "Bird in a Gilded Cage," "Teasing" and others, and Neil Moret was enlivening the world with "Poppies," "Red Wing," "Come Be My Rainbow," "Hiawatha," etc.

Chicago's Contributions

New York was not entirely the musical centre of America because Sol Bloom (afterwards Congressman Sol Bloom), in Chicago, was adding to musical history as a publisher of floral compositions with the titles of "Honeysuckle and the Bee," "Sunflower and the Sun" and "Pansy Faces," all from the facile pen, I believe, of William H. Penn. In this city also was established a young Englishman, Will Rossiter, born in Wells, Somerset, and affectionately still known as "Uncle" Will Rossiter, writing under the name of Williams, and publishing the world famous songs, "Meet Me Tonight in Dreamland," "If the Man in the Moon Was a Coon," and later on "Dark Town Strutters Ball," and most popular of all, "Some of These Days."

Representatives of English publishers, scenting the possibilities of this new market, were beginning to make trips to the New World to acquire rights for their own territory. They were met with open arms by their American publisher friends willing to sell them their foreign rights of a catalog for an advance of about the equivalent that a modern publisher would today ask for a single song hit.

Music publishing in those far-off days was a simple business. One just printed and sold copies, and if the sales were fairly substantial and sufficient to cover the modest overheads with a little profit that was good enough. There was no question of mechanical and performing rights, and as for radio, television and soundfilms, they were not even envisaged by such prophetic writers as Jules Verne or H. G. Wells.

Songleggers

Starting about 1900 the English publishing fraternity was faced with the most critical period of its existence due to the outbreak of organized piracy by gangster racketeers. No sooner did a song become popular than it was seized upon by bootlegger printers and sold on the streets by hawkers for a few pence in competition with the legitimate copy retailed by dealers at one shilling and sixpence. There was no remedy except the cumbersome one of applying for an injunction in the Civil Courts, but as the printers were men of straw with a small plant on the hire purchase system, this was worse than useless. In 1902 a short act was passed which gave the publishers power to instruct a policeman (in writing) to seize copies. One can imagine the absurdity of this, so in most cases it was short-circuited by the publisher or his agent seizing the copies leaving it to the would-be seller to take any action he liked. Sometimes the form of action took the form of a free-for-all fight, but usually the loss was taken philosophically. Eventually a shrewd attorney advised Chappell's that action be taken under the Criminal Conspiracy Law. This was sound advice because it resulted in terms of imprisonment for some of the chief offenders. This together with the passing of another short act in 1906 providing for severe penalties, eventually put a stop to this menace.

Mention of course must be made of George M. Cohan whose songs were making history under the publishing banner of F. A. Mills, but as none of his plays were produced in England, with the exception of "Little Nelly Kelly," he was practically unknown to English audiences until "Over There" came with the American Army in the first World War. This had its advantages however, because when the film "Yankee Doodle" was released here the songs "I'm a Yankee Doodle Dandy," "Mary's a Grand Old Name" and "Harrigan" were instantaneous top sellers. After the first performance at the Empire theatre, London, the late Max Milder, Warners' British chief, asked a friend of his what he thought its chances were. The friend said, "Not much." He'd never heard of George Cohan and he didn't think many of the British public had. Max didn't speak to his friend for weeks.

Billy Jerome and Jean Schwartz were also a brilliant team of writers specializing in Irish character compositions like "My Irish Molly," "Bedelea" and "Mr. Dooley." Billy Jerome's wife, Maud Nugent, apparently also had a flair for Irish songs because she produced "Sweet Rosie O'Grady," a standard that later became the theme and title of a film.

British Songsmiths

The trend and popularity of songs of each hemisphere from 1900 to the outbreak of the first World War was fairly evenly balanced. The English songsmiths had to their credit "I've Got Rings on My Fingers," "I Wouldn't Leave My Little Wooden Hut for You" and "The Spaniard That Blighted My Life," but what added greatly to the score were the songs made famous by visiting English artists during the period 1905 to 1908 by such stars as Alice Lloyd and Vesta Victoria, who gave America a new line in quaint domestic humor with "Waiting at the Church," "Poor John," and others. They were followed by Marie Lloyd, Alec Hurley, George Lashwood, Lily Lena and, greatest of all, Harry Lauder. He could and did hold the stage at the Broadway theatre on the final night of his first visit for over an hour and a half. At the end of his performance Julian Rose, who was on the same bill, came on the stage to present him, on behalf of the management, with a watch, and in the hubbub he turned to Rose and, sotto voce, inquired, "Is it a gold one?"

Many stories are told of Lauder, some of which he invented himself, but I crossed with him once on the Mauretania, and at the usual concert in aid of Seamen's Charities he not only gave of his best as an artist, but contributed substantially to the fund. He told me only recently that he had made 26 tours to America. Many of his songs, including "I Love a Lassie," "Roaming in the Gloaming," "Stop Your Tickling, Jock," became and are still famous as the best descriptive songs ever staged.

I first arrived in New York in March, 1907. Anxious to see an American variety show, I went to Hammersteins'. So far as the entertainment was concerned, I might as well have stayed in London, because appearing on the bill was Alice Lloyd, the MacNaughton Bros. and Fred Karno's troupe playing a sketch, "A Night in an English Music Hall." Two of the artists in this sketch were Charlie Chaplin and Billie Reeves (the drunk), both of whom found fame and fortune in filmland.

The Yankee Influence

Times, however, were beginning to change, and, with new rhythms and ideas, American writers and artists were beginning to force the pace with ragtime, and artists who could put them over in the slick manner, that songs like "Alexander's Ragtime Band," "Everybody's Doing It," "Yiddle on Your Fiddle," "Ragtime Cowboy Joe," "Waiting for the Robert E. Lee," "Hitchy Koo" and "You Made Me Love You" demanded. The American invasion was well on, and London variety theatres were headlining acts featuring these modern creations. To mention a few, the Ragtime Octette, Hedges Bros. & Jacobsen, and Grace La Rue, whilst Ethel Levey was starring in a revue at the Hippodrome, entitled "Hello Ragtime," her principal number being "The Gaby Glide," which owed its name to the famous artist Gaby Deslys.

During this period English musical comedy was still holding its own and exporting to America the George Edward productions, with music by Lionel Monckton, Ivan Caryll, Leslie Stuart and Paul Rubens. Young Jerome Kern, a protege of Max Dreyfus, was, however, learning and watching for opportunities to slip in interpolated songs of his own; and so successful did he work this line that in one case, "The Dairymaids," nothing was left of the original score by the time he had finished. The rather sugary English type was, however, being challenged by the more romantic Viennese school of light opera, commencing with Lehar's "Merry Widow," followed by "Chocolate Soldier" ("My Hero"), "Dollar Princess," "Lilac Domino" and "Girl in the Taxi," all of which provided some musical hits on both sides of the water.

The coming of the first World War in 1914, as might be expected, provided English writers with great opportunities for songs with a marching tempo. It opened with "Tipperary," still the most popular community song. It was not written especially for the occasion, as it had a brief life in 1913, and, like "Soldiers of the Queen," in the Boer War, was all ready on hand when the English troops landed in France. It was followed by "Long, Long Trail," "Keep the Home Fires Burning" and "Pack Up Your Troubles," and one that later achieved some popularity, "Good-by-ee," usually played and sung as a farewell to new recruits going overseas. "Mademoiselle From Armentieres," with some rather Rabelaisian choruses, was sung in France somewhat noisily at any troop gatherings. The origin of this song is obscure, as is also the reason why they picked on Armentieres. The American contribution was, as I said before, "Over There," but the doughboys were quite familiar with and ready to adopt "Tipperary" and "Pack Up Your Troubles." The possibility of a reluctance to settle down to a more peaceful existence on their return was foreseen by the writer of "How Are You Going to Keep 'Em Down on the Farm Now They Have Seen Paree."

Following the war vaudeville and variety seems to have declined in favor of dancing, and songs with any hope of achieving popularity had to have a dance rhythm, whether it be waltz, foxtrot or any other form that at the moment caught the public fancy. The No. 1 waltz success of 1918-1919 was "Missouri." "Till We Meet Again," "Naughty Waltz," "Swanee," "My Bluebird," with Irving Berlin's waltz series ("What'll I Do?" "Always," "All Alone," "You Forgot to Remember"), were all immediate postwar successes. British writers were keeping their end up with "Broken Doll," "Every Little While" and later "Red Sails in the Sunset," "Isle of Capri" and "South of the Border."

With the introduction of radio, hits came thick and fast, but with such a brief span of life that many of them are hardly remembered. The greatest change, however, was in the musical comedy production field. Finding it difficult during the war to obtain British or Continental productions, America seized the opportunity of developing native talent with such success that Britain had now become the importers. Most of them had a dramatic interest, particularly "Rose Marie" ("Indian Love Call" and "Rose Marie"), "Desert Song" ("One Alone" and "The Riff Song"), "Show Boat" ("Ol' Man River," "Can't Help Loving That Man"), "No, No. Nanette," a musical version of "His Lady Friends" ("Tea for Two" and "I Want to Be Happy"), "Sally" ("Look for the Silver Lining"), "Rio Rita" ("You're Always in My Arms" and "Rio Rita"). These are only some of the transatlantic successes that made money for managers and writers. Noel Coward had at least two big successes in "Bitter Sweet" and "Cavalcade." Unfortunately. I think, he turned more towards revue and, although some were brilliant and had good musical scores like "This Year of Grace," which gave us "A Room With a View" and "Dance Little Lady," they seemed rather ephemeral and lacked the solid lasting quality of "Bitter Sweet." Ivor Novello has a real public following for his type of show, and "Dancing Years" is a well-remembered success.

World War II did not create any war songs as such. Many people have asked why, and I think the reason was that there was little or no marching by the troops. It was an unnecessary form of exercise and there was plenty of transport. The only one that had any kind of war association was "There'll Always Be an England." For the rest, the services were willing to accept whatever happened to be the hit of the moment and a ready willingness to dig up some "oldies" like "She'll Be Coming Around the Mountain," "Quartermaster's Stores," "Bless 'Em All," "I've Got Sixpence," with some added versions of their own. We also "adopted" the Nazis' "Lili Marlene."

The postwar years have seen little change, but there has been a noticeable revival of old favorites usually accounted for by their inclusion in film scores. The bias for pop songs has been in favor of American writers again, because of good musical films.

"Annie Get Your Gun" and "Oklahoma!" both in their third year here, have the scales weighted in favor of America, although Vivian Ellis came in a close third with "Bless The Bride," and a young newcomer, Harry Parr Davies, did a very good score in "The Lisbon Story."

If it were in my power to award an Oscar for the best pop writer of the half century it would go to Irving Berlin, (a) because he has been the most consistently successful writer for 40 years, (b) he furnished both lyrics and music to his songs.

But for his early death George Gershwin would have had even a greater niche in the Tin Pan Alley Hall of Fame. His "Swanee" and his tuneful melodies in "Lady Be Good" would entitle him to this, but his "Rhapsody in Blue" will live as a standard classic composition for all time, and it surely would have been followed by others had he been spared longer.

This brief review would not be complete without some reference to the importance of mechanical phonographic and performing rights. They have been responsible for substantial increases in the revenue of writers and publishers, and without them they could hardly have existed. Radio, soundfilms, and now television are comparatively new developments, bringing with them new problems, and the fates alone know what the next half century may have in store, but whatever they are they will be tackled and solved if not by the present worthy advisers and counsellors, then by their successors.

PAUL WESTON
COLUMBIA RECORDS
Publicity — Jim McCarthy

Disk Jockey Reviews

Continued from page 222

cordings consisting of strictly classical music, symphonies, concertos, overtures and the like, mostly instrumental. Chatter sequences are on the informal basis, with Wangerin ad-libbing most of the way, and he's well equipped to talk about this field.

Frequently the recordings are related to programs or selections from the Philharmonic's current season, but there is no direct connection. On this basis the Philharmonic comes in for considerable plugging, and since KCMO contributes the time, the station gets a nod for a public service feature.

Wangerin works in a couple of interesting program pegs, one being a weekly "mystery tune" by identification of which listener can get a free ticket to the Philharmonic. This and other stunts from time to time are mostly done as mail pull checks, and thus far results have been steady. Station and orch officials are inclined to believe there is more of a listening clientele for this kind of music than is generally supposed on the basis of steady response to this show. *Quin.*

CAMPUS TIME AT THE MEADOWBROOK
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KCKN, Kansas City

Idea of this one is to originate a bonafide disk jockey show from the Meadowbrook, one of the newer clubs and dining rooms in the Wyandotte County (Kans.) area west of town. Effort is to get out the younger crowd, and flavor of the show is kept in the vein of the college and campus crowd. Plan of a real live disk jockey show right on the premises makes it a big Saturday night at the Meadowbrook.

KCKN virtually takes over at the Meadowbrook for its half-hour, as it has turntables on the spot, operates a genuine remote, and alternates its staff of jockeys on the show. This one happened to be handled by Eddie Clark, vet platter spinner, who wrapped it up in his usually capable style. Besides working in the top tunes of the day, format also calls for interviews and competitions, such as this one, where contestants were asked to read a bonafide commercial. This section gets a participation angle, as major record distribs and the Syfo Beverage Co. step in to offer prizes to the contestants.

The young patrons love it, and show proves a variation for the jockey staff, with Buddy Black, Joe Farrell, Frank Hassett and Wayne Stitt alternating with Clark on the Saturday night half-hour. *Quin.*

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Jesse Rogers - Sons of
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Carter Sisters - Four
Tunes - Steve Gibson's
Red Caps - Homer + Jethro
George "Gabby" Hayes
June Carter - Harmonica Quartet

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Burr Tillstrom (Kukla Fran & Ollie)
Paul Wing - Jussi Bjorling - Mack
Harrell - Allen Jones - Mario Lanza
James Melton - Robert Merrill - Jan
Peerce - Ezio Pinza - Set Svanholm - Leonard
Warren - Ferruccio Tagliavini - Licia
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Wanda Landowska
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Zinka Milanov -
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Lotte Lehman -
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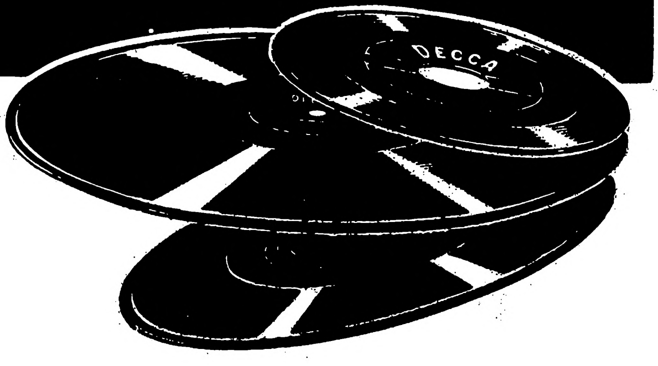

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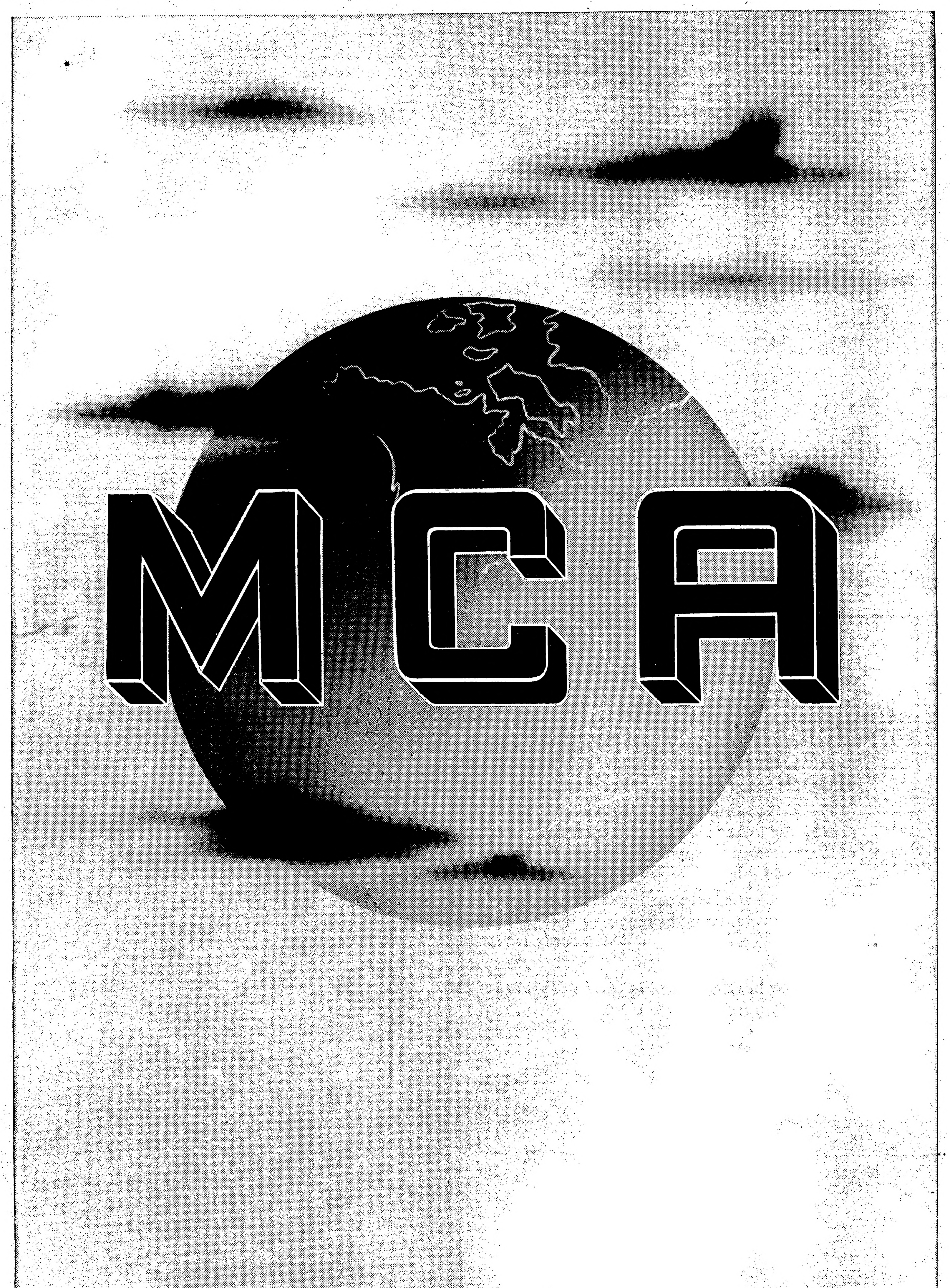

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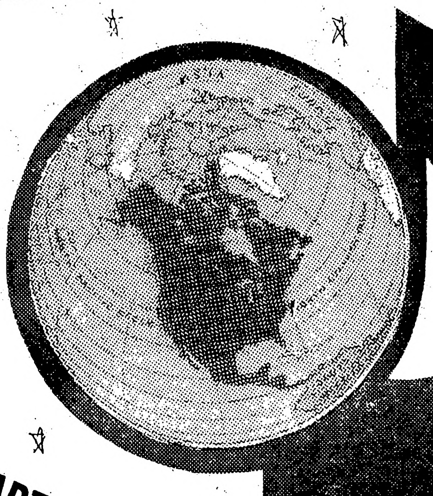

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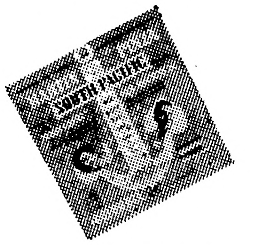

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COLUMBIA RECORDS

CHRISTMAS
BLESS THIS HOUSE
WHERE DO I GO FROM HERE
REMEMBER ME
(I'm the One Who Loves You)
WHY FIGHT THE FEELING
CRYING MYSELF TO SLEEP

LOVE MEANS LOVE
CHERRY PIE OUGHT TO BE YOU
Duet with FRANK SINATRA

YOU'RE IN LOVE MARRYING FOR LOVE
THE PLACE THAT I WORSHIP
THE HOUSE OF SINGING BAMBOO
Duet with GUY MITCHELL

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1950 Best-Sellers

'Variety's' compilation of the top 1950 Sheet Music Best-Sellers and Dr. John G. Peatman's list of the Most Performed Songs on Radio will be published in next week's issue.

Concert Mgrs. Still Beef About High Artist Fees; Adopt Fair Trade Code

Local concert managers, attending the third annual convention of the National Assn. of Concert Managers in N. Y. recently, were still beefing about high artist fees and slipping attendance, and mulling ways of combatting them. Managers canvassed admitted that biz thus far for 1950-51 looks better than a year ago, when it dropped from 5% to 30% off normal. Although it's too early to gauge the full season, biz is off only 5% on the average so far, with only one or two bad spots, like Rochester, as exceptions.

Many artist fees, however, are held to be out of line, and a manager's committee has been huddling with N. Y. talent bureaus to try and cut them down. Impresarios are particularly riled by demands from one or two artists, or their managers, which they feel unwarranted. One such is Mario Lanza, who is asking $2,500 against 60% for a concert. Managers claim that though Lanza is a pic name, he still isn't a big pic star, while in the concert field he isn't the established artist or draw that a Jan Peerce or James Melton, for instance, is. Their feeling is that a $1,500 against 60% fee is fair. (Lanza, however, has just been booked for a two-month tour this winter, mainly at his original $2,500 against 60% fee. See separate story.)

Managers also admit that their industry is one of the most chaotic, but claim they've made a good deal of progress since forming their association three years ago. For the first time in concert history, a code of ethics was adopted at the convention, covering fair competition; good faith and ethical standards; contractual obligations; cancellation, postponements and delays in appearances, etc. Code was recommended by a special committee chairmanned by Julius Bloom, director of the Brooklyn Institute of Arts & Sciences.

Listen, You Dope

Continued from page 222

—its their investment that starts a song—it's their gamble—and it's the faith in the raw material that makes a hit possible. But, a writer has his problems and heartaches, too, and often spends many years searching for that will-o'-the-wisp lane that leads to Hitland. When he finally gets there, can you blame him for wanting to get all the revenue possible from the sale of his song? Briefly, it's our headache as well as yours . . . and one that cannot be cured with aspirin.

Having spent a quarter of a century as a music counter demonstrator, song plugger, illustrated slide singer, vaudeville performer, radio pioneer, film and show writer and now TV—but essentially as a songwriter—may I put in my 2c worth and address the young writers who are trying to wed the words and music of today and the future. Just as inevitable as it is for the world to keep revolving, just so inevitable it is that in your hands lies the future of our music industry. There's no reason for writers to be portrayed as screwballs and odd characters. It still goes that our industry can be only as strong as its weakest link. If we want respect, we have to earn it.

THE WINTER SENSATION!
SLEIGH RIDE
1951's Top Noisemaker!
HULLABALOO
MILLS MUSIC, INC.
1619 Broadway • New York 19

"This Wurlitzer is the instrument I've been waiting for."
Lawrence Welk
the "Champagne Maestro"

Lawrence Welk, shown here at the console of the new Wurlitzer Organ recently purchased for his home, is currently featured on the Miller High Life program, ABC network.

"It's a wonderful instrument," said Lawrence Welk, "the first organ I've ever played that permits so many of the 'champagne' effects I like to put into music.

"Its lively action, range of tone and great variety of orchestral voices make it a splendid instrument for the professional, an ideal choice for places of public entertainment. I really enjoy playing it at home."

See and hear this new Wurlitzer Organ. Two full 61-note keyboards, 25-note pedal clavier, more than 1000 different tonal colors. And it's the lowest-priced standard two-manual organ you can buy.

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ARNOLD STANG
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FAYE PARKER and BILLY HINDS
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GEORGE SCHREIER
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HENRY KELLOGG
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BUT—when it comes to other HITS WE'RE REALLY LOADED!!

As a Christmas bonanza for our friends here and abroad, we are listing some of our other great tunes—not as famous perhaps as the ones above—but prize potentials on the hit market

BY HECK (4 New Recordings)
MANHATTAN (Rodgers and Hart)
BLUES MY NAUGHTY SWEETIE GIVES TO ME
JUNGLE DRUMS (Ernesto Lecuona)
HONEYMOON (Kay Starr's Capitol Hit)
NIGHTINGALE (3 New Records)
MONTMARTRE ROSE (Tommy Lyman)
MIAMI BEACH RUMBA (Best American Rumba)
MARIA LA O (Ernesto Lecuona)
TOYMAKER'S DREAM (3 New Records)
TANGO OF ROSES (Top Tango)
OUR FINEST HOUR (Robert Stolz)
LILLI MARLENE (G. I. Favorite)
MAMA DON'T WANT NO PEAS AN' RICE AN' COCOANUT OIL
LET'S DANCE (Benny Goodman's Theme)
IN THE LITTLE RED SCHOOLHOUSE (Kid Favorite)

EDWARD B. MARKS MUSIC CORPORATION
RCA Bldg., Radio City, New York

1950 Saw Indies Emerge With 5 Top Disk Sellers

Despite their relatively small scale of operation, independent record companies in 1950 managed to buck the majors with at least five of the bestsellers that broke during the year. This contrasted from 1949, when smaller labels on the verge of building a hit number were smothered by a major release of the same tune. In addition, indie companies in 1950 were not only responsible for the revival of such tunes as "Bewitched", but also cued the comeback of the old piano rolls, dead for nearly 30 years.

Also evidenced in 1950 was the increasing tendency of the indies, primarily active in specialized fields such as blues, rhythm and hillbilly, to invade the pop field. Particularly standout in this aspect were King, Jubilee and National Records. Another outstanding factor of the past year in the small-label field was the radical LP price slash effected by Remington Records in May. Company's price reduction ranged to 60% below the list tab established by the major companies.

The quintet of hit tunes released by the indies last year teed off with Dick Todd's waxing of "Daddy's Little Girl" for Rainbow. This was followed by another Rainbow disk, "Music, Music, Music." Number, recorded for the diskery by Eddie "Piano" Miller, managed to hold its own though Teresa Brewer's followup recording for London Records took considerable play away from it. Next on the list was one of the season's top clicks, Eileen Barton's National recording of "Bake a Cake."

The other two platters were not only hits, but also resulted in major company action relative to both numbers. Tunes were Abbey Records' "Piano Roll Blues" and Tower Records' "Bewitched." Former was recorded by Lawrence "Piano Roll" Cook, while latter was turned out by Bill Snyder. The Abbey recording paved the way for an all-out revival of piano roll music, while Snyder's 88ing on the Tower disk spurred numerous recordings by other companies and resulted in the tune drawing a bigger public response than when originally issued in the early '40s.

The move by indies into the pop field was highlighted near the end of the past year by National's signing of Kate Smith. Other pop artists brought into National's fold last year included Miss Barton and Danny Scholl. Latter, a legit performer, appeared on Broadway recently in "Texas, L'il Darlin'." Simultaneous with her engagement at the Maisonette of the Hotel St. Regis, N. Y., a few months ago, songstress Margaret Phelan was inked by King Records. Other new editions last year to that diskery's limited pop artist lineup included singer Bettie Clooney and vocalist Bob Haymes. Former is Rosemary Clooney's sister, while latter is Dick Haymes' brother. Jubilee also broke into the pop picture with the pacting last year of singers Sylvia Froos and Dick Brown. Latter vocals on the "Stop the Music" airer, while the gal, in plattering for the company, made her first waxing in 17 years.

Reached Sales Limit

Reasons for the hypoing of indie pop talent lists, one company attested, was that it felt it had reached the sales limit in specialized selling, and the only possible additional revenue would have to come from pop sales. It was also pointed out by another source that if an indie is first with a hot number it can rake in more coin than would be possible in a limited field. The income, it was noted, can still be big even if the majors jump on the number with name artists. Though competition from the majors on a hot number keeps the indies from realizing the full profit they might if given an open road, they still can come out on the black side of the ledger with an impressive take. This is attributed, partially, to the low cost of overhead the indies have to meet in comparison with the majors.

As for Remington's price cut, though diskery doesn't bat in the same league as the majors, its entry into the low-priced field was looked upon by the majors, at that time, as a potential threat, in that other small diskeries following suit might swing a sizeable portion of trade away from them, possibly eventually forcing principal labels to make protective cuts. However, Remington's move doesn't seem to have taken too much trade away from the majors and other regular-priced indies since, instead of a reduction, there was a general industry-wide hike of 15c in the LPs as the year ended. Remington also had to raise its LP prices. Company hiked the tab on its 10-inch classical LPs from $1.99 to $2.19 and its 12-inch LP classicals from $1.49 to $1.69. Diskery's 10-inch pop LPs were raised from 99c to $1.29.

Company, which puts out 78 rpm records at the regular list price, followed the majors in lifting its tab on the standard-speed platters 10c. However, even though Remington doesn't appear to be cutting into major company sales, diskery, with the inauguration of its low-price policy, evidenced a tremendous rise in profits. Waxery, later in the year, made another move to take away some of the major company trade. Outfit added classical talent to its comparatively unknown list of artists. Pacted by the firm were pianist Simon Barere; composer-pianist Ernest Von Dohnanyi and violinist Albert Spalding.

'Oldest Disk' Contest

As a hypo to its Richard Hayes-Kitty Kallen disking of "Get Out Those Old Records," Mercury Records is staging a nationwide contest to find the oldest playable phonograph record.

Contest will be worked on a national and local scale, with Mercury handling national side and distributors working on the local end.

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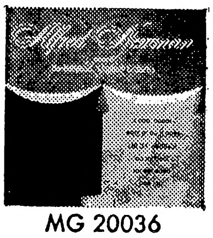

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1. Banjo And Fiddle (Krell—arr. Powell)
2. 2nd Prelude (Gershwin—arr. Hagen)
3. Ritual Fire Dance (de Falla)
4. Vienna Beauties (Zeihrer—arr. de Packh)
5. Dance Of The Buffoons (Rimsky-Korsakoff)
6. Jamaican Rhumba (Benjamin—arr. Spencer)

INVITATION TO THE BALLET

1. Overture "Royal Scandal" (Newman)
2. Waltz Of The Flowers (from "Nutcracker Suite") (Tchaikowsky)
3. Swan Lake—Intro to 3rd Act (Tchaikowsky)
4. Sailors Dance (from "Red Poppy") (Gliere)
5. Overture "Sleeping Beauty" (Tchaikowsky)
6. Can Can (from "Gaite Parisienne") (Offenbach)

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- **I'M LIVING ALONE AND I LIKE IT**
- **MAKE 'EM SAY PLEASE**
- **NEVER LET THE SAME DOG BITE YOU TWICE**
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ALSO AVAILABLE IN 12-INCH 78 RPM ALBUM

A Happy Year to all my friends

JULE STYNE

Star-Studded Memory Lane

Continued from page 218

ing on "3 Little Fishies." Practically everyone in Hollywood got into the vocalizing act except Boris Karloff—and he's making up for lost time now in "Peter Pan." Record stores across the nation were bombarded with comedy routines by Amos & Andy, Burns & Allen, Laurel & Hardy, the "voices" of Popeye, Betty Boop and Mickey Mouse, and impersonations by Florence Desmond (Bankhead), Cissie Loftus (Caruso) and Richard Haydn (a fish).

You never know what lies in store when you start rummaging through a pile of out-of-print phonograph platters. Take some of the popular orchestra disks of a few years back, for instance. Wipe off the dust, squint at the fine print on the label giving the name of the band vocalist and, lo and behold, you'll aften find such "unknowns" handling the lyrics as Alice Faye, Janet Blair, Mary Martin, Lena Horne, Anthony (Tony) Martin, Kenneth (Kenny) Baker, Ella Logan, Betty Hutton, Mary Jane Walsh and Fred McMurray.

Scenes from old movies, recorded directly from the soundtracks, are a lot of fun tc listen to. About a dozen years ago a couple of small British and Australian phonograph companies issued a series of disk of this type, known as "Voices of the Stars" and "Motion Picture Memories." These featured brief excerpts from such fondly-remembered flickers as "Mata Hari" (Garbo), "Libeled Lady" (Harlow), "Dimples" (Shirley Temple), "Sunnyside Up" (Janet Gaynor), "Voltaire" (George Arliss), "It Happened One Night" (Gable-Colbert), "One Night of Love" (Grace Moore), "The Guardsman" (the Lunts' only pic), "Morning Glory" (Hepburn), "Romeo and Juliet" (the balcony scene with Norma Shearer), "Of Human Bondage" (Bette Davis-Leslie Howard), "The Champ" (Beery-Cooper), "The Thin Man" (Powell-Loy) and "Arrowsmith" (Helen Hayes-Ronald Colman).

Many years before this "revolutionary experiment," however, top legit stars were busy preserving scenes from their greatest dramatic triumphs on wax. And so it is that today we may hear Edwin Booth in "Hamlet" and "Othello" (on 2 cylinder disks recorded almost 60 years ago as a birthday present for his daughter, Edwina), Otis Skinner & Viola Allen in "The Merchant of Venice"; Sothern & Marlowe in "As You Like It"; Forbes-Robertson in "Henry VIII"; Ada Rehan in "The Country Girl"; Beerbohm-Tree as Svengali in "Trilby"; Joseph Jefferson in "Rip Van Winkle"; John Barrymore in the "To Be or Not to Be" soliloquy; Coquelin as "Cyrano"; and Sarah Bernhardt in scenes from "Samiritaine," "Phedre" and "L'Aiglon." Miss Bernhardt's Hamlet (surely one of the strangest Melancholy Danes since Richard Burbage's original bald, bearded, pot-bellied interpretation) is not available. At least I've never been able to find a copy. Nor have I been anymore successful in tracking down a record, the final scene from "Magda," rumored to have been made in Italy by Eleanora Duse.

Dramatic

Other particularly rewarding items in the field of dramatic recordings include Ellen Terry (Ophelia's Mad Scene from Hamlet), Sybil Thorndyke-Lewis Casson (Macbeth), Walter Hampden in "The Rivals," Frank Bacon in "Lightnin'," Julia Nielson and Fred Terry recreating a climactic moment from "The Scarlet Pimpernel," John Gielgud in Priestley's musical-comedy "The Good Companions," Constance Collier in Maugham's "Our Betters" (a truly great comedy performance), Edith Evans in the interview scene from Wilde's "Importance of Being Earnest," Gertrude Lawrence & Douglas Fairbanks, Jr. reprising the Clemence Dane dialog and Richard Addinsell score from "Moonlight Is Silver," and two excerpts from "Murder in Mayfair" with Edna Best and the author, Ivor Novello.

Victorien Sardou, Sacha Guitry, Bernard Shaw (reading his wonderful essay, "Spoken English and Broken English"), J. B. Priestley, Emlyn Williams and Tennessee Williams are other dramatists who have stepped before the recording mike at one time or another. One might even descend to the level, I suppose, of listening to a drama critic — London's James Agate — expounding on the pleasures and perils of play reviewing.

A GREAT STANDARD

SWEET LITTLE YOU

ROBBINS MUSIC CORPORATION

Mgt.'s Responsibility

Continued from page 221

confident we can take all the hundreds of new acts and routines that are daily offered to us in television out west of the Hudson and try them out and then break them in over local stations. This would not only help improve local television programming but would give us a great reservoir from which to fill network television's never-ending quest for new faces, new acts, new personalities.

Television, I frankly admit, has given us our greatest opportunity in this respect. We have brought great radio personalities, whose voices were known to millions which never saw them, into television where they could be seen as well as heard. Television, likewise, has given us a great new testing field for new ideas and new creations in the entertainment world. At the same time television has had a beneficial effect on radio because it has spurred that medium to new efforts and new heights of showmanship. You all know, for instance, what a great tonic the outstanding success of "The Big Show" has been on the whole radio medium.

We have a responsibility here to help the artist understand fully and in sufficient time what a change in public taste or the development of a new medium means to him and to us. Such changes can't be accomplished in a day but must be carefully timed. I am thinking in this respect of Eddie Cantor, Bob Hope, Jack Benny, Milton Berle, Jimmy Durante, Edgar Bergen, Ed Wynn, Sid Caesar and the many others who didn't plunge into television overnight but made their entries after careful study of the new medium. The result was a solid and instantaneous success. It proved they could master this new medium as they have all the others. It also proved that they are good businessmen who understand the business side of show business.

These are my ABC's of artist relations, and they're the ABC's of show business as a whole. This is the human side of our business which too often gets crowded out by the glamour of the moment and a short-range view.

Petrillo Intervenes As Omaha Musicians Local Hits Discordant Note

Omaha.

Dissension within Omaha American Federation of Musicians Local 70, which has been simmering for some time, broke into the open sufficiently last week to have the national union send two investigators here. They are Elmer Hubbard of San Francisco and W. B. Hooper of Elkhart, Ind.

Central figure in the dispute is President Harold Black of the Omaha union, who has been at loggerheads with elements of the organization for some time. Complaints were filed against Black by some members of the local.

It's understood that fines of up to $1,000 have not been uncommon in Local 70.

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NEVERTHELESS

Chi's 'Town Tattler' Recalls Some Windy City Nitery Lore

By NATE GROSS

(*Chicago Herald-American*)

Chicago.

They talk about the old days in Cicero, when Ralph Capone was running the Cotton Club and the celebrities of the nation used to go there for fun and excitement. The Cotton Club was a bright spot of the Prohibition era.

Nate Gross

During this period there was a show playing the loop, Earl Carroll's "Sketch Book," notable mostly for a blackout which reproduced the painting of Whistler's mother on the stage. For a brief minute the audience was allowed to look at her. Then the sweet, little mother turned her face to the audience and let go with one loud, raucous Bronx cheer.

A Russian countess was in the cast of "Sketch Book." She had an imperious manner, and a demanding way. Whenever she'd hear of something new, she's pound the table and say: "I vant one right away!"

Well, this night she was invited to the Cotton Club. The boys had quite a time ribbing her. She kept demanding things. The boys were right generous. Finally they decided to build her up for something special. They told her about that new drink, "the Mickey Finn."

"I vant one right away," said the Countess.

She got one, and the boys called a cab and sent her back to town. She was a very sick girl that night. The boys never again enticed her to Cicero. She'd had enough of that.

Now about the "Mickey Finn." It long has been alleged to be a Chicago product, originating in a South State Street saloon owned by by a doughty gentleman named Michael Finn, who devised it to handle belligerent drinkers whenever they appeared.

Nightclubs are supposed to have originated in Chicago. The deft touch of Mike Fritzel, now owner of a sedate and popular Loop restaurant that bears his name, stands out in the development of these bistros.

Originally table singers supplied the only entertainment. They serenaded you with torch songs and received gratuities for making you cry in your beer. Fritzel had these "mimi" singers at the Arsonia, on West Madison Street, where the younger socialities got their first taste of night life. But the west side could not keep Fritzel. He was a downtown guy, and his Friars Inn, later, was the gathering place for the elite as well as Prohibition badmen, who sometimes showed ho v tough they were by shooting at each other.

Tall erect Mike Fritzel kept them in their place. Mike later had an interest in the Midnight Frolics, on 22nd Street, and opened the Club Royale, on Wabash Ave., next door to the once famous Moulin Rouge Cafe. Barney Franklin owned the latter place, in the good old days when you could sell 6 pieces of ice and a bottle of ginger ale for $5. Later, Franklin owned the swank Kit Kat Club, on E. Chicago Ave., but lost it to "Piggy" Joyce on a roll of dice.

Mike Fritzel went on to the Chez Paree, which had been the Chez Pierre and was owned in the earlier days by Pierre Nuuytens, the artist. With Fritzel in this venture, which began in 1932, was Joey Jacobson, who still is his partner in the Loop restaurant. They sold the Chez to a group headed by David Halper less than a year ago. The Chez Paree is one of the nation's most famous nightclubs, due to the astuteness of Fritzel and Jacobson.

Strippers

"Striptease" was old stuff in burlesque, when Lou Nathan made it the big attraction at his 606 Club, on S. Wabash Ave. The most famous alumna of this tinseled palace for the stay-up late set, is Carrie Finnell, now showing her wares at the Club Lido on the Champs-Elysees in Paris.

Oldtimers tell me the first Chicago cabaret of record was "The Lauder Box" (nee Lauderbach's) on N. Clark Street, where the recently dimmed French Casino is located.

In 1900 the San Souci, later known by a variety of other names, opened at 59th and Cottage Grove Ave. In 1902, at White City, on the south side, Dan Blanco (who later opened Rush St.'s Club Alabam) was the featured entertainer and introduced the famous "Tannenbaum" song; ("ist es ja ein tannenbaum? Ja, es ist ein tannenbaum") which too has varied in words and thought as years went by.

Buskers

Joe Frisco, Benny Fields and others who later became famous, did their "buskin'" in the bistros along Wabash and 22d street, then the heart of the tenderloin. "Buskin'" was dancing and singing for dimes and quarters dropped into a tin can.

At the Washington Cafe, at Adams and Wabash, Frank Tapscot, first of the "coon-shouters," introduced "I Wish I Had a Girl." The States Restaurant, a block away on State street, was one of the first to feature shows with girls. Then there was the perennial College Inn, started by the father of the famous Ernie Byfield.

There was the black-and-tan cycle, at Joe Glaser's Sunset Cafe, at the Pekin Inn, more recently a police station, and at Al Tierney's Plantation Club. Josephine Baker, now the top star of the Follies Bergere in Paris, was a line girl at the Sunset, and Cab Calloway started there as a singing waiter.

The Royal Gardens, at 31st and Cottage Grove, featured the granddaddy of jazz, King Oliver, and playing second trumpet was Louis (Satchmo) Armstrong, who at 50 is a living legend of American music. Johnny Dodds, another jazz great, played the clarinet, and Lil Armstrong, then married to Louie, played the piano.

On the west side a group of kids attending Austin High School and Hull House started the world famous Chicago school of jazz, and contributed many men of music—like Benny Goodman, Gene Krupa, Bud Freeman and Jimmy McPartland. Earl (Father) Hines' orchestra was one of the most popular on the south side. Now he plays piano for the great Louie Armstrong. The legendary Bix Beiderbecke walked in and out of this jazz age.

Bee Palmer, Gilda Grey and "Ukelele Ike" Cliff Edwards are Mike Fritzel alumni from the Arsonia. By the way, Fritzel's landlord in those days was Ernest Ricketts, now owner of the Chicago ave. restaurant which is an after-midnight rendezvous for stagefolk. Edgar Bergen and Charley McCarthy made their first public bow at the Chez Paree.

The Andrews Sisters, then youngsters from Minneapolis, made their Chicago bow as unknowns at Louis Falkenstein's Hi-Hat Club on Rush street.

Family Spots

Big spots like the Rainbo Gardens, at Clark & Lawrence, owned by Fred Mann, and the Marigold Gardens, at Grace & Broadway, catered to the family trade. Fatty Arbuckle, after his Hollywood fiasco, tried to make a comeback at the Rainbo. Ted Lewis got his start at the old Edelweiss Gardens, on the south side. The Blue Ribbon occupied an entire block at Clark & Kinzie.

The oldest continuous nightclub in town is the Club Alabam, where Eddie South's famed violin attracted gold from gold coast audiences. The Vine Gardens, on North ave. near Ogden, has been in existence for almost 30 years.

Freddie Train's, in the redlight district, attracted many sightseers. But no place in that district got as much attention as Colisimo's, where tradition reigned long after the violent demise of handsome big Jim Colisimo. It was located on S. Wabash ave., near 22d street, and the finest folks in town went there. It was the hangout for world-famed celebrities. Enrico Caruso used to come there, and sometimes he would shake the classic portals with high notes.

This was reciprocal. When Caruso appeared in Chicago, Big Jim bought many tickets, and gave them to the boys and girls of the tenderloin, and sent them down to the opera house to applaud.

Besides high class music in cabarets, Colisimo contributed something else to the history of our city. It was he who brought Johnny Torrio to Chicago as a bodyguard. Torrio brought Al Capone from Brooklyn as an assistant bodyguard. After Prohibition set in, Torrio abdicated, leaving Capone as the sole ruler of Chicago's, and perhaps the nation's; underworld.

Thus began an era written of in many books, portrayed in many motion pictures and stage productions . . . a fabulous era which one would believe was the wildest of fiction—unless he himself was there to witness it.

LUCILLE and EDDIE ROBERTS

Currently playing a return engagement at the Hotel Schroeder in Milwaukee, the Roberts have recently completed work on their own TV show, "WHAT'S ON YOUR MIND?"

The humorous style and informal manner of the Roberts have made them long time favorites among guests of the hotel and supper club circuit. They have an enviable record for playing many return engagements in such spots as the Hotel Pierre, New York City, The Statler Hotel chain, Roosevelt Hotel, New Orleans, etc.

On January 15th they return to the Radio Club in Fort Lauderdale, Fla., for four weeks. Press relations: Kaye-Hall Associates, Booking: All major agencies.

Paris--Broadway's Beachhead

By TED HUDES

During the past year I went to Europe where I spent several months working and revisiting the Old Continent. I had not been in Europe for 10 years. The Continent where I was born and spent 30 years of my life had changed quite a bit.

I was amazed to find France, and Paris especially, so different, and yet, by the same token, still the same old city where past and present are merged, and where the allure of a journey into the land of enchantment holds the imagination of thousands of Americans streaming into this city year after year.

As an American, I was interested, naturally, in discovering what a Frenchman thinks about Americans and America, in general. In the early 19th century, a Frenchman, Alexis de Tocqueville gave us a literary going-over. From his time until the present, the curiosity of many generations of Frenchmen has been inexhaustible. Duhamel, Maurois, Celine, Cocteau, Sartre, de Bauvoir, Roy, Ayme' presented us and our life, our customs and our heritage from many different points of view. The Frenchmen, being strongly individualistic, tried to portray us as "a mass nation" with mass psychosis. Andre Beaupere, a talented painter, after a short visit to New York, produced a canvas of a metropolis he had explored only in his mind's eye. Marcel Moloudji, a discovery of Jean Louis Barrault, published a novel, "En Souvenir de Barbarie" in which he depicts his revolt against the "American tough school influence."

The truth is, that right now, the highly individualistic Frenchmen are under the influence of American theatre, movies, music, radio, television and other forms of entertainment. It becomes immediately obvious to any American tourist in Europe, that the United States is today not only the leading political, economic and military power, but has also achieved in the field of entertainment a pre-eminence that cannot be challenged by any other country in the world. And this goes not only for Paris, but London, Brussels, Rome, Venice, Copenhagen, Frankfurt, Vienna, Geneva, the Cote d'Azur and Lisbon as well.

The tremendous impact of Broadway and Hollywood found its way not only to the Champs-Elysees, Montmartre and Pigalle, but is also seen and felt on the Left Bank of the Seine and the string of all Mediterranean and Alpinian resorts. When I was in Paris, a legion of French and Italian agents were after Bing Crosby, Jack Benny, Danny Kaye, Jimmy Durante and other top American entertainers with fabulous offers for guest appearances.

This is not only to satisfy the taste of the American tourist. One of the managers of a nightclub in Paris confessed to me that without American talent it was impossible to run a successful nitery.

And please do not imagine that only the swanky places like Bal Tabarin, Lido, Boeuf sur le Toit are under the overwhelming influence of the American way of night life. Monsieur Dupont and Durand prefer American acts, American orchestras, American songs, American, period.

There are many places in the Latin Quarter, like the "Kentucky Club," "L'Abbaye," "Jacobs Ladder," where the wildest jitterbugging goes on nightly until 5 o'clock in the morning.

It seems to me that this whole business of French individualism versus American "mass psychosis" was thoroughly exaggerated. How then to explain the amazing success of the Reader's Digest in France, where the French edition of this popular American magazine goes into more than 500,000 copies, the highest figure of any French publication?

I do not want to mention the less representative features of American life, like comics, Coca-Cola, American cigarets, quiz programs, which are spreading through France. But let me mention the fact that whereas the Comedie Francaise, the Opera, Odeon, Opera Comique are playing to virtually empty houses, it was impossible to secure a ticket for the French adaptation of "Streetcar Named Desire" with Arletty. The French newspapers have reached a very low level, and to keep abreast with world events you have to read the Paris edition of the New York Herald Tribune.

Formerly, Paris to me was always a way of life, and a way of living where one could be happy, even though poor. For many years it provided for me an essential element of human experience. When I was young and a part of this Paris, the world was different. America was far away and I was sure that I belonged to Paris forever. But all this was put to flight. Today, I believe, the events, the war, and the post-war years have left its scars on Paris. Coming back after 10 years to Paris, I realized on the first day, and I was sure of this on the last day of my journey, that I belong somewhere else.

What I Don't Like About Our Show Business

(Or the Life and Loves of Sophie Tucker)

People asking about my "feud" with Belle Baker (never was such a thing honey chile.)

Young comedians doing their act at Lindy's.

Sophie Tucker

The untidy artist.

The act who comes in year after year with the same material.

The infrequent times when I am overweight.

The "artist" who can't hold his liquor.

The squawks for billing and dressing rooms.

The blase customer.

Last year's costumes.

A waiter dropping a tray of dishes.

After Saturday night's three shows a politician asking you to do a benefit.

Two hundred people every Saturday night asking for a ringside table when there's only 20 ringside tables in the club.

Total strangers somehow or other manuevering themselves into my dressing room to O.K. their personal checks. (I figure the Rubber Industry during my career owes me $39,000.)

The party I swear I never met before in my life—hailing me with, "Sophie I bet you don't remember me," and when I agree they argue, "Why, I met you 15 years ago in Des Moines."

The grandmother (72) who greets me, "I remember seeing you at the Palace when I was a little girl."

The city tough guy who wants to protect me and says: "Anyone bothers you, kid, let me know!"

The Boss who welcomes me with open arms and tells me the preceding star didn't do any business for him.

The miserable sport who is always giving me a horse that can't lose unless it breaks a leg.

The promoter who is always after me to "make a million dollars" by investing in their setups.

The trunks and suitcases that never close when I'm rushing to make a train.

The exuberant and slightly liquored patron, when introducing me to his guests, places his lighted cigaret against my Florence Lustig gown.

The Hollywood producers who insisted on making me a Marie Dressler when for 45 years I've slaved to make the name of Sophie Tucker.

The many lovely chorines in whom I've seen a promising future, wasting their time getting circles under their eyes.

The inconsiderate ringside patrons who blow cigar smoke while the star is singing a ballad.

Acts who "dog it" when the house isn't packed.

The inevitable drunk who calls for "Melancholy Baby."

Hit America's Enemy With Ridicule And Satire; Use Laugh-Bombs

By VICTOR BORGE

This is my 10th birthday in the United States. In those 10 years I have been asked one question insistently: "What have you discovered about the American sense of humor?"

I learned almost immediately that Americans laugh at the same things as people do in Copenhagen and Stockholm and Vienna—that humor and satire and ridicule are truly international, like most music.

When I got off the S.S. American Legion in New York—the last vessel to leave Petsamo, Finland, for the U. S. in 1940—I didn't know the meaning of ham and eggs and almost starved. But my first date was in a Miami Beach night club and the people quickly got the drift of what I was saying and playing, exactly as they did in Europe. That has been true in every state where I have appeared.

And since humor is international—and the Turks and Greeks, Hungarians and Belgians, French and Yugoslavians and South Americans can laugh at what we laugh at—we have a powerful weapon which we are definitely not using to the fullest in fighting the enemies of the United States and the United Nations.

That weapon is the humor, satire and ridicule that can puncture the balloons of hot air coming from the Kremlin.

Barbed, biting, hot wit can do the work of armies. History proves that over and over. Just as Voltaire helped change the course of history, the searching caricatures of Low of Britain are worth his weight in pounds. (No joke.)

This is the country of Mark Twain and Artemus Ward and Al Capp, the country of Ambrose Bierce and Will Rogers, of the comic-strip and the quick-gag, of a lively sense of humor shared by statesmen and cabdrivers, quiz kids and waitresses. We are the country with the constant sense of humor that can penetrate iron curtains which A-bombs will not permanently destroy. We have this priceless weapon and we fiddle with it while the world burns, instead of sharpening it to a point like a dagger and using it effectively.

The Voice of America should be the most popular stage for America's ridicule and satire. We should be lined up waiting to fill the airwaves with laugh-bombs, with humorists, satirists and comedians fighting the war just as the men in uniform do. Our caricaturists and cartoonists should fight with quills dipped in ridicule, and our essayists and humor writers should aim, with proper organization, at the Comintern's weak spots as they rubber-stamp the downtrodden people who have fallen under their control. We should send out our wit in the native languages of the foreign lands and not only on the Voice of America but in newspapers and cartoons, in books and films delivered to those countries. We have laughter that can crumble the Commie barricades.

An organization of Laugh-Bombs Against the Commies, working with concentration toward a definite objective, will create an explosive energy that is on the tips of our tongues and in the keys of our typewriters and on the ends of our pens. Bundles for Britain did a tremendous job. Why can't we organize the same way for Laugh-Bombs Against the Commies?

I traveled with a bodyguard in Sweden when the Nazis were ready to spring at Denmark. One of my most successful jokes on the radio and from the stage was in assuring my audiences that it was quite wrong to call the Nazis *dogs* because there was, after all, a very great difference between the two.

"Observe," I said, "that a Nazi always lifts his *arm.*"

This ridicule was so widely quoted that my life was worth little when the Nazis invaded Denmark. But it did a job—it made people laugh at Nazism.

It was of the same cloth as the Russian cartoonist who showed a couple listening to the birds singing in the park. "Do you like the song of the nightingale?" the woman in the cartoon asked, and her companion (who knew how "anti-Communistic" music was being screened) answered, "I can't say until I know who composed it."

The cartoonist has not been heard of since because the Communists have an Achilles' heel as big, as sensitive and as unguarded as all peoples in all history.

We have found that we lose wars even when we win them. Something besides TNT and split atoms may be what we need. I recommend ridicule and satire. Our very right to have a sense of humor may be at stake. Why don't we use it, with American effectiveness?

Night Club Reviews

Beachcomber, Miami

Miami Beach, Dec. 27.

"Minsky's Follies," with Dardy Orlando, Carrie Finnell, Trudine, Maurine Calvert, The Zerbys (2), *Los Gatos* (3), *Bobby Morris, Murray Briscoe, Sam Gould, George Moore, Line* (18), *Irving Barnett Orch; produced by Harold Minsky; choreography by Arden-Fletcher; admission,* $2-$3 *plus tax* (*no minimum or cover*).

Harold Minsky has moved his glorified burlesque idea from the Colonial Inn stage up Hallandale way to the smaller confines of the Beachcomber, in the heart of Miami Beach, and looks to do okay with his admission and show policy.

Though production values suffered, thanks to narrowing of the stage confines, the overall idea of strip, comedy and novelty hits for solid reaction from the payees.

There's nothing subtle about the show, as regards the solo spots. Carrie Finnell, with her mammary manipulations, brings the full quota of gasps and giggles with her earthy projection of her physical-rhythm ideas. Dardy Orlando is an attractive stripteuse who sets up a take-it-off routine to a Harem-esque musical backgrounding for a titillating sequence. In the undress department there's also Trudine, who grinds and shakes to good returns. Maurine Calvert is another in the grind-and-bump department.

On the novelty side, the Los Gatos wrap up with their acrobalancing. The continuing pyramids and tumbles keep the palming mounting into a begoff. The Zerbys are a graceful terp team who handle the spins and lifts effectively. Routinings are imaginative. What takes them out of the average ballroom team into the realm of the Minsky ideas is their as-close-to-nude-as-possible costuming.

Comedy is in the standard burley vein. Bobby Morris, Murray Briscoe and Sam Gould set up several blackouts that garner a healthy array of laughs via the straighting on Briscoe and Gould's part and the mugging comedy of Morris, who, in some bits, reminds of Willie Howard. An unbilled gal works in for some laughs.

Production-wise, the costuming is in top taste and the routining intelligently handled. Credit Arden-Fletcher with turning in a top job on a small stage with 18 gals and solo tapster George Moore. Standouts are "Dream Concerto, with the Zerbys and Moore, and the Parisian number. Irving Barnett's crew handles the backgroundings capably. *Lary.*

Buttery, Chi
(AMBASSADOR WEST HOTEL)

Chicago.

The 4 Lads, Ralph Rotgers Orch (4); *minimum* $3.50.

Four Lads were pacted for this room by hotel prexy, James Hart, who plucked them off Robert Q. Lewis' video talent showcase. It's a neat plug for the room, but short on the talent side. Youngsters (none is over 20) hardly command the attention they should in this small room, and their vocalizing and arrangements are only fair.

What they rely on is their youth and tartan evening clothes. But the main fault lies in their singing, which has too much of the choirboy qualities to sock across the faster novelty tunes, and not enough maturity to avoid cracking during the slower ballads. They do have a fairly ingratiating selling pitch, and with a lot more experience they could shape up okay. Group did nine numbers at show caught, the best of which were "Cincinnati Dancing Pig," "American Beauty Rose," and "Dry Bones." The rest were about fraternity house level.

Ralph Rotgers four-piece rhumba band is approaching the year mark here, playing neatly for the dancers and backing quartet in fine fashion. *Mel.*

Painted Desert Room, Las Vegas
(DESERT INN)

Las Vegas.

Romo Vincent, Paul Steffen Dancers (5), *Lester Cole and Debutantes* (5), *Choppy, Carlton Hayes Orch* (10); *no cover or minimum.*

No strong marquee names, no line for lure, plus feeble production touches may account for further sags in pre-holiday lull here with current lineup. Following terrif gross biz of "Minsky's Follies," sudden drop is sure to be felt.

Romo Vincent, sharing top billing with Paul Steffen Dancers, has lackadaisical manner okay for spotting within faster frames, but in this one, emphasizes yawning pace. He ambles on singing "Lonesome Road" in slow tempo and switches to dialect numbers. Closer is

(Continued on page 250)

Some Vaude Memories

By HARRY PUCK

Buying VARIETY to see who was on the bill with you the following week.

The Monday afternoon audience at the Colonial, (N. Y.).

Getting to the theatre at 7 a.m. for a 10 o'clock rehearsal so no one could rehearse that popular song you were using.

Slyly listening to the applause of the other acts hoping it wouldn't last as long as yours.

The thrill of hearing applause when the cards (on each side of the proscenium) announced your act.

Looking for the first one-sheet on arrival in any town to see how you were billed.

Hurrying to the theatre for a look at the callboard to see your spot on the bill (No. 2 was awful).

A familiar voice that never failed opening day after a timid knock on the door, "Anything for the tailor?"

The "revolution" when a third show was added on Saturday and Sunday.

The boarding houses my mother (who traveled with us) used to find. I was 18 before I knew there was a thing called 'Hotel.'

The day we were arrested by the Gerry Society (we were 8 and 10). My Sister Eva was coached as follows, "You're 16—you're 16." When the judge asked, "Now little girl, how old are you," she said "I'm 60 years old."

Those Christmas parties in July at the Lights Club, in Freeport, L. I., the then actors' colony.

Meet Your Audiences, Comedian Urges

By JOEY ADAMS

You are not in showbusiness unless you "meet the people" face to face. Many radio, television, recording and picture stars are cowards — come on out and face your public fellas.

Joey Adams

Many stars have gone to psychiatrists to find out if they have an inferiority complex because they can't "mingle" with their fans. Maybe it's not a complex, perhaps they are just inferior. Here is your chance to find out, go face the music, and, remember, it's a financial pleasure to make "personals."

Why be "lonely and loaded"; take a chance, even if you make a good target. Your money is as useless as a stagehand at Loew's State if you can't hear those laughs and applause and cheers.

Of course, remember you are never as great as they tell you, when they see you after the show, but you are never as bad as they are thinking.

Some stars couldn't draw a crowd if they were a gutter on New Year's Eve. One big star had to leave a New York theatre "personal" in the middle of the engagement on account of illness — the audience got sick of him.

I once appeared at the Martinique and there was quite a dearth of customers. I was embarrassed as I passed Dario, the owner: "I wonder what happened to my following?," I asked the former dancer turned N. Y. nightclub owner. "Your following?" he screamed, "What did you do to *mine?*" Maybe my name was too big in the ads.

Joe Frisco looked out at his "audience" at a nightclub once and cracked, "I left more people in my bed at home!"

But then again there's Danny Kaye or Danny Thomas or Bob Hope or Jane Russell who make new fans and new friends with each appearance when they "meet the people." Hope deserves a special bow as do so many of the other "soldiers in greasepaint" who go to the very ends of the world to entertain our kids in uniform who would like to meet them face to face.

Al Jolson did that all his life. He used to put the lights on in the theatre so that he could see them. He was the first to go to the South Pacific and the first to go to Korea.

I know, a lot of audiences aren't too easy to take. As Joe E. Lewis says, "It's a pleasure to come back to New York and see faces that belong on people." Or as Jean Carrol says: "Some of those characters have personalities, but not for human beings."

However, many great comedians have "used" their audiences to sharpen their wits. Jackie Miles, Milton Berle, Henny Youngman, Lenny Kent, Jack E. Leonard are just a few of our comics who have developed a sabre-like wit while working on the unsuspecting clientele who come to heckle.

Jack E. Leonard must have a big audience for his murderous barks. "If you ever need a friend, try and find one" or "You have a great brain, too bad it hasn't reached your head."

If you want to stay in showbusiness, you should face your public. Of course, some audiences make you wish you had "taped" your act and sent it in. Some groups are a little tough to face—especially the third show nightclub "actorturers." Or the supper show dramorticians in the vaudeville theatres. Or a week in Bridgeport.

But when you are "fracturing" 'em, it's the greatest satisfaction when you hear those laughs or "face" the applause and maybe even act bored when the little woman asks for an autograph for her son.

Some movie stars have to make a personal appearance tour to "apologize" for their latest picture. In this connection, I've traveled all over this country (and I've got the hotel towels to prove it), trying to explain the one picture I did called "Ringside." But now that I have a hit radio show ("Rate Your Mate" CBS comedy quiz) it is easier to look your public in the eye (So how come I have no sponsor?) Until I did this show I was practically unknown in radio; now I'm unknown in all phases of show business.

Even the motion picture industry makes mistakes. Robert Alda and Vivian Blaine were on the payroll of Warner Bros. and 20th Century - Fox for years and dropped. Now, after their hit "personal" in "Guys and Dolls," every studio in the world is bidding, and at fabulous salaries, and deservedly so.

Money alone can't bring you happiness, although with money you can afford to have it sent, but somehow, if you are a hit "in person," the money follows.

Everybody wants to see what you look like after they hear you on the air. They want to see what you feel like after they see you on television. Sometimes you smell pretty bad after they have seen you in pictures, but you must take the chance.

So, make yourself available, get your tuxedo out, and travel.

Don't misunderstand, it's not enough to just meet the people and face the music; you have to be prepared, not everybody can be a Fred Allen, and even the great Allen has his tools. His great wit is sharpened before he goes "on."

La Guardia said it so well, "Don't worry about people knowing you, make yourself worth knowing." If you do, they'll tear the walls down to see you "In Person."

NICK LUCAS
Best Wishes to VARIETY and Season's Greetings to all
Direction, MUSIC CORP. OF AMERICA

Failure to Cut Peso's Value Irks Showbiz

Mexico City.

Showbiz, particularly films that must export money, was disappointed by Finance Minister Ramon Beteta's announcement that there will be no revaluation of the peso at present. Peso-dollar rate has held to 8.65 pesos per dollar since June of 1949 when it was thus pegged.

Korean war which is scaring dollars down to Mexico at the rate of over 1,000,000 daily is said to have decided the government not to revalue right now.

Mexico Fights for Tourists

Mexico City.

Top tourist agencies here squawked to the government's tourist department against its order which they claim will hurt their biz. This is the refusal to allow hotels of Acapulco, pop Pacific port-resort, to reduce American plan rates for tourists this winter. Agencies aver now is the time for the reduction.

They see the loss of much trade because of the order, citing that these tourists are all folks of limited means.

The Theatrical Clubs

TV—The Pied Piper Luring Them Back Into the New York Fold

By JOE LAURIE, JR.

TV is now bringing back the prodigal sons of show biz to the membership rosters, the bars, dining rooms and cardrooms of The Lambs, The Players, The Friars and even the National Vaudeville Artists.

It was 1928 when the talkers emptied the clubrooms and the treasuries of the theatrical social clubs in New York. Thousands of actors packed their Herkert & Maisles and trekked to Hollywood to get some of that "talkie-money." Many of them settled down to daily golf, swimming pools, quarter-acre ranches and phone receivers glued to Central Casting. The Lambs, Players and Friars didn't think it important enough to open branches in Hollywood.

But actors must get together to exchange gags and theatrical trivia, so in a short time some Lambs organized The Masquers whose membership was almost 100% Lambs, but it was an independent organization and soon became a very important part of the social, theatrical and patriotic life of Hollywood. Many actors kept up their membership in their eastern clubs, but many more resigned as they were determined to settle down and make California their "permanent" home.

When the depression came, many of the theatrical clubs were on the verge of bankruptcy. The Friars had to re-finance and reorganize. Years later when radio made Hollywood its headquarters, more and more actors went to Hollywood, to take advantage of better living conditions and better chances to get a job. This again hurt the eastern clubs, while Hollywood added more theatrical clubs.

The Dominoes (practically the ladies' branch of The Masquers), The Troupers, which had a mixed membership, The Writers Club (which had a number of actor-members), The Uplifters and the Bohemians, which also had actor-members; and although Hillcrest and Lakeside Golf Clubs are not strictly "theatrical," many members are the theatrical tops of the Coast. For the past several years Hollywood has had the Comedy Club, with a membership of the greats of vaudeville, and a few years ago the Friars decided to open a Hollywood branch, as did The Players.

But now that New York is the capital of TV, the L. A. to N. Y. lists in VARIETY are almost as big as the old vaude route lists. The Lambs, Players and Friars are having resigned members renewing memberships because they have decided to make New York their "permanent" home again. TV is the pied piper to the Coast boys who want to add fresh green to their sun-tanned bank accounts. It is hard to give up sunshine, swimming pools, daily golf and funny clothes for snow, goloshes, steam heat and swimming in the Luxor Bath, but that TV coin cures almost anything . . . even a love for California.

Besides the Pioneers from the Coast who have come east in the TV Covered Wagon, many more westerners have packed up their community property, bought overcoats and put on longies, and are settled down for good—or until Hollywood is changed from the Kinescope City to the Video capital.

Oldest Theatrical Club

Theatrical clubs in general have had hectic careers. The oldest theatrical club was The Actors' Order of Friendship, which had a strictly actor membership (mostly legits) located in a small brownstone building on West 47th street. It was organized in 1849 as an offshoot of the Edwin Forrest Lodge of Philadelphia. It was in existence for many years until merged with the Greenroom Club, which absorbed the membership and took over the building. About five years ago, there were less than a half dozen members left of the Actors Order of Friendship, they sold the building, divided the money and broke up the actors club that was founded a century ago.

The Greenroom Club had a short but honorable career; most of the membership were legits, and when S. Jay Kaufman was the head of it they took care of many young actors who became famous years later. They lived in a dormitory at the club that was paid for by the members. The Greenroom Club started in 1902 and gave up in 1935.

In 1868 The Jolly Corks was formed by a half a dozen minstrels as a theatrical social club. Membership comprised minstrels, song and dance men, and comedians. In a short time it became The Benevolent Protective Order of Elks!

In 1875 The Lambs was started as a supper club for actors, and in 1877 it was incorporated in N. Y. with about 60 members. It has survived many financial storms and today is the oldest and greatest of all the theatrical clubs, firmly in the black, with a long waiting list.

In 1889 The Players was established in the home at Gramercy Square of the immortal Edwin Booth and today still remains one of the finest theatrical clubs in the world.

The White Rats (Rats spelled backwards is Stars) was organized as a social club about 1900. It was copied from the Water Rats of England. From a social club it became a labor organization and after a few vaudeville strikes it folded up. It was the first actors organization to get a union charter from the American Federation of Labor. It later turned over its charter to Equity. There were great laughs in the old White Rats Club (over Churchhill's, on 46th street and Broadway)—that was when everything was running smoothly in vaude, long routes, few worries and lots of loot.

Cohan Guides Friars

The Friars was organized in 1904 by a group of press agents, and a few years later actors were admitted to membership and soon became the majority. The Friars under George M. Cohan became one of the greatest theatrical clubs but later failed, reorganized and now has a handsome new clubhouse on West 56th street and a large membership.

The National Vaudeville Artists was originally organized by the late E. F. Albee, virtually as a company union to knock off the White Rats. Albee even bought the old White Rats club-house on West 46th street, but when vaudeville crumbled and with it the Albee Empire, the members reorganized and built up a club where they were no longer dictated to. The NVA is in the old quarters of the Friars on West 47th street.

On the distaff side in N. Y. is The Twelfth Night Club which is a lot like the Dominoes (most of the members are wives of Lambs). The Ziegfeld Club membership is made up of gals that were glorified by the late Florenz Ziegfeld (they take care of many show people). And a new femme organization, The Troupers (no connection with the West Coast Troupers) who are the wives of night club entertainers, song writers, radio and TV performers. They, too, do a lot of charitable work.

All of these clubs have their own personalities. The Lambs have their Gambols the Players their Pipe Nights, the Friars their Frolics, the White Rats their Scampers, the Comedy Clubs their Clown Nights. Many actors belong to two or more of the clubs.

One of the oldest actors' clubs now gone was the Comedy Club (no relation to the one now in Hollywood). It was organized as a social club in 1906 It originated Clown Nights, also the M. C. Ren Shields, who was a writer, was the first club Master of Ceremonies. He was followed by Tommy Gray, Felix Adler and James J. Morton. The latter became the first official emcee on the professional stage. It was the Comedy Club that saved Percy G. Williams vaude circuit when B F Keith and E. F. Albee tried to put him out of business. The Comedy Club with over 100 next-to-closing comedy acts signed to stick with Williams. Keith-Albee finally bought out Williams for about $10,000,000.

When the Comedy Club broke up (through inside politics) there

(Continued on page 258)

Vaude's Future in Video

By JOE COHEN

The gloomy prophets who for years stated that there's no future in vaudeville are currently having a field day. Vaude, per se, is facing a crisis that is greater than at any time since the depression of the late '20s and early '30s.

Television, however, provides the most convincing proof that vaudeville is far from dead. The highest video audience measurements are currently going to variety shows. Even with stiff competition, it's generally a safe bet to assume that the variety show will get the bigger share of the audience.

It's consequently felt that the variety form of entertainment hasn't lost its audience base. Public preferences are essentially the same as in the era when Keith-Albee, Orpheum, Loew, Pantages, et al., had a string of vaudeville houses packing them in.

Even with the decline of vaudeville playing time, more people see variety shows today that were seen during the heyday of the fabulous vaudeville empires. With one videocast, the viewing audience probably could fill to capacity the number of houses that played vaudeville at its height.

It's felt that vaude has a solid base in public tastes that hasn't diminished. Yet, stageshow playing time is at its lowest in years. Neighborhood vaudeville has declined to a diminishing point, and there are many major cities which do not see one stageshow for many weeks at a time. All this despite the fact that there's a large potential audience for this form of entertainment.

Of course, it's difficult for theatre operators to overcome the free draw of television. A house owner cannot hope to provide the number of headliners given for free on a video show for fairly obvious reasons. It takes a super type of salesmanship to sell that which is available gratis.

It seems to many that there's where the vaudeville industry has fallen down in the past few years. They've listened to the jibe that "vaudeville is dead," and have been content to do nothing about it. That phrase has been ingrained in the public mind, and little effort has been made to dissipate that feeling. The film industry, faced with a similar problem, is going in heavily for exploitation, better pictures and discussing the present crisis with a view to beating it.

It's pointed out that even the major television shows spend a huge amount of coin in newspaper space and elsewhere to launch a display. Vaudeville, it's felt, could do something similar, even if it's along smaller lines. Many think that some method can be found to interest film studios and theatre circuits in a cooperative venture of this kind. The important thing is to get the public in the habit of going out all over again. In that respect the problems of films and vaudeville are similar. It's thought that this is one avenue worthy of further exploration. Both media have had common problems ever since the major vauderies went into continuous showings. Combination shows have shown the most consistent boxoffice for many years, and it may lead the way back to the theatre.

The problem of giving theatres solid attractions is also of paramount importance. Without them, any exploitation and advertising would be wasted. It's time for theatre operators, circuit heads, unions, talent agencies and talent to find means of reopening more time, it's stressed. All have much at stake.

More important is the fact that vaudeville has been a valuable talent incubator. All fields have been feeding upon the valuable reservoir of talent developed in the vauderies for many years. New talent has been the need to reawaken the boxoffice. A new prosperity in vaudeville would be of invaluable aid to the entire entertainment world.

CHRISTMAS BENEFITS

By JAY BRENNAN

Back in the Roaring Twenties the team of Savoy & Brennan was popular on Broadway. So we were kept very busy playing benefits, especially during the Christmas holidays. We played hundreds of them. And as I sit here in my Log Cabin on Brooklyn Heights my thoughts go back to three that I'll never forget.

Jay Brennan

The first one was a horror. We were playing the Amsterdam Roof with the "Midnight Frolic." On the Sunday night before Christmas we were booked to play four benefits. Sunday morning and most of the afternoon was spent rehearsing with four different orchestras. However, we got to the Roof at about seven Sunday night to make up and dress in our stage wardrobe. It was a bad night; the streets were covered with snow and slush, but we had a job to do and that was that.

Our first benefit was at the Hippodrome. We arrived there at about 8:30 and didn't get on until 9:30.

From the Hipp we went to the Casino; another long wait to get on. Next to the Selwyn. We had to follow some operatic singers who sang themselves unconscious for 25 minutes. And next to the Ambassador. I don't remember how long we had to wait to get on but I do remember that we were on the go from 7 p.m. Sunday night until one in the morning. Worn out and wet from getting in and out of cabs, going from stage door to stage door, we arrived back on the Roof only to discover that someone had gotten into our dressing room during our absence and stole $500 that Bert Savoy had so carefully hidden in one of his street shoes.

NEXT . . . We were with the "Ziegfeld Follies" and were asked to do a Christmas benefit. We didn't want to do the regular Savoy & Brennan act so we did a French skit, "The Return of Sarah." Bert Savoy did Sarah Bernhardt but I think the highlight of the show was the balcony scene from "Romeo and Juliet," played by Mitzi Hajos and Will Rogers. And, right here, I want to say that I've never seen a more beautiful "Romeo" than Mitzi. She had beautiful legs and she wore sheer black silk tights, a Burgundy colored velvet cap and jacket, and when they threw the spotlight on her the audience gasped. Then the Spot was thrown up to the balcony and there was Will Rogers as Juliet—in a white robe, a blonde wig that hung over the shoulders sitting on the rail of the balcony with a bottle of beer in his hand and a case of beer beside him. When that audience got a flash of Will Rogers as Juliet the roars of laughter were so great you couldn't hear what they were saying. There will never be another Juliet like Will Rogers.

NEXT . . . We were with the Raymond Hitchcock show. Hitchy had decided to do the barber shop scene at the Christmas benefit. In the cast were Hitchy as the barber, George Moore in the chair to be shaved, Bert Savoy was Madge giving me a manicure. The curtain had just gone up on the scene when Marie Dressler, who was passing the stagedoor of the Liberty theatre decided to come in. She barged right into the barber shop scene to a tremendous ovation. Off came her hat and coat, Hitchy was lathering Moore's face with soap. Marie grabbed a razor and stropped it, threw her leg up on Moore's stomach and started to scrape him. The audience yelled and became hysterical . . . Marie had forgotten that she was wearing a short dress and with one leg up on Moore's stomach, and her skirt above her waist there was nothing left to the imagination. When the curtain fell, Marie came to our dressing room to fix her face and hair. Savoy and I were still laughing when she came in. She was puzzled as she looked at Savoy and said, "What happened to that audience, Madge." Savoy said, "My dear, if they didn't see the funny side of the sketch they certainly saw the funny side of Marie Dressler."

Night Club Reviews

Continued from page 249

Painted Desert Room

"Easy St." sans mike with comedian singing along ringside to kid customers.

Paul Steffen Dancers, in their first stateside fling for almost two years, show zip at outset of show with "Blues for Five." Costume shading from black through grays to white show little contrast when troupe terps in foreground of orch. Clean delineation might follow if scrim were used to hide background of musicians.

Lester Cole and Debutantes, slotted after Steffen opener, slow tempo by so-so setup, "Luck Old Sun," "Temptation," forefronting Barbara Cole, and out with "Victor Herbert Medley." Femme chirpers could draw upon Xmas medley instead of Herbert for more solid response. Audience is ripe for holiday standbys, get none during this show.

Choppy, French import who limns greasepaint faces on four gals backs, puts a vacuum in homestretch of show. His drawings take far too long to execute, have table sitters fidgeting for better views. Project, "Brittany Wedding" is good for reaction when costumed femmes line up with caricatured backs revealed. Kicker is inserted at close when shapely French model enters with face drawn on nude front instead of back.

Carlton Hayes lends neat assist on dansapation chores. *Will.*

El Casbah
(HOTEL BELLERIVE, K. C.)

Kansas City.

Willie Shore, Joe Vera Orch (5); $1, $1.50 *cover.*

Current fortnight is a return engagement for Willie Shore, his second date in the Bellerive's swank room in less than a year. Biz was bullish on the former date, and it bids to repeat very much in the same vein this time. The Shore rep was well established in the date last spring, and the present go is sure to enhance the following.

The dancing and comedy turn which Shore offers is a considerable change from entertainment names here recently which ran for several weeks to top vocalists. Mood is strictly informal with this turn, and customers get a good 45 minutes of chuckles and terp for their tabs.

Joe Vera leads off the show with a snappy bit of boogie at the keyboard on "Jimmy's Special," by the orch's drummer, Mickey McPherson. Shore then takes over for the session, intermixing songs, gags and dancing, all of it light hearted and rapid-fire. Laughs come fast and clowning is effervescent, carried through several sequences, one wrapped around "McNamara's Band" in which Shore demonstrates both ballet and soft shoe, another with "Roamin' in the Gloamin'" to spark the fun, one around the Irish "Donegal" and a fourth around the by now Pat Rooney-tagged "Daughter of Rosie O'Grady." Songs are done as parodies or carbons, all embellished by effective timing, carefree delivery and fancy footwork. *Quin.*

Vaude, Cafe Dates

New York

Alvin Hammer, a former member of The Revuers, has appeared in about 30 films since the act broke up several years ago . . . **Diane Adrian** opened Monday (1) in the Virgin Isles hotel, St. Thomas, for a two week stand . . . **Copsey & Ayres** set for Copacabana, N. Y., Jan. 18 or 25 . . . **Danny Thomas** starts there Jan. 4 with **Marilyn Murray, Harbes & Dale** and **Sonny Callelo** . . . Showboat impresario-actor **Billy Bryant** leaves for Florida following his current stand at the Silver Slipper, Memphis.

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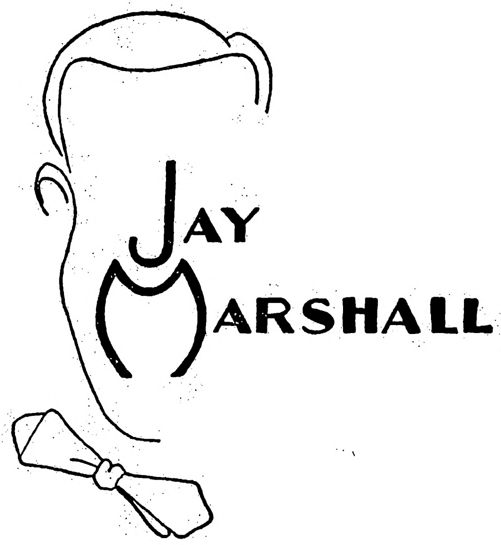

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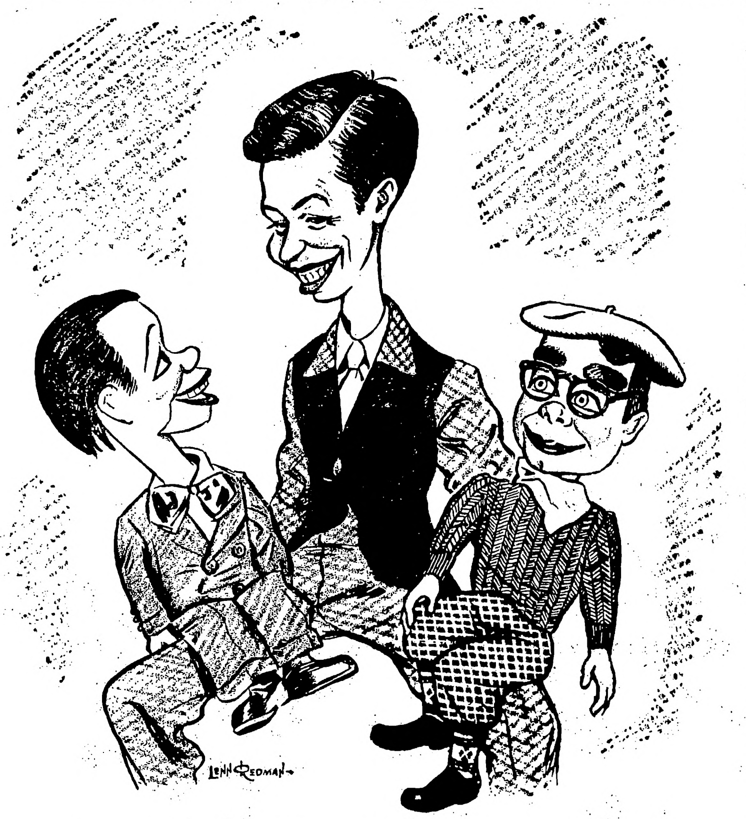

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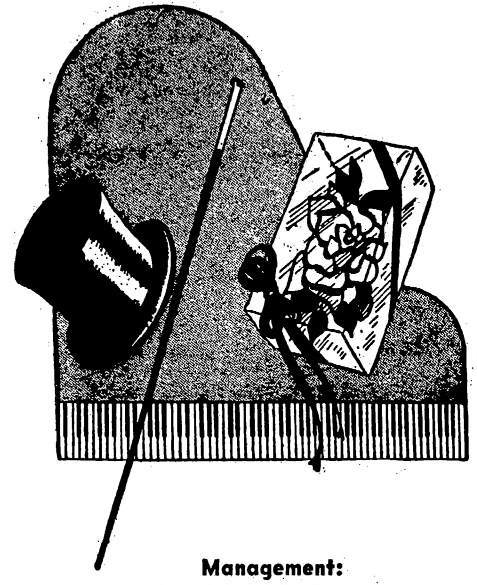

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Theatrical Clubs

Continued from page 250

were many small actor groups that started "clubs" but they didn't last very long. One of the best of these was the practically "private" club, run and financed by Meyer (Basil) Gerson and the late and lovable Ella Gerson, the restaurant owners, called The Kockamanias. It was strictly for laughs, with about 50 members it put on shows with special lyrics, books and costumes about once a month in the back of their Hotel Somerset restaurant on West 47th street, N. Y.

The Variety Clubs of America have a very small percentage of actors as members; most of the members are connected with the pix business. They do terrific charity work in all fields.

Actors' Habits Change

The Theatrical "social" clubs were hurt by the change in actors' habits. Years ago, when there were a lot of road companies and thousands of vaude theatres, actors would gather after the show, maybe in the boarding house parlor or the hotel lobby or at some restaurant. There were regular spots in each town and city that became the actors' headquarters. In New York City, for those who weren't members of a club, Wolpin's, Sholem's, Wenig's, Coddington's, the St. Regis, Freeman's, Joel's, Reuben's and Gerson's restaurants were practically clubhouses. The same as today Hanson's drugstore, the Stage delicatessen, Gus & Andy's, Lindy's, Toots Shor, Al Schacht's and the Gaiety Delicatessen. In Hollywood it's the Brown Derby (mostly radio-TV now), Dave Chasen's, or Mike Romanoff's.

When vaudeville and the road were replaced by canned entertainment, actors got into other habits. They got up early for golf, had intimate parties at home for bridge and rummy. (Hollywood had its own little cliques, all in their own particular income brackets), more and more they stayed away from their clubs. They did their drinking privately and discussed their annuities, stocks and bonds, and capital gains. There was less and less of that after-theatre camaraderie; actors were talking politics and becoming serious.

There was a theatrical club in Freeport, L. I., which called itself The Long Island Good Hearted Thespian Society, yclept The Lights. It was a nest of laughs and fun. Some of show biz's greatest performed there for their fellow actors It was a grand club until the lay membership outnumbered the actors and in a short time there was nothing left of the brilliant Lights Club—the Lights went out!

The younger members of our social clubs today hear about the laugh-lore of the great wits and fun-makers of years ago, men who knew how to drink and tell a story and to make fun. Those of us who are privileged remember Willie Collier, Wilton Lackaye, Jack Hazzard, Charlie Judels, Julius Tannen, Dick Carle, John Barrymore, Ben Burt, Walter Catlett, Rube Goldberg, Raymond Hitchcook, Al Jolson, Ring Lardner, Will Morrisey, Jack Norworth, J. C. Nugent, Will Rogers, Irvin Cobb, Chic Sale, Frank Tinney, Leon Errol, Tommy Gray, Felix Adler, Johnny Stanley, Junie McCree, George Jessel, Jim Thornton, Rube Bernstein, Bugs Baer, Bert Hanlon, Violinsky, Frisco and many more. Many youngsters are joining the old clubs and they will carry on the traditions of these greats groups, but somehow they will never be as "funny" as were the boys we knew.

The clubs are not going to get everybody from Hollywood. Many of them are settled very comfortably; besides, their blood has thinned, and they have their money vaults to visit. Can't blame em.

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DEEP RIVER BOYS TRIUMPH IN ENGLAND!

The Deep River Boys have been in England since last June and return to the United States the end of the year. From Wales to Scotland, their tour was an unbroken series of successes, hailed by critics and public alike.

"The Val Parnell Palladium Review, 'Starlight Rendezvous,' opened last night to boff business. The Deep River Boys were the hit of the show."
—*VARIETY*, LONDON.

"The second house audience at the Theater Royal last night rose to their feet in acclamation of five wonderful artists, the Deep River Boys, and it was only the orchestra's playing the national anthem that stopped the demands for 'more, more'."
—PORTSMOUTH EVE NEWS.

"They have immense zest and polish and considerable range; one minute their voices are drumming on one's nerves with small muffled hammers, and next they are pouring out vocal treacle—the very best treacle, a modern Alice would agree—with what seems to be abandon and is in fact the last word in control. We could go on listening to them and watching them for a long time."
—THE MANCHESTER GUARDIAN.

"The Deep River Boys, finely presented harmony act, is a top favorite in Glasgow. Their version of Loch Lomond gets a big ovation."
—GLASGOW DAILY RECORD.

"One of the big attractions in a top-rate show at Swansea Empire this week is the Deep River Boys, a team of coloured American harmonists, who took curtain after curtain at the performance last night." —SOUTH WALES EVENING POST.

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Season's Greetings

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Season's Greetings

THE CHEZ PAREE

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Yates Shifting to Coast To Head Up ABC Branch

Charles V. Yates, currently heading the act dept. at Joe Glaser's Associated Booking Corp. in New York, is slated to shift to the ABC Coast office, in February. Yates will head talent operations on the Coast and duties will entail films, video as well as theatres and cafes.

Yates has been with Glaser for about five years. At various times he was with Frederick Bros. Agency, Consolidated Radio Artists and had been a top indie for many years. He recently suffered a heart attack and had been advised by his medico to take things easier.

Yates handles all personal appearances for Bob Hope.

Geiler Vice Frankel

Henry Frankel, assistant to Paramount's vaude booker, Harry Levine, has resigned, effective Jan. 1. Alvin Geiler, who had been assistant to Charles V. Yates, of the Associated Booking Corp., succeeds him.

Frankel's plans aren't set as yet, but he plans to enter video work. Geiler, prior to joining ABC, was with the William Morris agency.

New Acts

BILLY BARTON
Acro
4 Mins.; Full
Palace, N. Y.

Billy Barton, who cuts a flashy figure on the swinging ropes, has too brief an act to score fully in theatre. On this date he shows a maximum of four minutes, in which he does some good balancing and leg holds.

Despite his brief turn, he makes most of his time count. He works rapidly and gets a good share of applause. Barton's present act is okay for video as he recently showed, but for vaude and outdoor work, more time must be added.

Jose.

JACK & MARILYN NAGLE
Dance, Songs
8 Mins.; Three
Palace, N. Y.

Jack & Marilyn Nagle are a bright pair of tapsters who get by personality-wise. Their terps aren't very strong, but they make the turn acceptable through some bits of singing, a tasteful bit of soft-shoeing and a bit of chatter.

They're okay for the minor time, at this point but with revisions to strengthen the straight dance passages, they could make the upper strata of cafes and theatres.

Jose.

DUNCAN MACRAE
Comedy
12 Mins.
Alhambra, Glasgow

This eccentric Scot comic is a new find from the legitimate stage.

His lanky figure, swaying walk, lugubrious expression and deadpan style establish him as a funny man in the tradition of the late Scottish comedian, Tommy Lorne. His material is modern and good, being largely a satire of Scottish middle-class socialites. *Gord.*

Burlesque Comeback In San Anton' With 2 Houses

San Antonio.

Burlesque is making a comeback here, with two houses staging the girly shows. The Zaragoza presents a revue featuring a group of Latin-Americans in a 45-minute show.

The Star theatre is presenting a show for adults only, featuring "Diane and Her Monkey" plus a double feature film.

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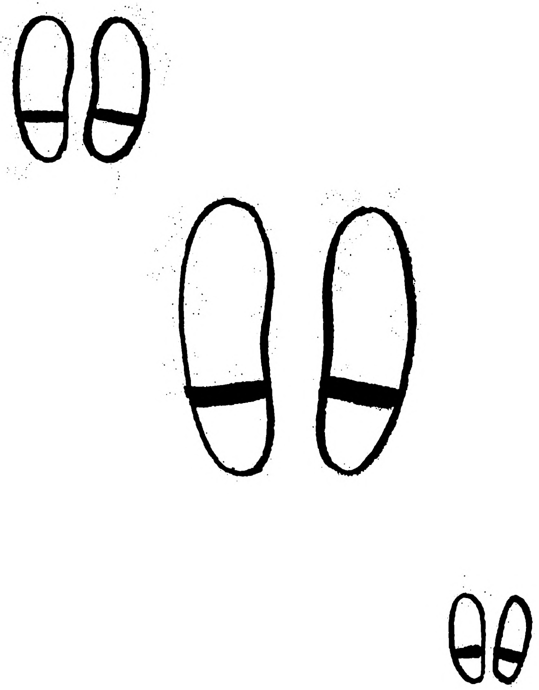

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Everybody's a Magico These Days

By ROBERT LUND

Magic continues to suffer from over-popularity. Servicemen who learned a few card tricks during World War II returned home as aspiring Houdinis. Schools and "colleges" teaching trickery have sprung up all over the country. A dozen magic magazines are marketed through a nationwide chain of more than 100 dealers in magicians' apparatus. There are many small clubs and societies in every state. And veteran professionals vie with amateurs for $10 dates. And most magis are more interested in baffling each other than they are in polishing their wares for the public. They emphasize magic for magicians.

Because few magicians can afford the fees of a hack, they usually come up with revised gags of their own making. Gagwriter Robert Orben has gone so far as to capitalize on this lack of originality by publishing a collection of fillers in which the wielder of the black stick has only to substitute his name for "a famous magician" to prepare his publicity handouts.

Good magicdotes are rarer than a benefit without stage waits. But here and there is an amusing story.

There was D'Alvini, for instance, fresh from what the posters proclaimed as "a triumphant world tour." D'Alvini, a magician-juggler, was booked into Chicago's Madison Street theatre. It was a muggy week in August, 1886. Balancing the bill were Chrisi Kitchi, contortionist, and P. C. Shortis, famed banjoist of the day. But the boxoffice wasn't doing any business. Closing night only 24 people were in the house.

D'Alvini closed the show with a card stunt in which he distributed an entire deck of pasteboards—a single card to 52 different people. The almond-eyed wizard passed out 24 cards, and then, having exhausted his supply of spectators, hesitated. Aware of his faux pas, the magician attempted to cover his blunder by performing another "miracle." Twenty-four throats rose up in husky howls of "Card trick! Card trick!"

Backstage, Jack Harley, D'Alvini's manager, whispered to his confused charge to stall. With an eye to future bookings and pleasing the payees, Harley hotfooted over to McVicker's theatre and borrowed 30 of Bill Foote's blackface minstrels to act as spectators, after which the card trick was successfully completed.

Wind Up with Magic Shops

There's an old chestnut in the black art business that poor magicians eventually wind up as proprietors of magic shops. One such is Roy Hall, a good magic maker, who now stands back of a gimmick counter in downtown Detroit. In the lean yesterdays when Hall was breaking in his act, he worked a rough eight-hour shift in an auto plant, booking an odd $5 or $10 date after hours. Well liked by his assembly-line cronies, roly-poly Hall, a soft-spoken southerner, was appointed a shop steward by the then-budding United Automobile Workers union, at that time an AFL affiliate.

One night Hall received a late distress call from the chairman of a union membership drive committee. "Hurry down, Roy," the caller pleaded. "The speaker hasn't shown up yet and this gang's getting impatient."

Oops—Wrong Union

Hall rushed to the hotel where the meeting was being held and worked fast to hold the interest of the tired workers. When the speaker finally arrived, the magico went into his closing clincher, a paper tear in which he ended up with the letters "UAW-AFL" printed on a long strip of gaudy orange crepe paper. Smiling broadly as the last letter appeared on the paper, Hall was stampeded by the angry onlookers. Abandoning his props, he escaped via a freight elevator.

It wasn't until the next day that he learned that not only had he gone to the wrong hotel, but that he had worked his show for the rival CIO faction in the UAW camp.

Walter Gibson, ghost-writer for the Blackstone magic books, who has been writing on magic for more than 30 years, tells an amusing one about Jarrow, a sleight-of-handist who was playing opposition to illusionist Horace Goldin, then at the height of his sawing-a-woman-in-half fame. The manager of the house where Jarrow was booked begged him to cook up something with an angle with which he could compete with Goldin's sensational stunt. Jarrow told the manager not to worry; he had a lemon trick that was better than anything Goldin could show. When the manager of the house Goldin was working heard that the opposition was packing 'em in, he looked across the street to learn the reason. Rivalling Goldin's sign in size, was a poster reading: "Jarrow Featuring Sawing a Lemon in Half!"

Most magicians still use the antiquated methods of personal promotion employed by such late masters as Houdini, Raymond and Thurston. That is, the sorcerers effect a somewhat haughty air in their contacts with the press that lessen their chances of breaking the public prints. Ham actors all, they live their magic both fore and aft of the footlights. A few of the beardless generation of the up-my-sleevesters, notably Milbourne Christopher, Lucille and Eddie Roberts, Jay Marshall, Leon Mandrake and Russell Swann, have learned that it pays off in clipping bureau bills to leave their turbans in the dressing room.

Bernie Abrams, pilot of Mandrake's show, has a stock store of proven white space pullers that he uses to publicize that necromancer. But it's one that backfired that makes this tale.

Mandrake was to plug the merits of an orange during a spot in his program. In exchange for the health hints, the fruit-grower was to supply the magician with oranges to distribute to underprivileged children over the Christmas weekend. Came Christmas eve, the lanky Aladdin and the heartier members of his troupe stumbled through the night handing out free oranges to small fry. Abrams made certain that the town's two dailies heard of his samaritan's deed and even inveigled one city editor into sending along a photographer to catch the happy expressions on the kids' faces as they received the fruit.

Abrams scanned both sheets the next day, but found no mention of Mandrake. But the story was there. The headline read:

Orange King
Plays Santa

And under a photo of the generous dealer of the doublecross ran a subhead elaborating:

Fruit Grower Employs
Destitute Actors To
Take Role of Kris

Kids Are Best Audience

Agents excepted, everyone likes a magician. But the best audience, according to the acts themselves, is composed of kids. The young ones delight in the wonderland that the lowliest of wizards can conjure up. Adults, too, lap up this fakery, but the enchantment of magic looms larger in the eyes of a child.

Al Zink is 240 pounds of kid magician. "Two pounds less than a horse," he boasts. Zink is a hobo of the world, having worked his wonders in hundreds of metropolitan centers and tank towns in his two-time trip around the globe.

Some years ago he journeyed to a home for crippled youngsters where he was scheduled to amuse the grade-schoolers. Zink went through his usual 20 minutes, pushed a much-used assortment of silks and gadgets into the pockets of his shapeless suit and was about to bow out when a tiny miss waylaid him with: Mr. Magic, I lost 50c last week and wonder if it was one of those you found." The tubby giant was about to say that the 50c he found was standard equipment with the miser's dream routine but, as he explained later, "You can't say that to a kid."

Zink found the moppet's 50c, made a fast exit and returned with a sandbucket full of real half-dollars he had "found" for the other 40 some members of his young audience. No mirrors, either.

Edinburgh Theatre Okays Adults Accomped by Kids

Washington.

Edinburgh, Scotland, has opened a theatre for children to which an adult can be admitted only if accompanied by a youngster, reports U. S. Commerce Department. It is an experiment in helping to solve the problem of outside school activity for children.

Throughout Britain, Commerce says, considerable attention is being given to a recent survey, "Children and the Cinema," in connection with a study on juvenile delinquency. Number of civic authorities have stated positively in the study that most juvenile delinquency has no connection with motion pictures.

One possible outgrowth of the survey may be a new censorship category of pictures suitable for children. A major complaint was that the children were permitted to see any films offered for adults.

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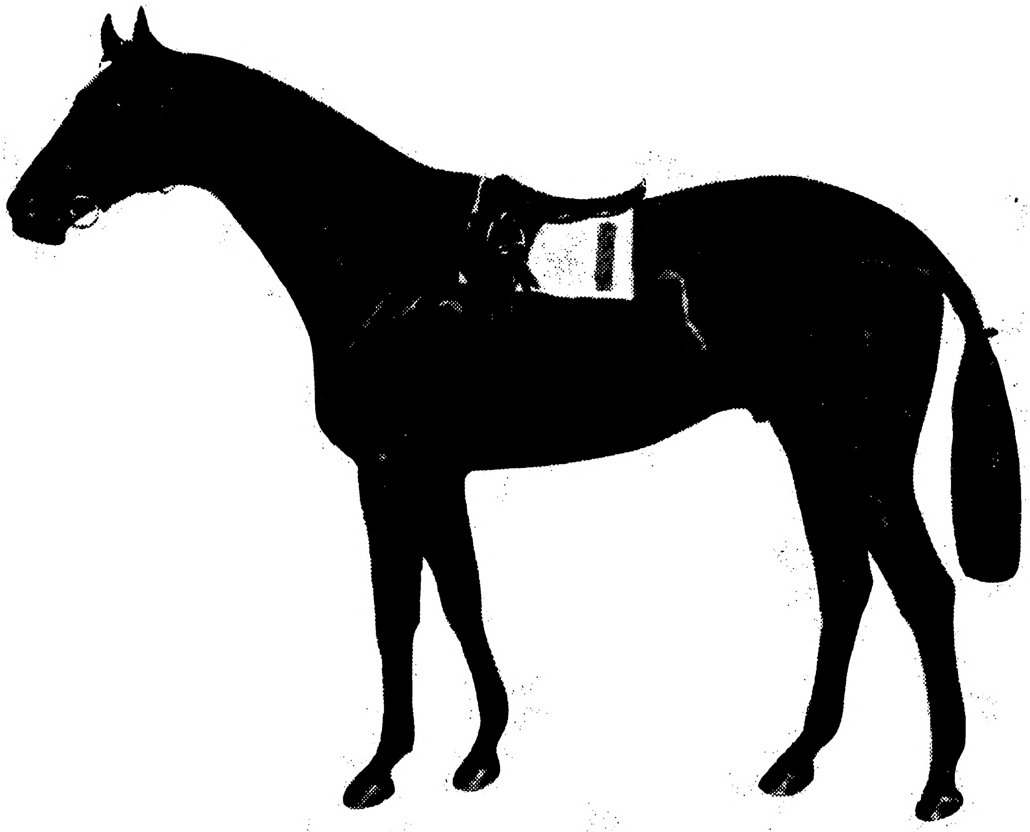

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Biller Bros. Circus

Biller Bros. present Biller Bros.' Circus with Boginos, La Blondes, Andrex, The Triskas, Belmonte, Florenz Troupe, Don Francisco, Helen Haag's Chimps, Prince Ki-Gor, The Hartzells, The Zellharts, Tommy & Betty Pariss, The Alivios, The Wolthings, Jim Marks & Co., The Aurelios, Francine Volante, Barbette Girls, The Ericksons; Joe Rossi Orch; Peter Gerry; others; staged by Barbette; at 61st St. Coas Artillery Armory, N. Y., Dec. 27; admission 75c-$3.

New York City got its first winter charity circus of recent years when the Biller Bros. sawdust and spangles troupe launched its third season Dec. 26 with a three-week run in the 61st Street Armory under auspices of the Knights of Pythias. After Jan. 7 it takes to the road, starting with a seven-day stint in Providence.

Troupe, which travels via 75 trucks and trailer-tractors rather than the usual rail caravan, will play a considerable segment of its dates indoors, although the majority will be under canvas. Aggregation is smaller than and lacks the polish and pace of the Ringling Bros., Barnum & Bailey extravaganza which hits Gotham's Madison Square Garden for a month every spring, but its three rings provide an intimacy which the bigger Big Top layout lacks. All in all, the Billers exhibition has less tinsel, trimmings, gals and gams, but a goodly quantity of solid circus acts.

Show caught Wednesday (27) eve was hampered by near-empty stands, as the mercury in New York dropped to a record low of 10 degrees. Kinkers and clowns nevertheless warmed things up with a program offering some spectacular displays.

Small arena puts many of the aerial performers right over the audience's heads, bringing gasps when the stunters do a breakaway. Only one act uses a net, and while the absence of that safely precaution may add to the impact, it seems an unnecessary strain on the altitude acros.

Andrex does a standout trapeze turn on a swinging rope with thriller heel-and-toe drops that win a hefty mitting. Triska troupe of three men and a femme clicks with a sock high wire number that includes traversing the strand on a loudly-sputtering motorcycle that conks out midway, with good effect; and a dramatic somersault over three of the team by one ropedancer. Group's two-year-old member, incidentally, was yanked from the act by the Children's Society.

Belmonte does a neat "slide for life" down an angled wire which is only a few feet over the stands, and later joins the Florenz Troupe in some fast footwork on a bouncing line. Don Francisco offers a slick toppling tippler routine on another wire.

Others on the bill include: the Ericksons, a fine acro-balancing team; the Zellharts, a duo on swaypoles; Helen Haag's bike-riding chimps; the Yacopis, a fast-moving teeterboard septet; the Hartzells, serial foursome which does a tricky double-pass somersault; the Anteleks, trapeze pair whose male member holds a second trapeze which swings the gal over the audience; Prince Ki-Gor and his six trained jungle cats; Tommy and Betty Pariss and the Alivios on trampolines; the Wolthings and Jim Marks & Co., comic cyclicts; the Aurelios, precision hand-to-hand tumblers; Francine Volante, in a breakaway trapeze leap; and the usual assortment of pony drills, menage horses, genuflecting elephants, performing pups, clowns, etc.

Choreographer Barbette staged an effective serial ballet in which four femmes in pink costumes with billowing wings are suspended by their teeth from an "iron jaw" contraption that swings them in a wide orbit. Line of eight aerial chorines also does some ensemble work on the high ropes.

Joe Rossi's 12-piece orch adds the traditional tent band backgrounding, with vocal solos by Peter Gerry. *Bril.*

House Review

Palace, N. Y.

Jack & Marilyn Nagle, Bobby Davis, Shyrettos (3), Tommy Hanlon, Jr. (2), Willie, West & McGinty, Brooks & Sherry, Maxie Rosenbloom, Bobbie Martyn, Billy Barton; "Prehistoric Women" (EL) reviewed in this issue.

Booker Danny Friendly has collected an excellent batch of talent which should enable the house to get a healthy chunk of holiday trade. The bill is well-designed and routined, has a spirited gait and even has a degree of name value with Slapsy Maxie Rosenbloom.

Rosenbloom is on his own this week, while his usual partner, Max Baer, is visiting his family for the holidays. Rosenbloom is working with Bobbie Martyn, who's an extremely capable foil for the former pug. She takes her spot in the box and helps him to a strong finale with her singing. In the interim, Rosenbloom hits the mark with his illiteracies for heavy returns.

Also in the comedy sector, Tommy Hanlon, Jr., registers potently. This youthful, engaging zany has a bright line of chatter and several good pieces of business. His guillotine bit with an audience volunteer gets laughs and he scores handily. He's assisted by his sister, who also helps achieve the desired results.

In the novelty sector, Willie, West & McGinty perform their ageless antics and as usual get top audience response. Their building act is one of the vaudeville classics, a masterpiece of timing, and laugh-laden in content.

Bobby "Tables" Davis works the deuce with his taps and lifting turn. As a closer he lifts several tables by his teeth and taps off stage. The muscles in his molars amaze the crowd. Since a good part of his act is devoted to terping, he should not have followed the tap-turn of Jack & Marilyn Nagle (New Acts).

The Shyrettos, two boys and a girl on bicycles and unicycles, also hit it well. They show some good tricks and get a wrapup mitt. Songsters Lawrence Brooks & Victoria Sherry similarly hit it well. These are potent individually and in tandem, and provide some excellent harmonics.

Billy Barton, in the closer, is under New Acts. *Jose.*

Gale Signs Tharpe

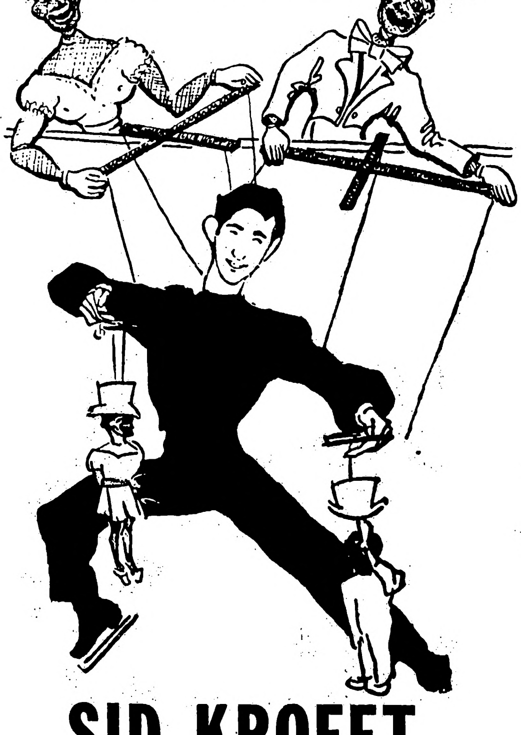
Gale agency signed Sister Rosetta Tharpe, the gospel singer.

Joins All-State Agcy.

Jimmy Curtis has joined the All-State Theatrical Enterprises cafe and vaude dept. He'll work under Charlie Allen.

Curtis was formerly with the Al Rickard Agency.

★★★★ SEASON'S ★★★★
GREETINGS



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From Punch to Punchlines

Continued from page 4

be in the presence of efficient awn, if not histrionics. The ciety belles probably got their scorts to take them there on a are, to compensate for their not aving lived in the days when ciety found it the vogue to enrtain Sandow and have him show s advertised hulk in Delmonico's.

The pug-uglies of that period ought in plenty of shekels for e growing idea of "personal apearances" of champions. Interews brought forth articles for e youth of the land on bodyilding and clean living. Then ross the horizon came a differt type of fighting thespian—Gentleman Jim" Corbett. For e first time came the "glamorous" oxer, from the very California at has made "glamor" a houseold word. Corbett was the master oxer, the new school.

Here was the transition from izefighting to the "manly art." public appearances, with his ll dress, the cape and high hat was the "natural" for increased terest in the game. This smoothlking. panther-like gent had ciety in his palm. His theatrical pearances were a "must" with e upper set, in the hope of encing him to their swagger homes. ere was, finally, vitality in a ess suit. Corbett, in his stage ork, was the first of the prizeghters to try to act the part as performer, not just something untenanced because of his drawg powers. The handiwork of Bill ady was faster than Corbett's otwork, whose public conduct as above reproach. To pests who thered him in cafes, often wantg to fight him right then and ere, he let his accompanying iends do the heave-ho honors. a nuisance annoyed Corbett, the eat boxer wouldn't lift a finger halt him but he would say to s friend: "Speaking of sockogy"—and the friend would take e cue and pin one on the pest's in, thus circumventing Corbett y embarrassment.

Good Showmanship

I witnessed his great patience ckstage. Carelessly smoking, a eatre fireman came over and beted him as I had never heard man bawled out—the fireman's iform giving this special officer feeling of power. Corbett didn't en raise his "pinky" to defend s honor. But he did put on an t. In a most dramatic theatrical sture, he yelled: "If you're a an, you'll take off your coat!" view of the growing group of tnesses, the fireman boldly reoved his coat. Corbett grabbed out of his hand and put the eman's coat on himself and utted away in a "nance" swish at even made the bewildered eman laugh. Till the end of eir theatrical run they remained iends and Corbett never violated e "no smoking" edict again. ly once did I see Corbett really aw his right back to strike out earnest, but refrained from hitg a brother performer—he resed to floor Frank Tinney when found out that Tinney wasn't ving him a full count on their pposed salaries, when working a duo in vaudeville.

Prizefighters usually played hemselves" on the stage, till picres came along. Though they ere making a film of the life of m Heeney, for the English trade, ey had to look around for an tor to play Heeney—so inept was being "himself." Though Jim rbett was no more, when the m was made of his life I still ink that Errol Flynn, who played e champion, did a job of boxing m a picture point of view and ting that could not have been plicated by "Gentleman Jim." cidentally, Corbett wasn't apuded much theatrically after king a public crack that San ancisco resented calling it the uake" instead of the "fire." He er wisecracked "It was the fire at singed my eyebrows but it s the quake that knocked me wn."

After Jim Corbett completed a cle, having gone from pugilist to tor to sportswriter, he was critied as being one of the poorest kers of the succeeding generan's fighters. Corbett retorted: ll I know is that if I'm a bum ht critic, I didn't go wrong when icked Jeffries in the third round beat me." James J. Jeffries kayoed Corbett in the 23d round of a 25-round championship match.)

One who insisted and did play himself on the stage and screen was Benny Leonard. He was stagestruck in the best kid tradition. He not only did a ring-act on the stage, but was very much in demand in later years as a monologist, with a letter-perfect gag routine that was made to fit his ring experience. Some of the jokes supposedly happening to him also supposedly happened to Killrain.

Leonard helped his script writers, not only adding material, but insisting on staging and directing the act. He loved to "top" celebrities making appearances in the act by a fast ad lib. One comeback of his I shall never forget. I was sitting in my usual Monday afternoon critic's box at the Palace theatre, with Leonard starring. He "played" to the box by wink and gesture. After a bit of warmup material, he did his brilliant exhibition of boxing, then stepped to the footlights and recited that gooey poem, "I quit the ring on account of my mother." He got half through when some goof in the gallery yelled: "Aw, go to hell." Leonard retorted: "Aw, go there first"—and turning to our box, winked and cracked: "How's that for ad lib?" The theatre was his avid ambition, and no one could have passed to his great reward more dramatically than did Leonard, on that fatal night, in St. Nicholas Arena.

Fred Stone, Al Jolson and a host of prominents have not only been avid followers of the ring, but frequently went to training quarters to box with champions and some even have put up presentable exhibitions.

The heavyweights of the ring, as a rule, are the best boxoffice draw.

They are usually featured in full-length plays that are written about their more publicized humble starts —Jim Jeffries, the "boilermaker," and Fitzsimmons, the "honest blacksmith." Modern scrappers in the lighter divisions have not the time for colorful backgrounds, jumping mostly from school gymnasiums or amateur contests into the professional ring.

There have been a few of the lightweight crop who have copped good money on the stage, such as Barney Ross and Tony Canzoneri. Latter smartly tied himself up into a genuine showman's act, headed until recently by the keen-witted Joey Adams, giving Canzoneri a steady income, if not a top one. As Adams opined, "With me, he went from fighting to arguments."

Barney Ross does most of his stage work at banquets and conventions, where he's received both as a guest and entertainer. Of course there's always a "commercial" arrangement.

Jack Johnson's Misbehavior

In the main, the champions turned thespians were a credit to their own rugged profession and their "efforts" on the stage. Law of averages was bound to produce one "bad boy" in the game. That one did come along and Jack Johnson gloried in being the center of attraction, no matter how attained, in his public actions. He made his private life an open book, in boldest of type. His flaunting of his amours brought the sport-loving world and public in general to a point of nausea, as well as anger. Coming out of a Chicago courthouse, after one of his scrapes, a heavy ink bottle was thrown down at his conk by an irate official. In spite of public resentment, Johnson was the first of the sensational "money" acts for fight champions. When he played Hammerstein's around 1911, police reserves were called out to keep women, as well as men, from stampeding his dressing room. His running the gauntlet after the show, into his waiting open car, was part of the act as was his standing up in the speedster, surrounded by his closer "intimates"—waving like a Roman emperor, acknowledging the acclaim. It was something to behold, surrounded by his women, basking in his feverish glory. In later years it was less than the proverbial "last mile" for him. It was but a matter of 500 feet, the story of his theatrical entrance and exit. In 1911 he was the heralded one at Hammerstein's. A third-of-a-century later only 500 feet away, on 42d Street, was a cheap museum. From the thousands of dollars he made 35 years before—now, only 500 feet away from former fame and fortune he was now down to nickels, making personal appearances in a flea circus. That too, shall pass—and has been erased by such superb citizens as Joe Louis, Henry Armstrong and "Sugar Ray" Robinson, who are not only great fighting champions in anybody's book, but of great personal value in the theatre. For whatever their histrionic offerings, they are also stamped as citizens, conscious of civic welfare.

The Champ

But no story of men of the ring can fail to begin or end with Jack Dempsey. His high-nasal propoundings never had the Barrymores worried. Dempsey is respected and proclaimed throughout the world, though not basically for his stage presentations. He himself laughs at his high-octaved voice. He once said: "What were my pioneer ancestors thinking of when they wished these pipes on me and all the time willing me their powerful bodies and two strong fists—Fannie Sandow, I guess!" Yet, Dempsey is the "theatre" in his every move. He can stride the street as no other boxer. He can make a speech as no other fighter, excepting Tunney. He hasn't been on the stage long enough to be spoiled. He is a modest, shy man for all that. He actually considered the theatre a hardship, as attested by his kidding: "The 'rehearsals' before a fight are much easier than those on the stage." We'll still have great champions who'll still find managers, who'll want to gather the moolah via byproducts of fame. The two Maxies —Baer and Rosenbloom—are the current attractions in what they call "acting." They are now engaged in theatres and nite clubs and consider themselves as challengers to the top legit comics. Well, there's no law against trying.

Bagnall-UA

Continued from page 3

at the head of the distrib outfit an industry figure who would rate well with the producers releasing through UA, plus banks and potential investors in UA product.

Bagnall was said to be the logical choice on all these bases. During his long tenure with UA he gained the confidence of the banks which are interested in the company and the respect of numerous indie producers.

Back in 1947, when Miss Pickford and Chaplin were undecided on a successor to Edward Raftery as prexy, Bagnall was mentioned for the job at a sales meeting in N. Y. The mention was made by Miss Pickford and was considered official to the extent that Bagnall was even on the receiving end of numerous congratulatory wires from associates in the trade. Gradwell Sears, of course, got the job.

Meanwhile, Frank McNamee, while continuing in the prexy's post under board chairman Paul V. McNutt, is said to be ready to bow out if a deal is reached which would contribute to the company's welfare. Under the Grinieff plan, McNutt could stay if he decided to do so.

Final Severance

Continued from page 3

exhibs who will take them, subject to severe restrictions on the American film fare.

What is feared, according to foreign market industryites, is a repetition of the showing in Moscow of a pic which could be translated into anti-American propaganda. Moscow exhibition of "Mr. Smith Goes to Washington" was offered as an "expose of corruption in American politics," according to reports from the Red center. The thought is that, similarly, certain films now in China might be given a "free translation" for propaganda purposes.

While all U. S. assets were written off as a loss when the Red regime took over, Loew's has continued as owner, in name, of the valuable Roxy theatre, Shanghai first-run. Until two years ago, Loew's directed operation of the house from the N. Y. homeoffice. Red government at that time took over operation but the American company still was given to believe it was the owner, although there was a freeze on earnings. Loew's now is uncertain on its status regarding the Shanghai operation.

VARIETY BILLS

WEEK OF JANUARY 3

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Capitol (L) 1
Shep Fields Orc
Ink Spots
Marilyn Maxwell
Clifford Guest
Maribeth Old

Music Hall (I) 4
Martha King
Bettina Rosay
Roy Raymond
Leonard Sues
Kanazawa 3
Sharkey
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 4
Wells & 4 Fays
George Johnston
West & Lessing
(five to fill)

Paramount (P) 3
Louis Prima Orc
Keely Smith
Shirley Van
Jan Murray
Al Bernie
Robert Maxwell
D D Remy
Hollace Shaw

BALTIMORE

Royal (I) 31
Louis Jordan Orc & Rev
Jordanettes
Teddy Hale
Billy Davis
Peggy Thomas
Novellos

NEWPORT

Jefferson (I) 5 Only
Spizzie Canfield Rev
Sweethearts of Rhythm
Peg Leg Bares
Meyers & Walker
Shoaregard Dcrs
Dancing Boys & Girls

NORFOLK

Booker T (I) 6 Only
Spizzie Canfield Rev
Sweethearts of Rhythm
Peg Leg Bates
Meyers & Walker
Shoaregard Dcrs
Dancing Boys & Girls

PORTSMOUTH

Capitol (I) 8 Only
Spizzie Canfield Rev
Sweethearts of Rhythm
Peg Leg Bates
Meyers & Walker
Shoaregard Dcrs
Dancing Boys & Girls

RICHMOND

Hippodrome (I) 9-10
Spizzie Canfield Rev
Sweethearts of Rhythm
Peg Leg Bates
Meyers & Walker
Shoaregard Dcrs
Dancing Boys & Girls

ROANOKE

Virginia (I) 4 Only
Spizzie Canfield Rev
Sweethearts of Rhythm
Peg Leg Bates
Meyers & Walker
Shoaregard Dcrs
Dancing Boys & Girls

Strand (W) 5
Martin & Florenz
Raye & Naldi
Jackie Miles
Don Cornell
Florian Zabach

CHICAGO

Chicago (P) 5
Red Skelton
Ryan & McDonald
Lane Bros

MIAMI

Olympia (P) 3
Cycleonians
Bobby Sargent
Hugh Herbert
Colstons

WASHINGTON

Capitol (L) 30
Martin Bros
Cy Reeves
Carlton Carpenter
Bobby Reynolds

WASHINGTON

Howard (I) 4
Lionel Hampton O
Curley Hamner
3 Rockets

BRITAIN

BIRMINGHAM

Hippodrome (M) 1
Paula Coutts
E & D Waters
Paul & Pauline
Peter Cavangh
Jackie Co
Caryll & Mundy
Morris & Cowley
Ivor Moreton
Dave Kaye
Johnny Lawson 3

GLASGOW

Empire (M) 1
Jack Radcliffe
Merry Macs
MacKenzie Reid & Dorothy
Jackley & Jee
Agnette & Sylvio

HACKNEY

Empire (S) 1
Woods & Jarrett
Harlem Belles
4 Tune Tellers
Shorty Mounsey
Lewis Hardcastle
Moroccos
Eddie Williams
Pep Graham
Ray Ellington 4

LEICESTER

Palace (S) 1
Dr Crock & Crackpots
Jack Daly
Evy & Everto
Eddie Arnold
Olga Varona
Charles Hague
Barclay Sis

NOTTINGHAM

Empire (M) 1
Laurie Watson
Billy Cotton Bd
Annell & Brask
Elizabeth & Collins
La Celeste
Walter Niblo
Mills & Belita

AUSTRALIA

MELBOURNE

His Majesty's (I) 1
Armand Perren
Marion Davies
Elimar
Devine & King
Gerda Bornstad
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Bronimann
Cissy Trenholm

Tivoli (I) 1
John Calvert
Ann Cornell
Maurice Colleano Co
Horrie Dargie 4
James Cardwell
Romanoff 3
Les Ritchie
Ronnie Shand

SYDNEY

Tivoli (I) 1
Guus Brox & Myrna
M & H Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroy
Ileana Sazova
Rob Murray
Eugene's Flying Ballet
Celebrity 8

Cabaret Bills

NEW YORK CITY

Birdland
Ella Fitzgerald
Bud Johnson
Bud Powell 3
Billy Taylor 4

Blue Angel
Connie Sawyer
Bill Hayes
Wally Cox
Stuart Ross
Harold Cooke
Barbara Cook
Eadie & Rack
Chittison 3

Bon Soir
Jimmie Daniels
Mae Barnes
Ghostley & Wood
Norene Tate
Garland Wilson
Ellis Larkin 3

Cafe Society
Josh White
Leonard Conner
Cliff Jackson
J Windhurst Orc

Copacabana
Danny Thomas
Marilyn Murray
M Durso Orc
Harbers & Dale
Sonny Callelo
F. Alvares Orc

Diamond Horseshoe
Ross & LaPierre
Saxon Sisters
W C Handy
Billy Banks
Eddie Franklin
Noble Sissle Orc
Chic Morrison Orc
Joe E. Howard
Wallen Twins

Havana-Madrid
George DeWitt
Lily Ann Carol
Pupi Campo Orc
Jerry Cooper
Vierra Monkeys

Habibi
Lota
Bracha
Hillel & Aviva

El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc

Leon & Eddie's
Eddie Davis
Louise & Harris
Peggy O'Neil
Holden Dcrs
Myron Bell
Jimmy Dale

La Commedia
Jo Hurt

La Martinique
Herkie Styles
Johnny Conrad
Richard Hayes
Ralph Font Orc
Val Olman Orc

Latin Quarter
Wences
Sarah Ann McCabe
Christiani Troupe
Mila Raymon
Vikings
Nirska
Genia Mel
Wilson Morrelli
Calvin Holt
Ralph Young
Art Waner Orc

Le Ruban Bleu
Bibi Osterwald
Hugh Shannon
3 Riffs
Ronnie Graham
Norman Paris 3
Julius Monk

Little Club
Ernie Warren Orc

No 1 Fifth Ave
Louise Howard
Erik Rhodes
Downey & Fonville
Hazel Webster

Old Knick
Gene Courtney
Connie Anderson
Sid Marion

Old Roumanian
Sadie Banks
Jackie Winston
Buster Burnell
Alverda
Mary Mon Toy
Joe LaPorte Orc
D'Aquila Orc

Park Ave
Gloria Elwood
Scotty Graham
Charlie Stewart

Penthouse
Paul Taubman

Hotel Ambassador
Jules Lande Orc

Hotel Biltmore
Harold Nagel Orc

Hotel Edison
Henry Jerome Orc

Hotel New Yorker
Ray Robbins Orc
Carol Lynne
Farrar & Carter
Sid Krofft
Johnny Kirby

Hotel Pierre
Denise Darcel
Stanley Melba Orc
Manuel Jiminez Orc

Hotel Park Sheraton
Irving Fields 3

Hotel Plaza
Kyle MacDonnell
Beatrice Kraft
Nicholas Matthey
Mark Monte
Dick La Salle Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Jane Morgan
Milt Shaw Orc
Horace Diaz Orc

Hotel Shelbourne
Aaron Payne
Joan Kibrig
Ray Ramirez
Spotlighters

Hotel Statler
Frank Carle Orc

Hotel Taft
Vincent Lopez Orc

Versailles
Florence Desmond
Teresa Brewer
Emile Petti Orc
Panchito Orc

Village Barn
Bourbon & Bayne
Tex Fletcher
Jane Abel
Peter Rubino

Village Vanguard
Richard Dyer Bennett
Clarence Williams 3

Waldorf-Astoria
Continentals
Fisher & Ross
Emil Coleman
Mischa Borr Orc

CHICAGO

Blackhawk
Patsy Abbott
Norma Lee Doggett
Joel Friend
Ray Hyson
Henry Brandon Orc

Chez Paree
Stan Grover
Paul Gray
Elissa Jane
Moore & Lessy
Richard France
Chez Adorables
Manuelitto Orc
Cee Davidson Orc

Palmer House
Connie Haines
Romanos
Sharkey Bonamo Bd
M Abbott Dcrs
Eddie O'Neal Orc

Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc

Hotel Bismarck
Norman Martin
Trude Adams
Lee Morgan
Johnny Alladin Orc

H Edgewater Beach
Xavier Cugat Orc
Abbe Lane
Dulcina
Tato & Julia
Otto Garcia

Hotel Stevens
Skating Ryles
Arnold Shoda
Jerry Mapes
Jack Raffloer
Mac MacGraw
Reed Williams
Harper Flaherty
Bob Fitzgerald
Skating Blvdears
Jo Barnum
Jack Spoons
Chordmen (4)
Buddy Rust
Bill Perry
Leighton Noble Orc

Vine Gardens
Myron Cohen
Carter Sis (2)
Minda Lang
Susan King
Mel Cole Orc

LOS ANGELES

Ambassador Hotel
Eric Thorsen
DiGitanos (2)
Eddie Bergman Orc
Geri Galian Orc

Biltmore Hotel
Sonny Howard
Hoctor & Byrd
Vic and Adio
Anita Aros
Russ Morgan Orc

Ciro's
Dick Contino
Dick Stabile Orc

Mocambo
Billy Daniels
Benny Payne
Latin-Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
Romo Vincent
P Steffan Dcrs
Cole Debutantes
Mons. Choppy
Carlton Hayes Orc

El Rancho Vegas
Kay Thompson
Jimmy Nelson
Henry Busse Orc

Flamingo Hotel
Toni Arden
The Kings
Harold Stern Orc
Garwood Van Orc

Last Frontier Hotel
Phil Spitalny Orc
Nick Stuart Orc

Thunderbird Hotel
Watson & Austein
Busketeers
Sid Krofft
Gil Johnson
Al Jahns Orc

MCA Takes Over 12 CA Contracts

Hollywood.

Lew Wasserman, Dick Dorso, and Marty Melcher inked papers under which MCA acquires exclusive agency representation of 12 Century Artists clients, Doris Day, Gordon MacRea, Jack Smith, Frank Devol, Ralph Levy, David Bradley, James Nielson, Polly Bergen, Jerome Courtland, Neville Brand, Darren McGavin and Mara Lynn. Dorso will act in advisory capacity for all except Miss Day, who will be personally managed by Melcher.

Dorso said move was made because of overall changes in agency biz as the result of television. Prior to video, he said, it was possible to maintain a small personal management type of business. No decision has been made yet involving other Century clients.

MCA deal covers most of Century's young potential stars who are either under term contract to film studios or advertising sponsors. Melcher will devote his time to music publishing and personal management. Wynn Nathan, who has been in Century picture department remains as Dorso's assistant. Sid Levy will reopen his own office. Ben Benjamin and Milo Frank switched to Famous Artists and William Morris when negotiations started several weeks ago.

Opera Becoming More Secure in U S., Says Met's Bing; Sites TV As Aid

By RUDOLF BING

(General Manager, Metropolitan Opera Assn.)

Rudolf Bing

For as recent a newcomer to this country as I, it would, of course, be rash and inconsiderate to form an opinion on as complex a subject as the role of opera in American life. Nevertheless, after a full year in the U. S., during which time I have heard a rather frightening number of performances — and not only in N. Y.—and talked to literally hundreds of people on this very subject, I do have certain ideas and I gladly offer them for what they may be worth.

One thing seems entirely clear to me and does not allow of any doubt, and that is that the love for and the interest in opera in these U. S. is very great now, and is increasing every day. Having seen the enthusiastic response with which the televised opening performance of our "Don Carlo" has been received, I cannot for one moment doubt the fact that Americans are, to say the very least, great potential opera lovers, and I honestly believe that all you need to make the U. S. the greatest operatic nation in the world is to give them more opera.

Let's face the facts: what is now being supplied to the American audiences by way of opera is sadly inadequate. I say this again with this reservation that, in many points, I must rely on impressions rather than on firsthand judgment, and I say it also in full awareness of the fine work that is being done by the numerous smaller opera companies in this country. I am thinking, of course, in the first place, of our own City Center in N. Y. and of the splendid work of the San Francisco Opera, of which I was recently privileged to hear some excellent performances. I know of the opera companies that operate in dozens of American cities with more or less regular appearances, and I am greatly impressed with what I hear about the growing activities of the opera departments of numerous colleges and universities. I am talking, of course, of such enterprises as the opera departments of the Juilliard School of Music, and the U. of Indiana; Carl Ebert's group in Los Angeles, the fine work of Dr. Popper in California, the New England Opera Co. I only wish I could take enough time off to travel around for a while and see and hear for myself the fine things these young people are doing. In fact, I remember reading at least one critic who said that Bloomington's "Parsifal" was very much better than the one at the Metropolitan, and who am I to say it isn't so?

Finance and Lack of It

I do believe that there is a crying need for more opera companies that do not just appear once in a while, but put on good-sized seasons. Having studied the balance sheets and the deficit of the Metropolitan Opera with great care and even greater distress, nobody needs to tell me, of course, that the crux of the problem lies in the finances, or rather in their absence. It is not for me to say how this problem could be solved, and it is a truism to state that it must be solved if opera is to have a sound future in this country. While I do not even know whether I would want to advocate federal or state assistance for the various opera companies, it is no doubt known in the U. S. that this is the way in which practically all opera houses in Europe are being run. I read a report in the N. Y. Times some months ago that a fairly small opera house in Karlsruhe Germany, had 12 new productions last season. I do not propose to enlarge on this—many an opera manager in this country must turn green with envy when he reads this.

What the college opera is doing for the furtherance of this art form is extremely useful and creditable, but I cannot help feeling that their activities at the same time also create a problem. Most of these young artists who major in opera will, if they are good, want to make opera their career. The question then arises: where will they sing? We here at the Metropolitan are faced time and time again with a situation where we hear a talented young singer who is not as yet ready for the Metropolitan and who needs more than anything else five years of training—not in a school, but in an actual theatre. Where do we suggest to these people they should go? Frankly, I don't know.

At this point, the enormous possibilities which television is opening up for opera cannot be overlooked. It is my opinion that TV is not only an ideal medium for opera but, if handled correctly, will also offer a great chance to young opera composers who are now in the sad position where most of their works are gathering dust in their desks, because, production costs being what they are, who can venture to risk his money on an experimental opera?

This is a frightfully complex subject and I do not propose in this short article to do more than hint at a few salient questions. One more consideration, however, I feel is in order. For opera to become an integral part of American cultural life, opera must be living theatre rather than just an exercise of musical talents. It seems to me that one of the great handicaps for opera to become the democratic property of all lovers of fine things in this country is the fact that, having so long been the exclusive domain of high society, opera must still shed off the myth that it is something enjoyable only to few, and something that only few can afford.

The wealth of native talent in the U. S. is overwhelmingly great, the enthusiasm of the audiences for everything that is alive and meaningful is practically unmatched anywhere, and opera, done well, being one of the most exciting art forms known to man, I cannot see how this country can help becoming one of the great operatic nations of this world and there is a pretty good chance that one day it may lead all of them. For obvious reasons, opera has come to America later than to the European countries, but it is not the late fruits that are the worst.

THE DISAPPEARING THEATRE

Despite Broadway Legit Houses Shrinking From 66 in '31 to 30 in '50, There's Never Been a Real Shortage

By JAMES F. REILLY

(Exec Director, League of N. Y. Theatres)

Recently there have been frequent complaints that New York needs legitimate theatres. Qualitatively, that may be so. Quantitatively it is not so. At no time this season have all the present 30 legitimate theatres been open at one time. In fact except for a period of not more than six weeks to two months in 1944 has there been no theatre available for an attraction. Certain plays may have deferred opening dates or marked time on the road to obtain a particular theatre but not a theatre.

The growth and decline of the number of legitimate theatres has kept pace with economic conditions. In 1898 when New York City became Greater New York there were only 20 theatres in the down and midtown area. Of these only two, the Empire and the Savoy (now a motion picture house on 34th street) are still standing. This number grew to 68 in 1930. From then on the number started to dwindle. The depression years of 1930-1934 saw 12 theatres leave the ranks. Between that time and the start of the war 13 more went by the boards.

At the present time there are 30 legitimate theatres in New York City of which 26 are open as of now. It is interesting to note how the number of legit houses has dwindled in the past 20 years.

In 1931 there were 68 legitimate theatres in the city. They started disappearing one by one. In 1931 the Eltinge and the Republic gave up the ghost. These were followed in 1932 by the Globe and the Liberty. In 1933 five theatres bit the dust, namely, the Sam H. Harris, the Waldorf, which was converted into a business building, the Little, which was acquired by the N. Y. Times, the George M. Cohan, which was later demolished and another theatre and office building built on its site, and the Gaiety.

These were followed in 1934 by the passing into motion pictures of the Selwyn, the Times Square and the Apollo, all side by side on 42d street. In 1935 there were no de-

(Continued on page 268)

SEASON'S GREETINGS

ANNE JEFFREYS

Star of "KISS ME, KATE," now at the Shubert, New York

The Play-Meter

By H. I. PHILLIPS

Dr. Norman C. Meier, of the University of Iowa, announces the invention of a Play-Meter, a machine which through electric circuits and wax tape recordings of reactions will reveal whether a show is any good or not. The doctor says it will work during script readings too. The play is read or acted before a group of ten or a dozen people representing a cross-section of playgoers, and their reactions to it accurately recorded so that a producer will know whether to quit or shoot the bankroll. We can't wait for its application on Broadway.

H. I. Phillips

Author *(seeing the machine in place at rehearsal)*—What's that thing? I just put a dime in it and didn't get any coffee.

An Actor—Jiggle it a bit.

Producer—Easy, boys! I just put this machine in. It'll save us all a lot of worry.

Author—Nothing can save an author from worry. Besides, I want to worry. It's become a habit. What does it do, give scalp massages, distribute aspirin or give tea leaf readings?

Leading Lady—I saw a machine like that once. Where was it?

Comedian—Ossining!

Producer—Look, this is a machine for automatically testing whether a show is a hit or a flop.

Leading Lady—Isn't there any middle ground these days?

Author—Let me hear more! I can take it.

Producer—It's a Play-Meter, a foolproof instrument scientifically perfected to test any script or show.

Author—I spend years trying to get my brainchild into production and it plays to a combination jukebox, fortune-telling machine and battery charger! You can't do this to me!

Leading Lady—Nor to me!

Leading Man—What is the theatre coming to? Where are the standards of yesterday. When I was with Frohman I. . . .

Producer—This is the greatest invention in the history of the stage. It will give you and me the verdict at once instead of submitting us to weeks of hard work and suspense, to say nothing of money. And you can't expect me to say nothing of money.

Author—Who invented this, McBride, Tyson, Rube Goldberg, Tony Farrell, Milton Berle or some rival producer?

Producer—It is the invention of Dr. Norman C. Meier of the University of Iowa.

Leading Man—I remember playing in Iowa once. I want no part of anything that will refresh the memory.

Leading Lady—Fancy Broadway going to Iowa for a dramatic critic!

Author—I never heard of Norman C. Meier. If he wants to get in on this let him buy a piece of the show like those others.

Producer—The mere fact Dr. Meier has me paying out money for his machine so I can find out if I'm dumb or not is proof of what a great man he must be. But I've just had an alarming thought. Suppose "angels" ever get hold of these machines for script readings!

Comedian—You can't keep angels out of show business today with any machine short of a 20-ton tank.

Leading Man—Did they take a machine's word for "South Pacific," "Kiss Me, Kate," "Death of a Salesman," "Mr. Roberts," "Peep Show" or "Guys and Dolls!"

Producer—Mike Todd tested the rehearsals of "Peep Show" with a machine and it worked beautifully.

Author—How?

Producer—Mike threw the machine verdict out and read the book at Lindy's instead.

* * *

Author—I've got a great play here and I know it.

Producer—You know and I know it. The cast knows it. But how does science and the world of engineering feel?

Comedian—What difference does it make. You ain't gonna put this show on for Henry Ford or Einstein are ya?

Producer *(firmly)*—Listen, can't we all be intelligent?

Everybody—Intelligence before the first night production! Don't be silly.

Producer *(firmly)*—Now get this. I don't want to sink a lot of dough into this show if it's a stinker.

Author—I resent that. I don't write stinkers.

Producer—There's only one way to get that in writing and positively. That's through this machine. Nobody wants to write a stinker, produce a stinker or act in a stinker.

Comedian—I wouldn't go that far. There's always television.

(After a prolonged hassle the testing group of a dozen playgoers take their seats. They are linked up with the machine by electric circuits. The first act is gone through. There is a rush for the wax tape to read the recording.

Producer (reading the tape)—"Yes and no. Show is slow and acting inadequate. Needs a better second act. With rewriting it might be a hit. New scenery would improve chances tremendously. Even "Oklahoma" didn't look hot at first rehearsal. Basic idea is very funny. Snappier direction could work wonders. While not a knockout in present form neither is it an obvious turkey. Courage and vision might produce favorable results."

(The Producer tears up the tape and attacks the machine with a sledgehammer.)

Comedian—Why all the violence?

Producer—I wanna get rid of that — — — apparatus before it advises me to get Lunt & Fontanne!

Off-Broadway Groups Brushed Off by Press, In Fast Fade in 1950

By JESSE GROSS

Although still dominant as summer operations, off - Broadway groups have been unable to buck high costs of production, restrictions put upon them by trade unions and especially the heat, in those spots with inadequate capital to cover the price of air conditioning. These groups, which during 1949 seemed to be blossoming into an integral part of New York's theatre activity, have again fallen into a marginal state of existence.

Spotlighting the off-Broadway decline is the comparatively little newspaper coverage given the experimental groups this past summer, as compared to 1949. At that time certain off-Broadway shows not only drew first or second string coverage in some N. Y. dailies, but were also crowned with feature coverage in Sunday legit sections. Though reviews were given some of the experimental works put on in 1950, feature coverage was practically nil.

Another high point of the '49 season that failed to show its head in '50 was the Off-Broadway Theatre League. Designed to further public acceptance of off-Broadway theatre and to strengthen its position, the league was formed by five active groups, functioning in an experimental vein. Outfits were the Interplayers, Off-Broadway, Inc., People's Drama, Studio 7 and We Present. Of these, only the Interplayers and Studio 7 made noticeable returns this past summer. And, the latter only for a short stay, having been forced to close at the Provincetown Playhouse because of poor business. The Interplayers was the only unit that had a run of any prominence with its production of "The Beggar's Opera" at Carnegie Recital Hall.

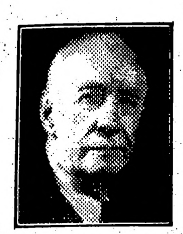
One of the top achievements of the 1949 season, not duplicated in 1950, was the influence exerted by an experimental group in the production of a Broadway play. The Broadway presentation of Strindberg's "The Father" followed a production of the work by Studio 7. Notices received by the latter were more favorable than those given the Main Stem version with Raymond Massey in the leading role.

(Continued on page 269)

Old Items About Famous Plays

By CHARLES O'BRIEN KENNEDY

Sometimes the circumstances contributing to the genesis of a play make a story almost as interesting as the play itself.



Chas. O'B. Kennedy

For instance, there is "Rip Van Winkle" and its innumerable parents. On May 26, 1828, the first known version of Washington Irving's immortal story was produced in Albany (a city afterwards made famous by Bert Lytell). The dramatist employed the pseudonym of Thomas Flynn. Although little else is known of Thomas, Bert has lived to become Shepherd of The Lambs.

In 1828 a second version bobbed up in Philadelphia, this time by an English actor named John Kerr, familiarly called "old man Kerr" (evidently a character actor). He was brought to the City of Brotherly Love by F. C. Wemyss for his Chestnut St. Theatre Co. The play was a big hit and some time after was done in London at the Tottenham Road theatre. Later in Philadelphia, W. Chapman and James H. Hackett (father of James K. Hackett) played Rip while J. Jefferson played the character of Knickerbocker. This Jefferson was either the father or the elder brother of Joseph. Hackett subsequently appeared in another version by W. Gayle Bernard.

Joseph Jefferson now enters our scene as Seth Slough, the tavern keeper, while his half-brother, Charles Burke, played Rip. Burke had revamped the Kerr version to suit his own ideas. The result was disappointing.

Here Dion Boucicault, the master mechanic of dramaturgy, took over and delivered the manuscript which Joseph Jefferson produced at the Adelphi theatre, London, in 1865. One of Boucicault's notable contributions was to have Rip thrown out of his house in the midst of a furious thunderstorm. William Winter, the leading critic of the time, claims that Boucicault expropriated the best of the Burke version. But Mr. Winter had often felt the lash of Boucicault's Celtic tongue and added to this Winter did not like Edwin Forrest or Walt Whitman.

As time went on Jefferson expanded Boucicault's play from three acts to four and made numerous emendations. Thus the Jefferson version seems to be a composite of all of them.

This paragraph is written in stoical bitterness, but a true son of Eire has never been known to flinch in the face of unpalatable facts. Jefferson's Rip was a flat failure in Dublin, where he reports that "the attention was slight and the applause delicate." How different from the heyday of the Abbey theatre and "The Playboy of the Western World." Michael Gunn, the Dublin impresario, advised changing Rip into an Irishman, but to no avail. Mr. Jefferson took Rip to Belfast where it scored a tremendous success.

Dumas' 'Monte Cristo'

Dumas *pere* had a stormy career in the theatre and once fought a duel with a nasty critic. If he were living today and challenged our Kelcey Allen we know where The Lambs bets would ride.

In 1848, three years after the publication of his novel, "The Count of Monte Cristo," Dumas made his own dramatization. Any frugal Broadway producer will be interested to learn that the play had 20 acts, 37 tableaus, 221 scenes and 51 acting parts. Maybe Monte Cristo himself was backing the show. The play was in two parts, one night given to the tribulations of Edmond Dantes and the other to the vengeance of Monte Cristo. It failed.

When this production came to London's Drury Lane something happened. Perhaps it was patriotism, for there were many who remembered Napoleon Bonaparte. At any rate a riot ensued; benches flew through the air and general pandemonium reigned. The French actors took the next boat home and Monte Cristo chalked up another defeat.

The first English dramatization was by Charles Fechter, who also played the hero. This was produced by Benjamin Webster and was called the Webster version. It followed its predecessor into oblivion.

Around 1870 another dramatization came from the pen of Thomas H. Lacy and was called Lacy's Acting Edition. This was later republished by Samuel French as French's Acting Edition (late Lacy's).

The initial American attempt was made at the Old Broadway theatre in 1848, by J. Lester Wallack. It was described as a "spectacle" and enjoyed a good run of 50 nights. In 1863 Edward Eddy appeared in the title role at the New Bowery theatre and in 1866 E. L. Davenport was the Dantes at Mrs. John Wood's Olympic theatre.

Meanwhile Fechter had not given up and produced at the Globe theatre, Boston, the Webster version embellished by himself and Arthur Leclercq. Thus the Fechter version came into being. In 1871 Fechter purchased the 14th Street theatre, New York, rechristening it the Lyceum. But some stony-hearted bankers took the theatre away from him and the Fechter premiere was given at the Grand Opera House. His last performance on any stage was given at the Broadway theatre in 1877.

After Fechter's death the fabulous John Stetson came into possession of the Fechter version for production at Booth's theatre, New York. James O'Neill had shortly before appeared in an anonymous dramatization at Hooley's theatre, Chicago, with great personal success and Stetson contacted Mr. O'Neill. Unfortunately the train east became snowbound and Mr. O'Neill has only a few rehearsals in the version which was new to him. One reviewer wrote "'Monte Cristo' will not run very long." But the stubborn Mr. Stetson called in Fechter's widow to redirect the play. After that "Monte Cristo" grew into an unequivocal success. It may encourage Broadway angels to learn that after Mr. O'Neill purchased all rights in the Fechter version for $2,000 he toured the country for 20 years and appeared as Edmond Dantes over 6,000 times. George Tyler presented Mr. O'Neill in a tremendous scenic revival in 1900.

Mr. O'Neill made many improvements in the Fechter version until finally it was recognized as his own. Incidentally, he won a lawsuit against a film company that had produced the play on the silent screen, but overlooked the fact that many of the lines and situations were not in the original novel. Fechter's version has disappeared entirely. The James O'Neill Working Copy now reposes in The Museum of the City of New York, donated by Eugene O'Neill, who had been a young actor in his father's company.

THE REAL BILLIE BURKE

By BERNARD SOBEL

Billie Burke has had nine lives. She was a star of the legitimate stage and a silent motion picture star more than 25 years ago. She was a musical comedy queen in "Annie Dear." She has been featured on many popular radio programs. She scored in the "talkies," particularly in a series having to do with American family life. She has been a frequent guest on television shows. She was the heroine of the hit picture, "The Great Ziegfeld." She has been a wife, a mother, and a grandmother. She is a successful writer, being the author of the best seller, "With a Feather on My Nose."

Bernard Sobel

But in this book Miss Burke has failed to do one thing. She has failed to do justice to herself. Her book is sincere in spirit, entertaining and self-revealing, but it sloughs off her courage and energy, a regrettable omission.

So I've taken on myself the responsibility of showing her as I've known her throughout the years, by confirming certain traits that she has already mentioned and revealing new ones, in the hopes of giving a complete picture of this extraordinary and inspiring woman.

The first time that her name came to my attention was when she played my home town, Lafayette, Indiana. I hung around the theatre, in those days, and the house manager, Samuel Pickering, was my friend.

This particular day he was worried about some special requirements having to do with Miss Burke's appearance.

"It's a lot of trouble," he contained, "putting her dressing room in proper order, looking after her maid, and all that sort of thing. But this much is certain: she's worth it. She sells out every time.

"She's one of the biggest attractions the road has ever seen. And when she steps out on the stage, every eye in the audience follows her from the moment she enters until she exits!"

Some years after, I met Miss Burke at the old Paramount Studios, when she was appearing in silent pictures, and in just about five minutes, she dispelled all my early impressions of her history.

"I'm not English," she said, "although I did make my stage debut in London. I'm an American and I started my theatrical life as a chorus girl."

And it was as a chorus girl that she scored her first important hit, singing "My Little Canoe." Soon after, she came to America as leading lady for John Drew. This assignment led to her inclusion in the famous Charles Frohman repertory company and her subsequent rise to individual stardom.

While with Frohman she met Florenz Ziegfeld, Jr., at a costume ball and married him soon after.

Though a continuously busy actress, she found time to learn, as his wife, how to adapt herself to his freakish ideas of hospitality, even when doing so meant serving corn beef and cabbage at a formal dinner and guiding the guests through their private zoo.

As an artist, Billie Burke is indefatigable, always determined to give a fine performance. I've watched her re-read a radio script over and over and then, not content with her own thoroughness, underline every important phrase in an effort to insure a perfect performance. Similarly, she rehearses her stage roles to the exhaustion point, meticulous about dialog, action, properties and dress.

Billie has appeared in plays by many of the most prominent dramatists of the era including Arthur Wing Pinero, Ivor Novello, Somerset Maugham, Booth Tarkington and Noel Coward.

While playing in Coward's play "The Marquise," Miss Burke noticed that Richard Rodgers, the composer, was sitting in the first row of the theatre. Almost the same moment, she realized that he was waving his handkerchief at her as if trying to call her attention to the other side of the stage.

When she turned in that direction, she was shocked to discover that the velvet bell rope, next to the mantelpiece, was on fire.

Thinking quickly, she deliberately pulled a velvet table cover off a mahogany stand, walked over to the bell rope and snuffed out the fast-growing flames. Then turning to her leading man, she said:

"I've told the butler a dozen times to have this rope repaired."

Remarks of this sort are characteristic and frequent. She has also a gift for sustained literary expression. When John Drew died it was she who wrote the moving letter of condolence. When a public ceremony in the theatre required a formal speech, she tossed aside all those submitted by professional writers and wrote her own.

No Scatterbrain, She

Billie is absolutely the opposite of her famous scatterbrain character, the character that has given her a new face. She is, basically, an out-and-out realist. She knows the world and holds up a cynical glass to inspect it at close range. She knows all sorts of people, particularly actors, playwrights and journalists. She knows, also, what was once Society minus the Cafe. In this restricted circle, at a time when actresses did not pass the charmed circle, she made an important place for herself because of her charm, humor and shrewd insight into peoples' hearts.

Being the wife of Ziegfeld was always a game, with the contestants astonishingly alike. Ziegfeld was an out-and-out individualist and Billie was his counterpart, receptive to the opinion of others, yet largely determined to go on her own. Both were extravagant. "Ziggy" travelled in private cars and paid for the rental of the railroad tracks. He sailed on the royal suite of the S. S. Majestic. He doubled salaries in gold. When he saw a picture of two lion cubs in a rotogravure section of a Sunday newspaper, he tracked them down until he had them in his own private menagerie. When their daughter, Patricia, as a child, grew interested in butterflies, he engaged a specialist to arrange a collection.

When he wanted a star, he bought him away from another manager. When he wanted a theatre, William Randolph Hearst built one for him. When he saw a handsome girl swimmer in a motion picture, he uprooted her bodily and brought her from Tahiti to Broadway. And he was so sure that his show would go on that he would put a newspaper in front of his face and go to sleep during a dress rehearsal.

The Rude Awakening

The rude awakening came with the market crash. The financial loss and illness came swiftly. After the death of Ziegfeld came the debacle.

Creditors took over what was left of his shattered theatrical empire; and Billie had the terrifying task of adapting herself to new financial conditions, assuming the responsibility of debts and supporting herself and Patricia.

Nevertheless, without a whimper, she started out to earn her living and simultaneously to learn what were then the new professions: acting on the radio, in the talkies, and on television. All these objectives she attained, importantly.

Better still, though she had been called a victim of typecasting, Billie has made this searing limitation a tour-de-force of histrionic artistry, managed to create a new How far this fatuous character is from the real woman can only be learned through meeting her and discovering the breadth of her culture.

Recently, while publicizing her book, Miss Burke toured the nation. The experience was a gruelling one, necessitating miles and miles of travel, days and nights, numerous interviews and signing hundreds of autographs in department stores. But just as Miss Burke was about to leave New York, after a crowded two days in the city, she said:

"I wonder if Schwarz's will be open early enough, tomorrow morning, for me to go there before my train leaves."

"Schwarz's," I repeated, puzzled.

"Yes, the toy shop—F. A. O. Schwarz. I couldn't possibly leave here without taking toys home for my little ones."

And that was the first time I saw Billie in a new role—a grandmother.

Are You a Leapist?

By LAWRENCE LANGNER

(Co-Director, The Theatre Guild)

Members of the theatrical profession who desire to preserve their sense of humor in a confusing world, may join with me in a new philosophy which I have invented and which I term "Leapism." A Leapist is one who leaps into the future with his imagination, and views each event of today both from its beginning in the present, and its ending in the future. In this way the Leapist looks at what is happening in the world with some perspective, looking backward at it as well as forward. Take your newspaper today and read it as though you were reading it 50 years hence, and note how trivial are many of the happenings it records; and as to that new great war which everyone has expected, there is always the possibility, as Bernard Shaw once stated, that no great nation wants to commit suicide—so why should two of them want to do so?

Lawrence Langner

It is a light-hearted pastime as a Leapist to look back at the theatre's history from the vantage point of the year A. D. 2000 and to contemplate what might have happened from 1950 on.

In about the year 1975, Lee Shubert, at the age of 100, threw all his theatres on the market and caused the bankruptcy of all the motion picture companies, already almost ruined by video. After this, the so-called legitimate theatre and motion pictures were replaced entirely by the video theatre, which produced an unexpected social upheaval in the ranks of that group of society formerly known as labor. For so many well-dressed actors and beautifully gowned actresses spent so many television hours in the homes of the workers of America, that they all began to cultivate broad "A's," drink afternoon tea and acquire the social manners of the ladies and gentlemen who appeared in video dramas, most of which were English imitations of the plays of Noel Coward. There was great danger of the entire nation becoming effete, but fortunately, their children became just as tough as their parents became tender, by spending most of their spare time watching the video crime plays which were now a daily accompaniment to adolescent home life.

Shaw O'Neill's Commercials

New and exciting styles of play-writing came into existence about the year 1980 led by the new genius Shaw O'Neill, who was the first man to realize that the video author not only had to meet the competition of his fellow authors, but also that of the animated commercials between the climaxes of each act. It was Shaw O'Neill who first realized that the effect of a great video tragedy would be nullified immediately if followed, at the moment of climax, by the picture of a beautiful lady beguiling you into buying a bejewelled wristwatch or a self-acting dishwashing machine. But this competition merely stimulated Shaw O'Neill and his imitators to greater heights. They wrote video plays so ennobling, so lofty in spiritual conception, that the video audiences under their spell turned a deaf ear to the beguiling ladies with the bejewelled watches and swooned in their armchairs during intermissions.

In the year 1975 the efforts of the Committee of Theatrical Producers to relieve the ticket speculation problem came to an end, with the bankruptcy of all the theatres and ticket brokers. "South Pacific" and "Oklahoma," which had managed to keep alive by refusing to go on video, came to an end in the year 1970, when the music began to get hackneyed. At one time in the prosperous '60s, 28 Rodgers & Hammerstein musicals were playing at one time despite the Attorney General's efforts to enjoin them as a monopoly.

In the year 1970 the Theatre Guild was taken over by Michael Todd and inaugurated its 50th subscription season with the Theatre Guild "Peep Show of 1970." This injected new life into that ancient institution and the subscription membership doubled as the Guild received its first good notice in 30 years from the dean of American critics, Brooks Atkinson of the N. Y. Times.

The Leapist will never dream of leaping ahead just one year, for by doing so he might lose the optimism which makes "Leapism" possible. But as the founder of this philosophy, I strongly advise you to become a Leapist and to look at everything backwards. It certainly won't seem nearly as awful as when you look at it forwards.

NOTES FOR AN AUTOBIOGRAPHY

By K. S. GINIGER

(Editor, Prentice-Hall)

One of the most frustrating things an editor has to do is to listen to people who want to write their autobiographies. That includes nearly everybody.

Ken Giniger

All of which results in my hearing other people tell me all about *their* lives. But no one ever offers to sit enthralled by *my* experiences and misadventures. No one ever even offers to sit.

I owe my first interest in publishing to Ben Hecht and Charlie MacArthur, neither of whom I have ever met, as far as I know. However, they were guilty of a motion picture called "The Scoundrel,' in which Noel Coward played the part of a publisher and Julie Haydon that of a lovely young poetess. You can guess what happened. That was the life for me, I thought, what with beautiful poetesses and cocktail parties. Because, in a scene which showed him dressing, Coward wore no undershirt, I decided that the first step was not to wear an undershirt any more. After some initial difficulty with my mother (I was just past 13 at the time), I discarded undershirts and began to plan to be a publisher.

There was a short delay in my progress at this point caused by the necessity of finishing high school and eventually going to college. I didn't lose track of my goal, however, and, sometime during that period, a friend introduced me to the late Grenville Vernon, who was editor for Dial Press and dramatic critic for The Commonweal. Vernon took me to lunch at The Players,' pointed out all the celebrities, and mixed the salad dressing himself at the table with an extremely skillful hand. That last was the most impressive and a sizeable boom in the oil and vinegar market followed while I practiced. This was immediately followed by another boom in that part of the laundry industry which specializes in restaurant tablecloths. Even today there are places I'm afraid to go back to. But I felt I was well on my way to becoming a publisher.

My next step was taken when my college, after four years and a couple of summer sessions, decided that they had had enough of me. A real live writer, Agnes Rothery, the wife of one of my professors, gave me some letters to people like the Knopfs and Marshall Best of Viking and I set off to seek my fortune in New York as a publisher. The Knopfs and Best took time out to see me, but I guess one look was enough. Besides, it was 1939 and times were hard, even outside of publishing.

Finally I answered a newspaper ad for an editor in a publishing house and, in almost no time, was installed as editor, production manager, advertising manager, publicity director, and chief office boy in a real publishing house. I hadn't been there very long before I began to realize that this was an unusual kind of publishing house. They would publish anything anyone sent in just so long as the author would pay for the privilege. This seemed like a wonderful way to be a publisher so, after seeing my salary rise dizzily from $15 to $15 and then to $18 as a tribute to my publishing abilities, I borrowed $1,000 from my father and went into business on my own.

The Conservative Kind

Ward Smith, whom I had persuaded to embark on this venture with me because of his extensive experience of six months in the printing business, believed in conserving our capital. He came from a long line of bankers and investment consultants. We did this by not publishing any books, paid for by their authors or otherwise. The first category we avoided by returning all the manuscripts of that nature we received with acid comments on their style and content. The second category we didn't have enough money to produce. But we did have a fine office which said "Publishers" on the door and we gave some good parties in it. We also had a secretary, named Gertrude Carrick. She wanted to be a writer and, for lack of anything else to do, spent all her time in the office working on The Great American Novel. She finally finished it and, dutifully, submitted it to us. We both read it carefully, told her the many things that we found wrong with it and why no one would publish it, and advised her to get married and start having children. Instead, she cavalierly sent it off to Lippincott. Lippincott published it with excellent results for a first novel and it has since been translated into several foreign languages. At about that point, our friends and relatives began to hint that we ought to do something for a living. So, we regretfully closed down our publishing house and set to reading the want ads again. But, I had been a "publisher."

I went to see both Knopf and Viking and told them of all the experience I'd acquired. They didn't quite see it that way. Then I met a publisher who was very interested in my experience. He was particularly interested in the fact that I had been able to afford it. He hired me as an editor on the theory that I would very shortly invest in the firm after discovering for myself its great potentialities. I took the job on the theory that he would very shortly decide to keep me on without investing after discovering for himself my great potentialities. It came out a draw. I didn't invest and he didn't keep me.

This time I didn't have to read the want ads. I had heard all about the one-year enlistments the Army was offering so prospective draftees could get their year over with and avoid the draft. That was in May of 1941. After I got that year over with, some four and a half years later, I resumed my attacks on the citadel of publishing.

Help was awfully hard to get right after the war so Prentice-Hall hired me. Much to my surprise (I hope not to theirs), things worked out well and I've been there ever since.

Now, I'm a real live publisher and editor. I find it most disappointing. I have yet to meet a beautiful blonde poetess who looks like Julie Haydon. My doctor says I have to wear an undershirt or I'll keep getting those damned colds. And I've never learned to mix a salad dressing at the table.

Had enough? Well, if you've read this far, you've earned the privilege of coming around and telling me *your* life story.

So you want to write your autobiography . . .

L. A. Chanting An Old B. O. Dirge

By MIKE KAPLAN

Los Angeles.

Despite an occasional transfusion of eastern blood, or fresh money, the legitimate theatre in Los Angeles shows no sign of recovering from the sleeping sickness which has gripped it for a decade. The ailment is, of course, not necessarily fatal. But when it stretches over a long period of time, even the most doting friends and relatives begin to give up hope for the patient.

Now and again, confirmed optimists will cite facts and figures to prove that the "theatuh" is very much alive out here on the shores of the Pacific. No one ever analyzes the figures too carefully, however, for fear of discovering their real meaning—that a pale imitation of the legitimate theatre manages to eke out a precarious existence under circumstances that would make any little theatre group blush in shame. A virile professional theatre would have no part of it.

The dismal truth is that in a city of 2,000,000 inhabitants, three of the seven houses that operate on anything like a regular schedule have capacities of under 400 each; of the others, not one last year was open for more than 27 weeks. And of the $2,690,000 which the legitimate theatre managed to gross in Los Angeles in the 52-week Labor Day-to-Labor Day season here, $561,500—or better than 25%—came from the "South Pacific" stand alone.

Staunch supporters of legit here constantly plead the city's case by claiming that Los Angeles is "not a bad show town—it just gets bad shows." To a certain extent, this is true. But it is equally true that good shows get comparatively little support considering the size of the town and the fact that it is the centre of another branch of show business. Recent two-week stand of "Come Back, Little Sheba," for example, managed to eke out only $32,000 at the 1,636-seat Biltmore.

10,800-Seat Availability

Study of the figures shows a legit seat-availability today of 10,800 seats per day among the houses that operate on a quasi-regular basis. During the 1930-35 period, when Los Angeles had, roughly, 50% the population it now boasts, the seat availability totaled 15,000 —and the better-than-a-dozen legit houses alight functioned on a fuller

(Continued on page 284)

OPERA SINGERS IN MUSICAL COMEDY

By PATRICE MUNSEL

When it was announced last spring that I would make my musical comedy debut for Edwin Lester on the Coast in "Rose Marie" it was greeted with different reactions. There were opera fans who predicted that singing week after week, eight times a week, was going to prove fatal to my voice. Then there were others who maintained, even after Pinza's success in "South Pacific," that an opera singer should stick to opera and had no business doing a musical.

Although I had appeared for a week the summer before in "Naughty Marietta," this was to be my first experience with a long run, and I didn't quite know what to make of all the different reactions. Then there were those who came running to me with advice as to the great difference acting in opera and on the legitimate stage. They talked so fast and furiously that I began to believe it.

Somehow, however, it seemed to me that singing eight times a week shouldn't harm a sound voice. After all it is nothing unusual for a singer to sing every day, for even when I am not giving a performance I'm still practicing and working daily on my voice, sometimes for hours on end. Naturally, there is a different tension when one sings an opera or a concert than when one merely studies at home. But during the run of "Rose Marie" I discovered that the "strain" on a voice is quite different between singing an opera every night and singing a musical eight times a week. In the first place, whenever we appear in opera, it is always a premiere for us, practically each performance having a different cast and therefore, critically speaking, we are highly exposed. In musical comedy, however, we settle down to a well-balanced run and merely have the thrill of creating a new performance every night for a different audience. Thus, quite aside from the amount of singing we have to do in opera as compared to musical comedy, we have to face much less of a nervous strain. While I was doing "Rose Marie" I had often the feeling of having an exciting vacation.

Characterization

It was my belief that acting in opera and in legitimate theatre was fundamentally a question of characterization.

During rehearsals I found that there is really no basic difference. True enough, when you rehearse an opera, you work with something which is rigidly defined, while a Broadway script remains in a constant state of flux until the opening night. And even after a show has become a hit and is revived years later changes are still possible. These alterations can pertain to practically anything—from changing the character of a role to fit the personality of the performer, to changing the dialog of entire scenes, or to interpolating new songs or new dances. I certainly discovered this when we did "Rose Marie."

Incidentally, from what I have seen, it even happens to good old Shakespeare. But this just about sums up the difference between the two media. Too few people, for instance, realize that a comedy point in opera is made with a certain inflection in your singing voice just as it is made on the stage with a certain inflection in your speaking voice. For in opera we do not always sing solely without "most beautiful tone." There are plenty of times when insinuation becomes more important than vocal production.

I am quite certain that both Margaret Webster, who staged "Don Carlo," and Garson Kanin, director of "Die Fledermaus," both for the Met, are finding no earth-shaking difference in the acting techniques.

Incidentally, during the run of the Kern musical in San Francisco and Los Angeles I received letters from several people who had gone to see the show with the firm conviction that an opera singer must be a ham by necessity, and then wrote to apologize for being wrong. I am frankly quite amazed to learn how many people have completely wrong notions about opera All I can say is they should go to the opera and convince themselves. Naturally, there are those singers who find it hard to give a creditable portrayal, but then, without wanting to step on anyone's toes, I might say that I have seen actors on the stage and in the movies who have that same difficulty. The only difference here is that these singers keep on singing in opera because of their voices, while those in the movies or on stage keep on acting due to their looks or other special qualifications which have little to do with histrionic ability. Still, we don't condemn everyone connected with movies or the theatre as not being able to act. Why then the tendency to condemn opera as a whole?

Disappearing Theatre

Continued from page 266

fections. In 1936 there were three, the Civic Repertory, the Hippodrome, although this cannot be strictly classified as a "legitimate" theatre, and the Manhattan, erstwhile Hammerstein's. In 1937 the Avon went into radio, the New Amsterdam into pictures and the Comedy theatre was razed.

In 1938 the 49th St. and the Manhattan Opera House disappeared from the scene. 1939 saw the Earl Carroll converted into a store and office building. 1940 took a toll of four theatres, Labor Stage at one time the Princess, the New Yorker, the Belmont and the Vanderbilt. 1941 and 1942 escaped without any casualty. In 1943 the Maxine Elliott and the Guild theatres were no longer legitimate. In 1944 the Longacre and the Ritz both went into radio.

In 1945 the Ambassador went into pictures and the 44th Street and the Nora Bayes were demolished to make way for the Times Annex. There was no change in the situation in 1946. 1947, however, the Bijou went into pictures. 1948 showed no conversions, although the Playhouse did go into radio for a year but is now restored to legit. 1949 saw the Adelphi, Belasco, the International and the Mansfield converted to other purposes. So far this year, 1950, only the Hudson has left the ranks of the legitimate theatres.

The number has, therefore, dwindled from 68 in 1931 to 30 as of the present day.

ALFRED LUNT and LYNN FONTANNE

"I KNOW MY LOVE"
Currently SELWYN THEATRE, Chicago

Television vs. Live Concerts

By MARKS LEVINE

Television has unquestionably come of age. Within the last two years the number of sets has doubled or tripled and is continuing to increase by leaps and bounds. The programs have taken a spurt for the better, even though mostly in the comedy and variety fields. Recently TV has gone so far as to survive its first strike threat and is even now battling valiantly against a color controversy engineered by the FCC. Within another year or two the coaxial cable will become a transcontinental reality and coast-to-coast programs from either end (east or west) will warm agencies' hearts and enrich the pockets of performers.

But in spite of these gigantic strides in TV and the undisguised recession in the concert business, I refuse to visualize a permanent trend in this relationship. All mechanical inventions temporarily affect live entertainment. The Edison recording machine, the Marconi radio wave, the Forrest talkie, in their beginnings and initial developments, affected live entertainment in the same way as a new toy disrupts a child's interest in his well-ordained playroom. Eventually the child gets adjusted to the new fire engine (or whatever it may be) and finds a place for it among his other toys—the building blocks, the electric railroad, the mechanical soldiers—and his life assumes its regular toy aspect once more.

The same with television. After a baseball fan has been glued for months to the fascinating TV screen, he will begin to miss the shouting crowds, the popping bottles, the hotdogs, the seventh inning good-fellowship stretch. And the fight fan will miss the sawdust and the painful nudges of his neighbors. And the film fan will miss the excitement of a theatre lobby. And the concert fan will miss the mingling with ticket buyers and "deadheads," the visit to the "green room," the feel of the living personality on the stage in front of him, the annoyance of the latecomers crawling across his feet, the exchange of impressions and drinks during intermission. The novelty will wear off and TV will find its proper level in the scheme of things.

A human being is above all a gregarious animal and one can not satisfy the urge for gregariousness in the confines of one's living room, or a tavern, or a studio, no matter how fascinating the screen.

To me the greatest service TV can render, in years to come, is the simultaneous projection of a central performance of theatre, opera, concert or public event, to thousands of small theatres throughout the country, where people can still gather in public places and enjoy the thrill (gregariously) at the same time as do Hollywood, New York and other entertainment centers.

Never Stop Dancing

Comedienne's Closeup on Herself Is a Page Out Of Every Actor's Training

By CHARLOTTE GREENWOOD

Charlotte Greenwood

To have something to live by is a big thing. Each of us needs it and each of us has it! It helps during the times, on opening nights when the jokes sound like Hamlet's soliloquy, the snappy dialog sounds like the grave-digging scene, and your laughter has the hollow ring of nothing earthly It helps, too, when you're down and just about out!

As a comedienne I plugged hard through the years and no one with any amount of success or half a grain of intelligence will tell you it was all glitter. Life and success just aren't that way either in the theatre or out of it. There are times when you read the help wanted ads alone in your room considering a career with more financial security and there are nights when it's cold and the only way to get warm is to keep moving . . . so you go out for a walk only to see the blurring lights of the marquees where others are starring in hit shows.

But it's kind of funny, when you've really got the theatre in your blood, you can't ever stop thinking the opportunity will come soon; perhaps tomorrow, or the next day, and that is why you've got to keep dancing. And that was the way it was with me.

I used to go to a place called "Mike's." It was on 43d Street between 6th Avenue and Broadway. For one dollar you could practice all day long in front of the big mirrors and on all their paraphernalia which lined the walls. There were a lot of kids there just like me. I used to go there day after day when I didn't have a job and practice until perfection, or at least as near perfection as possible was achieved. Keep the old routine going and alive and watch and listen for a new step or gag that was current and would fit in and make the routine just a little bit better, a little bit more current; try to give the same old steps a new twist. You know there are only eight notes in the musical scale. It's what you do with them that counts!

I soon began to realize that everyone wanted specialization — not versatility—so I specialized — in comedy. Along with this specialization, I guess I temporarily lost something that every actress at least in the beginning dreams of doing . . . I lost the chance to play serious roles. I lost them because, as I developed my technique, it became increasingly evident that if I ever tried Ibsen, the public would probably expect me to put my feet on the mantlepiece. But despite this seeming loss of ever being able to do dramatic roles I decided to nurture the roots of comedy which had been planted. I resolved that the tree would become as fully developed as possible. I branched out into singing. Took lessons daily. Don't laugh too loud, but I learned the roles of Carmen and Delilah, and sang practically all the Brahms lieder. Can't you just picture me as Carmen chasing the bull as I was singing the Habanera. Incidentally, if Mr. Bing of the Metropolitan would like this particular innovation I'd be glad to oblige as I could get up in the role in a very short time. I also studied juggling—and every day too! I practiced for hours and hours and hours. Of course the teacher was a bit impatient with me because I couldn't practice the eight hours each day he said was necessary to become the complete juggler.

I was reconciled to the apparent loss of my opportunity to emote because I began to feel that I could make people laugh and forget their troubles no matter how they felt before they came to the theatre. It helped me too during those long hours at Mike's.

Now that I've had some of the rewards of this diligence and look back I'm thankful that I never gave in and stopped dancing because the constant practice made it possible for me never to lose the feeling for my work. It is this practice which turns just an ordinary "piece of business" where every movement is merely mechanical into a living role which the audience can feel. The years have shown me that once you stop, even if it's just for a moment you'll never be able to regain the time lost. You never stop living, moving, and breathing — and you never stop loving — even for a second! It would be like stepping out of a moving river even for a short while . . . when you get back in you can never quite catch up. It can never be the same.

You don't come back; you are always there, ready! And that's why you can never stop dancing. Through the years, whether I was working in the theatre or I was out of it, I always kept up my routines, always kept using what I know.

A great portion of this constructive thinking is due to my deep affection for the theatre and my desire to keep improving; but I also learned about this many years ago from the lips of a great showman. It was worded differently but it all amounted to the same thing. I heard him talking about what it takes to be a success in life, and when I heard him, I thought about what he had said and I sat down and wondered. Now I know that the best maxim for anyone who wants to succeed came from the mouth of Max Gordon when he said, "Never close the store."

Off-Broadway

Continued from page 266

A number of the players in the off-Broadway version understudied for the Broadway offering.

This past summer there were six outfits of some stature in operation. Besides the Interplayers and Studio 7, there were Q Productions, at the Hotel Sutton's Little Theatre; The Player's Co., at the Kaufmann auditorium of the Young Men's Hebrew Assn.; Repertory theatre, at the Cherry Lane theatre; and the Circle theatre, located in the West 30's. None of these groups broke even on their weekly operating expenses, with most suffering losses running into a few thousand dollars each. Of those groups named, only the Interplayers and the Player's Co. had air-conditioned theatres. Attempts at off-Broadway production by other groups also met with disaster.

Periodic Entries

Winter production off-Broadway has been confined mostly to periodic productions at various theatres around town. Shows are usually put on at these spots for periods ranging from three days to a few weeks. Various producers have been using the Cherry Lane as a showcase for new scripts in recent months, while the Hudson Guild theatre is also employed to throw a spotlight on initial productions. Other places used in this capacity during the cold-weather months include Carnegie Recital Hall, the Kaufmann auditorium and the Carl Fisher Hall.

The Dramatic Workshop is continuing to offer both old and new works at the President theatre. However, the Abbe Practical Workshop, which in 1949 offered some of the top off-Broadway fare at the Master theatre, is no longer operating as it has done in the past. The school aspect of the operation has been discarded. Now functioning as just the Abbe Workshop, outfit is putting on an occasional winter tryout at its summer headquarters in Smithtown Branch, L. I.

One group that has been operating pretty consistently is Originals Only, at its Greenwich Village showcase. Company, made up of non-pros, has been actively spotting new works. People's Drama occasionally introduces a new play at its Eldridge Street outlet. A new group that bowed recently at the Studio-Theatre is the Rooftop Repertory Co., which operated during the summer of '49 in Philadelphia.

These groups, mainly interested in showcasing new plays and performers, haven't succeeded too well in developing anything outstanding in the former category. However, they have proven a stepping stone in the thesping division. A number of performers have gone from off-Broadway roles to Broadway productions, television and films. Jack Palance went from the Interplayers' 1949 production of "The Silver Tassie" to a featured role in 20th-Fox's "Panic in the Streets," and now a part in "Darkness At Noon," new legiter being produced by the Playwright's Co.

While television has taken actors from the off-Broadway ranks, a large number of performers, who a few years ago would have jumped at the chance to appear in an experimental production, are by-passing that route and making a direct pitch for TV. In one video shot they probably draw more coin than in a week's performances off-Broadway. Because of TV, the turnover of actors in off-Broadway productions has risen sharply, with one group this past summer having to employ three different casts before completing the run of a show.

ANTA's Job In Getting U. S. Public Back Into The Legit Habit

By HELEN HAYES

(*President, American National Theatre and Academy*)

Helen Hayes

When you come right down to it, the sole and basic trouble with the theatre today is that not enough people go to the theatre. All the other ills derive from that. ANTA (The American National Theatre and Academy) was chartered by Co gress for the purpose of expanding and strengthening the American theatre. That simply means to get more people to go to the theatre.

In fulfilling this mandate ANTA operates on two closely related fronts. One involves reawakening interest in the living theatre so that more people want to go to the theatre. The other is the matter of facilitating more actual theatre production to stimulate, and at the same time, fill the increased demand for theatre.

I'm not very good at statistics and so I asked the ANTA staff to compile them. The record is published in a box accompanying this article and I hope everyone will read that record carefully for it means a great deal more than anything I can say. That is the reason for the American National Theatre and Academy and that is what we are doing for the theatre we all love. Not words—deeds!

The record shows that once there were 300 touring companies; last season there were only 30.

I made my first curtain call in Washington, D. C., when that city, the nation's capital, had only one-third of the population it has today. But at the time I had the great good fortune, at 5 years of age, to appear as Prince Charles in "The Royal Family;" and there were three legitimate theatres operating continuously in that beautiful city.

Today, Washington has 1,000,000 residents and one theatre. The case is similar if not worse in hundreds of cities all over this country.

What are we doing about this? I am happy to be able to say—plenty.

From the point of view of activity ANTA, just about as old as I was when I made my stage debut in Washington, has already won the confidence of theatre people everywhere in the nation. This is because ANTA's whole approach to the problem is not narrow or confined, but is a program of public relations and services for the entire theatre and the entire theatre-going public.

British Have Similar Plan

The Arts Council in Great Britain is very similar to ANTA in its philosophy and operation. The defined purpose of the Arts Council, and in a way that of ANTA is:

> "To maintain the highest possible standards in the arts. The Council hopes to enlist in this policy the cooperation of theatre companies which have before them the same ideals of *service to the community;* which are anxious to spread the knowledge and appreciation of all that is best in the theatre, and *thus to bring into being permanent, educated audiences all over the country.*"

ANTA has not presumed to lay down any sort of blueprint for the development of the theatre, but has kept itself flexible to meet the demands of the times.

Through plain hard work and creative imagination, as well as filling a great need ANTA, which began as a dream, has become a reality. Perhaps the most important of all the specific accomplishments is the new spirit of goodwill engendered among various parts of the theatre, the new interest revived, new audiences developed, all for an art which is closer to the hearts of almost everyone.

What is plain to all of us is that although there are fewer theatres now than there were years ago, there is ever so much more potential audience. This is a nation now of 150,000,000 persons. Those of us who have seen what ANTA has already done to stimulate the living theatre in this country—in four years and virtually without funds—are now excited by the realization that all that has been done, that all that is being done now is just a mere beginning; hardly a prolog to what can be accomplished. Because through ANTA all of us can realize our highest ambitions in the theatre—if we are willing to work.

Ditto With Other Industries

The idea of a central organization for the theatre is not as startling an innovation as it seems. Almost every industry or business has an organization which serves the industry as a whole, experiments

(Continued on page 273)

Chi Gloomy On Legit Prospects

By LEO ZABELIN

Chicago.

With the halfway mark reached in the 1950-51 legit season, Chicago theatregoers are somewhat quizzical as to what the remainder of the year will bring. From all indications, it will be a lean year for touring shows, and those that are venturing to the Windy city are not including long stays in their itinerary.

From what was once the second most important show town in the country, Chicago, in most cases, has degenerated into a three and four-week stanza stop. Outside of a few hit musicals and comedies, majority of productions seen here in 1950 have played to just fair and poor business.

One of the saving graces is the growing membership and enthusiasm of the local Theatre Guild under the aegis of Harriet Watts. While admittedly there have been some poor companies which have folded here, a staunch attraction as "Lost in the Stars" broke up here as well as Broadway casts of "Texas, Lil' Darlin'," and "Miss Liberty." Although "Death of a Salesman" and "Madwoman of Chaillot" did well, thanks to the Guild mainly, "Detective Story" was a light b.o. grosser.

Last fall started out much better, with a revival of "Mister Roberts" leading off the better receipts winners. Mae West returned after a long absence and is cleaning up with "Diamond Lil," which closes Jan. 13 after four-month run. "The Innocents," with Sylvia Sidney, had a neat five-week visit, and "Come Back, Little Sheba," registered for the Guild for four frames. For the same group Katharine Hepburn, in "As You Like It," was SRO for three weeks. The Lunts came in with a boom with "I Know My Love" for five weeks.

'South Pacific' Boom

The brightest star is "South Pacific," which came in Nov. 12. Nothing has ever contributed so much for theatre business as a whole. With the exception of Claudia Cassidy, Chicago Tribune, the critics gave it rave reviews. Seats are selling well into April, with the company planning to stay over a year.

The offshoots of legit, ballet and opera, along with such revues as "Borscht Capades" and Spike Jones did well, with Sadler's Wells shattering ballet records in two-week engagement.

In spite of all the recent activity, number of houses available for attractions is at recent high. Only five theatres are in use, including the giant Opera House and the Shubert, which has "South Pacific." Great Northern has nothing immediate, and the Erlanger has had some long vacancy stretches as has the Harris. Studebaker has been used for television the past year.

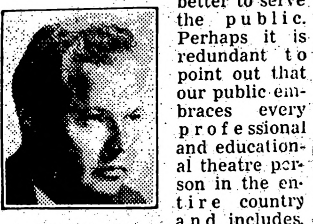
Local production is at low ebb with only the partnership of Frank Rothschild and Morton Ries actively engaged in the field. In conjunction with Harald Bromley, they brought in "Two Blind Mice," with Melvyn Douglas, for a successful summer run, and "The Innocents," with Sylvia Sidney, for a profitable five-week stay.

Recent Highlights in the N. Y. Library's Theatre Collection

By GEORGE FREEDLEY

(Curator, N. Y. Public Library's Theatre Collection)

One of the pleasures of working in the New York Public Library's Theatre Collection is the receipt of important, new collections which will enable us better to serve the public. Perhaps it is redundant to point out that our public embraces every professional and educational theatre person in the entire country and includes, as well, motion picture companies, radio and television networks. The importance of serving them is fully realized by the library and by its staff.


George Freedley

The acquisition of the Brock Pemberton collection of scrapbooks, photographs, playscripts, drawings and letters cannot be overestimated. Margaret Pemberton, his widow, made this fine donation in full realization of the importance of having these records made available to the general public. We are personally exhibiting this collection in connection with that of Arthur Hopkins' recently received by the library. Mrs. Pemberton's own wonderful connection with the Merchant Seamen's Canteen and Mr. Pemberton's association with all of the branches of the Stagedoor Canteen are fully recorded.

The passing of a great producer-director is always sad. Arthur Hopkins was one of the greatest of these. His connection with Eugene O'Neill, Philip Barry and other distinguished playwrights was an important one. The material received from his estate is still only a portion of what is to come. However, no one can underestimate the importance of Arthur Hopkins' contribution to the American theatre.

The contribution of Alice and Irene Lewisohn to the development of the theatre as we know it cannot be overestimated. Their Neighborhood Playhouse down on Grand street in New York and the fine school of the theatre which they maintain is important to all of us who are interested in opening vistas in our theatre. The documentation of their work which we have in our library is significant.

Actors' Equity Association turned over to the library its scrapbooks and records of the years of 1919-1942 with the wish that the annals of labor relations in the theatre be preserved always. Any student of these problems in the economic aspects of the industry will be able to find the answer to almost everything that they wish. The fact that the council of this organization chose the N. Y. Public Library as a depository is an important one. It is the intention of the library to serve the whole field of the theatre locally, nationally and internationally.

N. T. Alex, also associated with the motion picture side of the theatre industry, shortly before his death presented to us his vast collection of pressbooks. These covered the foreign language field as well as early American films. Only the years will prove their usefulness, but the library does not doubt their value.

On the death of Rowland Stebbins, his executors presented his scrapbooks, photographs and other material relating to the distinguished production of Marc Connelly's "The Green Pastures."

The Players' Collection

One of the most treasured collections of the library is that presented by The Players, perhaps the most hallowed of all theatre clubs in this country. For many years, under the guidance of Roy Day, portfolios of programs, clippings and pictures were maintained. On vote of the board of directors, The Players decided that a public institution was the proper place for the preservation of their treasured records. The collection is not only being maintained, but is enhanced by the association with other similar and extensive holdings in the theatre field.

The radio industry, which is extensive in its representation in the Library's Theatre Collection, received an important contribution from the Ted Bates Agency. This represents, in part, what America is doing in the radio field. It is hoped that other advertising agencies will make similar contributions and will aid the library in maintaining them financially.

Perhaps this is not the moment to seek economic support for our great library, but its needs are vast, and specifically the problem of maintaining a reference telephone, letter-answering, and reading room service for the vast entertainment industry becomes even more burdensome as its increase in use advances. Anything that can be done—no matter how small—will provide better service and greater facilities for its users.

The Time Is Now

By WALTER VINCENT

(President, Actors Fund of America)

This is the president of The Actors' Fund of America speaking. Yes, the time is now; time that the people of the theatre should learn that the Actors' Fund of America, for the first time in its 69 years of service to them, is now spending more than its income.

I hear you say, "I didn't know that." Of course, you didn't, for the officers and trustees of the Fund have been loath to tell you—hoping, striving to make both ends meet so that we need *not* tell you. We have been proud of the fact that we have never made a special appeal to you, or to those others who love the theatre and its people. We have been thankful that in all these years we have not needed to do so. We have been very proud, but "Pride goeth before destruction," and we cannot afford to be destroyed.

An actor said to me a few days ago, "I accidentally picked up a copy of The Actors' Fund 68th annual report. It should be a best seller, for it is full of magic, romance and practical down-to-earth compassion."

With so many other worthwhile causes these days, it is really magic that the Fund can exist and function, yet it is a practical and down-to-earth organization that helps so many men and women who were once able workers in the theatre, and who have come to a time when they are no longer able to work.

And then this actor went on further and said, "I note that the Fund spent $253,000 last year in aid to the ill, the aged and the distressed among us. I didn't know that. And this yearly report informs me that this aid was given to a weekly average of 255 people; that you have 24 guests in The Actors' Fund Home in Englewood, and in nursing homes and hospitals, 26 others; six at the Will Rogers Memorial Hospital at Saranac; that 40 people received dental work; that 253 patients were treated by the Fund's physicians and that the total number of visits were 626, and from the Conrad Cantzen Shoe Fund were purchased 809 pairs of shoes, and all this required 13,260 separate checks, entirely aside from the cash expended. I am astounded; I didn't know that."

Fund's Function

So many times people of the theatre have said to me, "Just what does the Actors' Fund do," and I have tried to tell them; that The Fund comes to the aid of any among us in need—swiftly, secretly, compassionately. And contrary to the general belief, the Fund is not only for actors, it is for all the people of the theatre—theatre owners, producers, company managers, treasurers, advance agents, press agents, wardrobe women. The office at 1619 Broadway is open from 9 o'clock in the morning until 5:30, and often later in the evening, and on Sundays it can be called and will respond, and contrary to what too many people think, there is no red tape in the handling of these needy cases. If someone connected with the theatre needs a meal, or a room, or a doctor, or a minor sum in cash, that service is given immediately, and the inquiries as to whether the man or woman comes within the scope of the Fund's charity is thereafter put in motion.

Now, from the archives. Let me recite some case histories!

A player who was definitely on the way to stardom met with a serious, almost fatal, accident. He was able to pay his own way, but eventually his money was exhausted and The Actors' Fund has cared for him these many years.

A chorus man was stranded in Europe and could not secure a visa to leave the country because he was in debt. The Fund paid his debt and brought him home.

One day a man with his wife and child came late in the afternoon to the Fund office. They needed a meal, they had no place to sleep and immediately they were fed and a room for the night secured for them. For some weeks the Fund cared for them.

An actress turned over to a crooked investment adviser her life savings and lost everything. But for The Actors' Fund she would undoubtedly have committed suicide.

An actor invested some $200,000, unwisely to be sure, in a real estate development that didn't pan out. For a long period he was unable to work, so acute was his mental distress. During all that time The Actors' Fund cared for him, until his mind cleared and he went back to the theatre, and was almost constantly employed for the balance of his life.

A well-known manager lost everything, including his health. For almost 10 years the Fund supported him in a convalescent home.

Could any of these misfortunes happen to you? I express the fervent hope that none ever will, but it could happen to you, to me, to any of us. I know, for twice in my life I have been on the verge of bankruptcy.

Some of the great stars of the theatre have passed away while under the care of The Actors' Fund, and please bear this in mind, the Fund is a national institution, and while the greater number of the recipients of its benefices are located in New York City, $16,299 was sent to California last year. But recently the Fund gave burial to nine people in six days, seven of them were interred in The Actors' Fund plot at Kensico Cemetery, one other in Detroit and another in Nebraska.

The time is now, time to awake to the Fund's necessity, time to do everything that each of us can do to further the Fund's endeavor to make it possible that we have sufficient income yearly so that we do not have to deplete our capital. It can be done. How it is to be done is now under discussion by the Fund's Board of Trustees, and what we intend to do will be widely publicized. You must all take an active part in whatever it is decided that we do, and in doing so you can be proud of the fact that we are one of the most economically administered charities in the world. Over 87% of every dollar that the Fund receives goes directly for relief, but 12.7% for administration.

Again, let me repeat—the time is now.

SEASON'S GREETINGS
CORNELIA OTIS SKINNER

More Ballet in U.S. This Season Than Last . . . But B.O. Slips

By ARTHUR BRONSON

Although the 1949-50 season saw the biggest ballet boom in the U. S. up to that time, there is still more ballet in America this (1950-51) season than last. Business in general in the U. S. is off this year, from 10% and up, due mainly to the Korean war, and ballet grosses in some cases have been affected likewise. But, in the overall picture, ballet biz is booming, there's greater activity than ever, and the business continues one of the brightest sides of the entertainment picture.

There were five major companies playing in the U. S. last season. This season there are six. The five companies of last year are doing more dancing this season, in longer tours or engagements. One has raised its tariff from last year's $4.20 to $6, crowding them in just the same. Another, by its unconventional approach, is building a new public, to add to the stream of the ballet-goers.

What was an experiment 15 years ago, and still a novelty 10 or even five years ago, is an established branch of show biz now.

Sadler's Wells Ballet of London, here for a nine-week season a year ago, is currently on a 20-week tour of the U. S. this year. It raised its top from last year's $4.20 to $6, and still has been turning them away. Engagements in most places have been sold out for months prior to the troupe's arrival, with as much returns in unfilled mail orders as accepted. In its three-week N. Y. stay this fall, prior to its coast-to-coast tour, the troupe grossed a whopping $315,000. On the whole American tour, which finishes the end of January, troupe is likely to gross over $2,000,000. Half of that was in the till before the tour started.

The three native U. S. companies have distinguished themselves in different ways. The fledgling N. Y. City Ballet Co., only in its third year this winter, attained maturity when it was invited to England last summer, and was an unqualified success in its 10-week British stay. With this under its belt, troupe gave an extended season of three weeks at its N. Y. City Center headquarters in November, and will do four more weeks there in February. Troupe started a little slowly business-wise, due to the heavy amount of ballet in N. Y. this fall, but ended with a fine $81,900 gross for its three-week run.

Troupe, quasi-civic in administration and somewhat avant garde in repertoire and approach, has done unconventional things intentionally and found a public for it. It's a new audience, developed from the non-Broadway public drawn to the City Center for drama, opera and dance.

Ballet Theatre's Tour

Another troupe doing more dancing this season than last is Ballet Theatre. Company returned this fall from a triumphant four-month tour of Europe under sponsorship of the U.S. State Dept. and the American National Theatre & Academy. In addition to these four extra months of dancing, troupe has a longer U. S. tour than before, starting Jan. 10 in Philadelphia. Troupe will also come into N. Y. for a run in the spring. It also has a "welcome home" one-night stand at the N. Y. Met Opera House Jan. 9.

Third domestic troupe, Ballet Russe de Monte Carlo, has been on a season-long U. S. trek. In quite a few stands it's been SRO. In some spots, biz has been off 10%, no worse than the general slipoff in biz conditions.

New to America this year, and making its first U. S. visit, was the Grand Ballet owned by Marquis George de Cuevas, who bought the organization four years ago in Monte Carlo and has been touring with it in Europe since. Troupe's leading dancers, however, are American citizens (as is the Marquis). The Marquis wanted to show off his company to New York and brought it here during the fall. Troupe's lead dancers — especially Rosella Hightower, Marjorie Tallchief, Andre Eglevsky and George Skibine—made a fine impression, although its repertoire wasn't so well received. Engagement at the Century, N. Y., for four weeks proved to be expensive for the Marquis, who dropped an estimated $150,000 on the visit (including transportation for dancers and scenery from Europe and back).

New York had a little too much ballet this fall, with Sadler's Wells, Les Ballets de Paris, Grand Ballet and N. Y. City Ballet Co. tripping in right on each other's heels. Les Ballets de Paris, which was a sock attraction in its first visit a year ago, when it ran at the Winter Garden for three months and grossed $401,000, didn't repeat its boxoffice success this fall, staying in N. Y. only four weeks. Its repertoire, with new ballets, got sock press notices, however, and troupe was sent out to the Coast for a Xmas Day opening. Troupe toured U. S. for four months last season, but didn't reach the Coast then.

Sarasota Tent to Reopen With Lake in 'Service'

Sarasota, Fla.

The Plantation theatre-in-the-round, which opened a scheduled 16-week season under canvas at the Phillippi plantation in suburban Sarasota, Dec. 15, with "Personal Appearance," and suspended operation the following day due to heavy rains, which caused extensive damage, plans to continue.

Mrs. Gilda Dahlberg, co-producer, announced that the theatre will reopen Jan. 15, with Arthur Lake and his wife Patricia starring in "Room Service." Lake and his wife arrived here from Hollywood last week.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Billy Budd" (D) — Chandler Cowles, Anthony Brady Farrell, prods.; Norris Houghton, dir.

"House of Bernarda Alba" (D)—ANTA-Stewart Chaney, Boris Tumarin, Lily Turner, prods.; Tumarin, dir.

"Peer Gynt" (D)—ANTA-Cheryl Crawford, prod.; Lee Strasberg, dir.

"Romeo and Juliet" (D)—Dwight Deere Wiman, prod.; Peter Glenville, dir.

"Royal Family" (D)—N. Y. City Theatre Co., prod.; Richard Whorf, dir.

There's More to New Haven Than Yale; It's America's No. 1 Tryout Town

By **HAROLD M. BONE**

New Haven.

The words "World Premiere" have punctuated the front of the Shubert theatre here so often that the management is thinking seriously of having them installed as a permanent part of the marquee. Which is just another way of stating that this particular town stands high on the list of the country's legitimate break-in spots.

Uniquely, New Haven is probably the only legit town on record where premieres constitute more than half of each season's attractions.

The 1944-45 season saw 19 tryouts. Of the first 19 attractions of the 1945-46 season, 14 were premieres. Total score for 1946-47 was 40 productions, 24 openings. Season of 1947-48 brought 16 premieres out of 29 shows. In 1948-49, the season started off with something of a record by scheduling eight tryouts out of the first nine attractions and ending up with a total of 18 new ones out of 28 played. Season of 1949-50 ushered in 17 embryos from an overall list of 28 shows. The 1950-51 season stepped off on a normal foot by introducing eight preems out of 10 attractions played at time of writing.

The town has had an impressive record for tryouts. Among the more recent ones, some still on deck after enjoying metropolitan success for lengthy periods, are "Mister Roberts," "Happy Time," "Affairs of State," "Born Yesterday," "Streetcar Named Desire," "Bell, Book and Candle," "Call Me Madam," and "South Pacific." And, of course, there was "Oklahoma," which had its baptism here under its original title of "Away We Go." With such an impressive record for tryouts, it's obvious that the town must have something that draws producers.

Stage-Conscious Town

Analyzed briefly, the situation boils down to something like this: There is probably no other stage-conscious city that offers such a widely varied barometer in such a concentrated district. For instance, when a show opens in New Haven, its sponsors can get, at one and the same time, the reaction from the common or garden variety of city dweller playgoer; the same from numerous suburban centres and other cities throughout Connecticut from which the Shubert draws business; the collegiate response from the faculty and student body of one of the country's leading universities (also the technical reaction from Yale Drama School personnel); and, as an added asset, the reaction of playgoers who, due to Gotham's proximity, frequently run down to New York for their entertainment and thus are "hep" to what Broadway may or may not like.

Another factor, at least from a technical angle, is the excellence of the Shubert stage crew here—a seasoned staff that knows how to iron the bugs out of a new production.

This thing of spawning theatrical hits is by no means a recent characteristic of the town. New Haven was always a favorite hopping-off spot for stars like Al Jolson. More than one "Sinbad" kept local ticket-buyers glued to their seats in the wee small hours, when Jolson openings were standard fare at the peak of his stage career. Fred Stone broke in more than one hit on the local boards and when he staged his comeback after the airplane accident that almost eliminated him, he picked New Haven for the big event. Incidentally, daughter Paula made her stage debut here.

New Haven footlights have incubated a fair share of Pulitzer Prize winners in such plays as "The Time Of Your Life," "Skin Of Our Teeth" and "Streetcar Named Desire." British imports like "Blithe Spirit" and "Edward, My Son," which clicked in their native London, got their first American reaction from New Haven playgoers. Shakespeare revivals like the Helen Hayes-Maurice Evans "Twelfth Night"; Bernard Shaw's "Pygmalion" and "Man and Superman"; and Ferenc Molnar's "The Play's The Thing," celebrated their reincarnation across Shubert footlights.

Numerous musicals have emerged from preparatory cocoons into hit prominence following their New Haven premieres. A random list of these includes "I Married An Angel," "Leave It To Me," "The Boys From Syracuse," "Du-Barry Was A Lady," "Panama Hattie," "Call Me Mister," "Make Mine Manhattan," "Annie Get Your Gun" and "Brigadoon."

Trying It On The Dog

Shows like "The Fifth Column," pointing the way to important impending events, were tried out on the New Haven "dog." Plays which eventually passed on to celluloid prominence raised their initial curtains here. Some of these were "Tomorrow The World," "Over 21," "Heart of a City" (which became the Technicolor "Tonight and Every Night,") and "I Remember Mama."

Stars like Tallulah Bankhead, in "Skin Of Our Teeth," have benefitted from New Haven's critical premiere reaction, and it was this same brand of reaction that heralded the rebound of Katharine Hepburn in "The Philadelphia Story," following the critical dunking she took in "The Lake," an earlier flop.

The country's top directors and playwrights, like Elia Kazan and John Van Druten, have unveiled their talents with tryouts here, notable examples being, respectively, "All My Sons" and the long-running "Voice of the Turtle."

Credit for the early establishment of New Haven as one of the stage's most important tryout towns during the last three and a half decades goes to the Shuberts who, along about 1915, opened the Sam S. Shubert theatre as a memorial to the late showman.

The theatre has had its ups and downs since then, under tenancy of the Shuberts for a quarter of a century until a new team took over in 1941. During depression years, the theatre passed through various foreclosures and resorted to every means possible—even a fling at burlesque and various cut-rate shows—to keep the ball rolling during the lean years. In 1936 an attempt was made by the WPA to take over the house, but nothing came of the gesture. Somehow, the place kept going until things took a slight turn for the better in the season of 1939-40.

Even under the curtailed stage activities of that period, the town maintained its prominence as a tryout town. Of a slim schedule of 20 attractions for that season, more than half of them (11) were break-ins of new shows.

August, 1941, brought about a change in operation of the Shubert. At the time, it was the policy to renew the lease on an annual basis and when the Shuberts spent too much time dickering, Maurice Bailey and Morris Nunes headed a group that put in a satisfactory bid and plucked the house right out from under the Shuberts, who had tenanted the property 26 years.

The new operators knew practically nothing about the handling of legitimate show business. But they hired Leonard Sang as manager and the house immediately started its upward climb. Thanks to Sang, and his present successor Ben Segal, that climb has been steady since 1941 and has resulted in many new productions unfurling their banners here first.

Handlesman Quits As Pitt Opera Biz Manager

Pittsburgh.

Sam Handlesman, business manager of the Civic Light Opera Assn. for the last two years, turned in his resignation over the weekend. It's believed that recent Government restrictions against any theatre building, which indefinitely postponed the start of the summer opera company's own $1,000,000 amphitheatre, brought about Handlesman's decision to depart, although present plans call for the continuation of outdoor shows in 1951 at the old site, the Pitt Stadium.

Handlesman is returning to New York where he's contemplating going in with a group trying to promote a circuit of theatres-in-the-round across the country.

Low-Budget Production Marked Legit On Broadway During the Past Year

By **HOBE MORRISON**

Legit had its quota of significant and bizarre developments during 1950. The year saw economics assume more importance than ever, while the ominous international situation presaged even greater difficulties for the future. Notable developments included the mushrooming of musical show tents and hotel arena theatres, and the British invasion of Broadway. It was the year in which the Shuberts and the United Booking Office were sued by the Government as a monopoly.

In 1950 the Pulitzer Prize for the best play went to a musical produced the season before and adapted from a book that had previously won a Pulitzer award, while the citation for music was bestowed on a composer-author-director for an opera presented on Broadway as a "musical drama." It was the year in which the N. Y. Drama Critics' Circle award for the best American play was given to a novelist for her adaptation of her own novel, and the honors for the best foreign play went to an American-born poet.

With economics an increasingly important factor in the commercial theatre, a significant development was the growth of production under special, low budgeted conditions. There were 14 shows produced in New York under such circumstances, compared to seven in 1949 and three in 1948. Two of the plays thus presented proved of sufficient popular draw to be transferred to Broadway for commercial runs, thus apparently demonstrating the practical value of the low-budget origin. They were "Devil's Disciple" and the current "Twentieth Century," both revivals.

Outfits active in this move to combat rising costs were The N. Y. City Theatre Co., Arena Theatre, Festival Theatre, Theatre Venture and ANTA Play Series. Of these, the most promising appear to be the ANTA Play Series, which the American National Theatre & Academy is presenting at its recently-acquired ANTA Playhouse, and the N. Y. City Theatre Co., which has had unprecented success with its own productions under the supervision of Maurice Evans and George Schaefer. Arena Theatre has yet to come up with a hit, but has managed to keep going and has interesting plans for the future.

In a somewhat different category, but also holding promise, is the Brattle Theatre, at Cambridge, Mass. This vital organization, outgrowth of the Harvard Veterans Theatre, has produced a number of excellent classic revivals and provocative new plays, including Edmund Wilson's "Little Blue Light," with Hume Cronyn and Jessica Tandy (Mrs. Cronyn) co-starred, which the Theatre Guild has acquired for Broadway presentation. The group joined with the Guild in producing the recent "Relapse" revival on Broadway, with Cyril Ritchard and Madge Elliott (Mrs. Ritchard) as stars. And because of its exceptionally economical producing facilities it is being sought by other Broadway managements for tryout deals.

The foreign invasion during 1950 was the most extensive in memory. It included not only 13 plays and one musical, but a number of distinguished actors, directors and designers. The notable shows included "The Enchanted," "Cocktail Party," "Daphne Laureola," "Black Chiffon," "Lady's Not for Burning" and "Ring Round the Moon." Some of the name players were Alec Guinness, Edith Evans, Flora Robson, Georges Guetary, John Gielgud, Pamela Brown, Rex Harrison, Claude Dauphin, Lilli Palmer, Valerie Taylor and Ritchard and Miss Elliott. Directors included Peter Glenville, Michael Benthall and John Burrell. A London name who joined U. S. designer ranks was Oliver Messell.

The Department of Justice suit against the Shuberts and the UBO, rumored months in advance, was finally filed in N. Y. Federal court, where it has involved considerable legal skirmishing, including several postponements. It may come to trial during the coming year, but seems unlikely to be resolved without various appeals to higher courts and extended delays.

The ticket situation, a perennial source of controversy, particularly in New York, underwent several developments without appearing any nearer a real solution. Following the furore of the Murtagh investigation, a Mayor's committee was formed and ultimately worked out a ticket code which was incorporated into the N. Y. C. Department of Licenses regulations. But there were obvious loopholes in the new setup and no perceptible improvement resulted. According to trade sources, scalping is just as widespread and flagrant as ever, but city officials are obviously wary of again becoming embroiled in the situation.

Meanwhile, however, a new development has entered the ticket picture in New York. That is the rapid growth of the Show-of-the Month Club and various smaller subscription organizations. Coupled with the huge increase in advance mail order buying, that has complicated the traditional ticket distribution setup and affected the brokers. Since the wholesale spread of any system of putting tickets directly in the hands of the public obviously tends to undercut the distribution of "ice," the situation is loaded with controversial possibilities.

The League of N. Y. Theatres, in which the election of composer-producer Arthur Schwartz as president and a new board of governors has brought about a more progressive and vigorous administration, has been trying to deal with the ticket snarl, with the cooperation of the Committee of Theatrical Producers. Acting through the Ticket Code Authority, in which the League is partnered with Actors Equity and brokers, a move is underway to revise the old setup of "mutual" control of tickets, but this is being fought by Lee Shubert, League vicepresident and dominant figure in theatre operation in New York and on the road.

The year saw a bitter struggle between producers, represented by the League, and Equity over a new basic production contract. After weeks of maneuvering, including a strike call by the union, the issue was settled with the actors winning virtually all their demands. On another front, Equity sought to deal with some of the annoyances of summer stock operation, chiefly involving guest stars, but after passing a new set of rules it reversed itself in the face of protests from the Stock Managers Assn., and the situation remains much as before.

Despite a chorus of optimistic predictions from municipal officials and a few trade figures, little apparent progress has been made toward modernizing the New York City building code relating to theatre construction. The Quinn Bill, which has been generally endorsed as permitting the building of up-to-date theatres, has still not become law, and appears to be no nearer passage than ever. Meanwhile, the Government's freeze order on non-essential building has made the whole situation academic, at least for the present.

Efforts of the Committee of Theatrical Producers to obtain union concession for pre-Broadway tryouts have thus far largely failed. The Dramatists Guild okayed certain provisional and limited cuts, but Equity has refused to follow suit and the stagehands, musicians, managers and pressagents, and others have not been approached.

The year saw a continuation of the trend toward higher boxoffice prices for musicals, but no further attempts to boost the weekend scale for straight plays. The admission for tune shows, for some years standard at $6 (including tax), now varies from $6 to $6.60 and $7.20. But straight plays in recent months have all had a straight $4.80 top, instead of charging that price for Monday-Thursday nights and $6 for Fridays and Saturdays.

A new development during the year was the entry of the networks as financiers of Broadway shows. With NBC putting up $220,000 for the click "Call Me Madam," indications are that other such deals will follow, with several incoming shows already being in line for at least partial network and record company backing.

Anthony Brady Farrell, after a spectacular but unpromising start as a producer, theatre owner and angel, indicated during 1950 that he's becoming a stable force in legit, with profitable investments in numerous shows of other managements, two pending co-producer deals and at least a moderately strong theatre tenant in "Bless You All."

The Grind Try

An attempt to present legit shows on a grind basis in film theatres on west 42d street, N. Y., proved only a passing stunt. But several low-budget touring productions indicated possibilities for road development in that direction, and the Theatre Guild, with the cooperation of the CTP, also took steps to expand the road by adding bonus shows to its regular subscription list.

Washington was reopened as a touring stand during 1950, with the indie Gayety replacing the jimcrow National, but the collapse of a scheduled third season tour by the Margaret Webster troupe ended a project that seemed to offer promising prospects.

Indicated hits on Broadway during the year were "Member of the Wedding," "Cocktail Party," "Happy Time," "Affairs of State," "Black Chiffon," "Season in the Sun," "Lady's Not for Burning," "Country Girl" and "Bell, Book and Candle," all straight plays; "The Consul," "Peep Show," "Call Me Madam" and "Guys and Dolls," musicals, and "Devil's Disciple," revival.

Among the players scoring individual clicks were Shirley Booth, Sidney Blackmer, Ethel Waters, Julie Harris, Louis Calhern, Paul Kelly, Uta Hagen, Jessica Tandy, Celeste Holm, Jean Arthur, Boris Karloff, Charlotte Greenwood, Ethel Merman, Valerie Bettis, Katharine Hepburn, Patricia Neway, Rex Harrison, Lilli Palmer, Cyril Ritchard, John Gielgud, Pamela Brown, Maurice Evans, Dennis King, Edith Evans, Alec Guinness, Valerie Taylor, Flora

(Continued on page 272)

The Year on Broadway

	1948	1949	1950
Number of productions	74	67	72
Number of straight plays	45	43	36
Number of musicals	18	12	16
Number of revivals	8	5	7*
Number of miscellaneous shows	3	7	14†
Number of adaptations	10	8	13‡
Number of importations	7	6	13
Indicated hits at year-end	14	12	14
Total gross for all shows	$28,896,000	$28,211,500	$28,321,200
Total gross (road)	$24,100,000	$21,051,200	$21,755,100
Total weeks' playing time	1,261	1,118	1,191
Total weeks' playing time (road)	1,230	1,000	1,048
Total invested in production	$7,000,000	$4,300,000	$5,800,000

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* Includes "Devil's Disciple," which is also included among "miscellaneous shows," as it was taken over for commercial presentation after being revived at the City Center.

† Miscellaneous shows include City Center productions (but excluding return engagements there of touring companies) and such presentations as the ANTA Play Series, Arena Theatre, Festival Theatre and Theatre Venture (Bleecker Street Playhouse).

‡ Adaptations include dramatizations of novels or short stories (there were seven in 1950) and musical versions of straight plays (six in 1950), but excludes translations of plays from the foreign.

A Plea for Better U. S. Stage And Concert Facilities

By LILY PONS

Some time ago I sang in a town in West Virginia. The auditorium for the concert was a reconverted sports arena. To give the hall an atmosphere of a concert auditorium one end of it was raised by a platform and the walls had been draped by a multitude of velvet hangings. Decorated with potted palms and flowers, the hall had indeed an air of festivity about it. But from past experiences I knew that singing amid velvet hangings was just like singing in a bale of cotton. I voiced my objection to the local concert manager, but the gentleman apparently had great persuasive power, and assuring me that the drapings had been chemically treated, convinced me that I should try my first group of songs embowered in the velvet curtains. After five notes I knew that the "chemical" used on these drapes had existed merely in the manager's imagination and once I came off-stage after the first group I insisted that the hangings be rung up. When I stepped onto the stage again I stood in front of a completely cluttered backstage, jumbled and dominated by a huge sign reading "to the lavoratories."

Lily Pons

This was only one of many similar instances which made it quite clear to me that as far as stage and concert facilities are concerned we are indeed very far behind the times. True enough, there are some wonderful auditoriums with marvelous backstage facilities in the U. S., but they are too few.

When I think, for instance, of the backstage facilities at the Met Opera, or the stage itself, and compare them with those of the average opera house in Europe, my heart begins to ache. Almost every small theatre in Europe has a revolving stage, not to mention those which are blessed with the additional advantages of an elevator stage. The dressing rooms are equipped with bathrooms and ample space in which to dress and rest. All in all, the backstage facilities have an air of festivity about them which do a great deal to persuade the artist into the proper mood for the performance.

I, for one, believe that "getting into the mood" plays an important part at every performance. How can an artist concentrate on singing, for instance, the "Tales from the Vienna Woods" if he is surrounded by things which remind him of the slums of Capetown—if he is afraid of sitting down for fear of dirtying his attire or hesitates to wash his hands because the facilities suggest dirt rather than cleanliness.

Believe me, I am not writing this to criticize the people who are responsible for these conditions, for I realize only too well how helpless they are, and that they, probably more so than any one else, would want to be in charge of a beautiful auditorium, a perfectly equipped stage and commodious dressing rooms.

Reverse Marshall Plan?

But watching many of the war-destroyed theatres in Europe being rebuilt at tremendous costs, I cannot help thinking that many of them are indirectly being reconstructed with American money, through the Marshall Plan. It seems to me that if we are so able to help others we should also find a way to help ourselves.

In speaking of appropriations for theatre and concert hall constructions, I am not discussing Government-subsidized theatre and opera. That is definitely something else again. But since we are spending billions on making America a model country I cannot comprehend why we couldn't spend a few millions on the cultural aspects of it. An opera house, theatre or concert hall should be the prize possession of any city in the world. And should be momuments to the importance of that city. It might surprise many people to know that the names Metropolitan Opera or Carnegie Hall mean more to the average foreigner than the name Empire State Building.

Some time ago there was a movement in progress to have a new Metropolitan Opera House (the venerable building on 39th street is indeed most indequate today, what with storage facilities, stage equipment and dressing room conditions) erected in Central Park. From every viewpoint it seemed the ideal solution—not only from the standpoint of beauty, but also from the more practical viewpoint of space and traffic accessability. But the voices raised in protest to this project were so numerous and strong that nothing ever came of it. Too many maintained that once you erected an Opera House in Central Park you would have to permit other buildings and that the Park then would lose its character. I have never been able to understand these objections, for examples in other world cities have shown me that a big theatre can stand very well by itself in a park. After all—isn't Central Park already the home of the Zoo—and how about The Tavern on the Green? The spirit of pioneering has always been one of the great characteristics of this country. Why kill it over such a relatively small issue? Why be afraid that if permission is granted for building a theatre in Central Park that permission to build a commercial skyscraper must necessarily follow?

I still haven't given up hope that one day such a dream might be accomplished—just as I have not given up hope that such cities as Los Angeles will eventually have a real opera house, comparable to the wonderful opera building in San Francisco. I know that there are many people in this country who have the means to help realize these projects. All it needs is the good-will of some persons in the Administration, a great deal of enthusiasm, organization and people who are willing to give their time and energy to get these projects started.

Inside Stuff—Legit

Charlotte Greenwood, femme lead of "Out of This World," is listed in the Playbill as "starring" in the show and her name is in equal-size type with composer Cole Porter and the title. However, her name appears below the show title, so the billing is not technically star, but featured. Reason for the situation presumably is that Porter's contract specifies that he gets sole listing above the title. Others featured in the show, in type approximately half the size of Porter's and Miss Greenwood's name and the title, include William Eythe, Priscilla Gillette, William Redfield and David Burns, but the latter's name appears below those of Barbara Ashley, Janet Collins, George Jongeyans and Ray Harrison, all in smaller type, however.

Only author billing goes to Dwight Taylor and Reginald Lawrence, who wrote the first version, based on the Amphitryon legend. Authors who reportedly worked on the book later, but get no program credit, include Betty Comden and Adolph Green, co-authors Saint Subber and Lemuel Ayers, and F. Hugh Herbert, the latter having been brought in during the tryout by George Abbott, who assumed the directorial assignment at the same time, also without billing. Agnes de Mille, the original stager, gets program credit in the same size type as co-authors Taylor and Lawrence.

Leon Ward, a veteran stock actor in Pittsburgh since the early days there of the old George Sharp Co. at the Pitt theatre, occasionally turns up these days in a show at the Pittsburgh Playhouse. He's been in three or four in as many seasons, but only takes parts that call for a powder at the end of the second act. Ward is in the current Playhouse comedy, "The Charm Kid," which was done at Olney, Md., two summers ago as "Charm," and once again in a role which expires at the end of stanza two. It's now been revealed why. He can't take a full-length assignment because he has to be out of the theatre and on the job every night at 11 at Gammon's restaurant in East Liberty, where he's the night cashier. So only on his night off, which is Monday, does the actor even get to take a curtain call.

Atlhough "Affairs of State" is a consistent sellout, its boxoffice statements for the next few weeks will show one unsold seat at every performance. Explanation is that ordering tickets for an extra row of seats being added to the front of the orchestra this weekend, 14 locations were specified, instead of the correct number, 13. Because of Revenue Department regulations having to do with admissions taxes, tickets may not be destroyed, so the unused one must be turned in and reported on the b.o. statement for each performance.

Addition of the extra row will increase the capacity of the Music Box, N. Y., by $52 at evening shows and $39 at matinees, boosting the week's potential take to $26,874, excluding standees.

SEASON'S GREETINGS
BILLY REDFIELD
In "OUT OF THIS WORLD" at the
Century Theatre, New York

A TALE OF TWO CITIES

By RALPH KETTERING

Pittsburgh.

This is the tale of two cities, the two cities I seem to know best: of Chicago, my homeland; of Pittsburgh, my adopted home. Since my transplantation I have come to realize so many things that were only suspected ere this, things that frighten me now as I look back through the years. Perhaps there is an explanation.

Ralph Kettering

When first I took to the road ahead of the Mort Singer musicals back in 1908 I came to Pittsburgh. I found the people warm and friendly, not so very different from those of my home town. And as I traipsed about the country I found myself comparing Pittsburgh more and more with San Francisco. It was as colorful, had a love of theatre, fine eating places, and it had hills. The better 49ers had moved to San Francisco's peaks and the better Pittsburghers had done the same. Looking down upon each city from its high places you found the same bright lights, barrooms, night places and tourist traps. But there seemed something more about Pittsburgh. Exactly what it was you could not say. Now, I know.

It was when I settled down to spend the rest of my life in Chicago I could look about me and find things theatrical and of great promise. Mort Singer, Harry Askin, Fred Hamlin, Bert Whitney, Will Block, Le Compte & Flesher and several others were producing one or two musicals a piece each season and touring dozens written by Chicagoans like Will Hough, Frank Adams, Joe Howard, Raymond Hubbell, Frank Baum, Paul Tietjens, Ben Jerome, Harold Atteridge, Raymond Peck, Frank Pixley and Gustave Luders.

Each producer owned or leased his own producing house, had local studios and artists provide scenery, local designers provide costumes and boots, local artisans of all theatrical trades impart their time and knowledge to the productions, and they hired local actors, singers and dancers. There were also a dozen producers of dramas and a hundred who produced melodramas, all too numerous to mention. Chicago built a great auditorium to house its own grand opera and an Orchestra Hall for its great symphony. Louis Eckstein founded Ravinia Park as a monument to his love of good music, and Chicago held promise of being an abiding place for good theatre for all time.

Col. William Selig, George K. Spoor and G. M. Anderson opened motion picture studios, and if you ask Charlie Chaplin, Gloria Swanson and some other film stars of today where they first had their opportunity for careers they must tell you it was in Chicago.

Then, about 1920, something happened. What it was is anyone's guess. As producers died there were no replacements. As authors and composers died or moved away there were no replacements. As theatres gave up their ghosts there were no replacements. Perhaps it was the move to the movies, the coming of the new thingamabob called the radio, or just the death of civic pride. Your guess is as good as mine.

I stood on Madison street as they tore down the old Haymarket last spring, and again as they razed the La Salle, just as I had been standing on the curb watching the impact of the wreckers on my own Illinois, on the Cort, Powers, the Princess. As I looked about me I saw only a passing curiosity.

As the workmen tossed old pictures, programs and dressing room ornaments in the alley of the Ashland Block and the Olympic theatre became a rubble, I saw the door of dressing room "8", on which it became a tradition for stars to inscribe their autographs over the years.

"I wonder who dem guys were?", a workman asked over my shoulder, and I could have cried.

Long since had gone the Chicago Grand Opera Co., and I found my home town glad to import its opera of lesser fashion. For some time the Symphony had been without a permanent director. There was not even an intimation that there would ever be a Chicago Ballet or a place to house it.

No longer were there producers of any kind, or writers, or composers. No longer were there any motion pictures produced except a few for commercial purposes. Even the soap operas of radio had moved away. There was no talk of television production.

Why had this happened to my home town? Why were there no independent legit theatres left? Why had it been necessary to turn all our stage theatres into continuous picture houses or lease them to a New York syndicate? Why had the spoken play been reduced to hearings in only six theatres and one occasional opera house? Why was there no building of any new theatres of any kind for any purpose?

Then I came to Pittsburgh.

Now, don't get me wrong—I love Chicago (with apologies to Sid Skolsky). It has been my home and has been good to me through the years.

But what a difference I found in Pittsburgh and its people. I simply must tell you my tale in as few words as possible. When confronted with the razing of the old Nixon theatre and the probability of the city finding itself without stage plays, what happened? The people were up in arms. The Playgoers of Pittsburgh, non-profit organization, was formed. Mementos were saved from the old Nixon, old and invaluable programs given prominent places in the museums and libraries, paintings of all the great stars of that golden era of the theatre saved to posterity, and a quick gathering of monied men to build a new Nixon. On Labor Day, 1950, less than six months from the time the first sledge hammer and steam shovel attacked the old Nixon, the new one was opened.

All Old Employees Back

In keeping with tradition, all the old employees of the old Nixon found themselves jobs in the new Nixon. Old John Tuck, who had opened carriage doors of Pittsburgh playgoers for years was again opening their limousine doors. The Brannigan boys, John and Bob, were in charge of the stage crew. Charlie Marsh fondled his fiddle as orchestra leader. Leo Carlin was in the boxoffice. Mine was the only new face to be seen.

Not a vacant seat anywhere. The Playgoers of Pittsburgh functioned 100%. There was money to build a theatre and to purchase tickets to support it. There were baskets of flowers, telegrams and speeches. The governor and mayor felt it important to be there. Gabriel Rubin, who headed the local syndicate that furnished the money to save the theatre in Pittsburgh, was smiling, his task well done. The women's clubs, etc., and all organized activities lent their weight and power with a civic pride that was astounding.

Well, that is my tale of two cities. Perhaps some day I shall return to my home town when it has had a change of heart and spirit. I hope it happens before the theatre has one of its sleeping periods once again.

Low-Budget Prod.

Continued from page 271

Robson, Gloria Swanson, Jose Ferrer, Judith Anderson and Fredric March.

Authors who scored during the year included Carson McCullers ("Wedding"), T. S. Eliot, ("Cocktail"), Sam Taylor ("Happy"), Gian-Carlo Menotti ("Consul"), Frank Loesser in collaboration with Jo Swerling-Abe Burrows ("Guys"), William Inge ("Come Back, Little Sheba"), Louis Verneuil (Affairs"), Wolcott Gibbs ("Season"), Christopher Fry ("Lady's") and Clifford Odets ("Country"), Directorial hits included Harold Clurman ("Wedding"), Daniel Mann ("Sheba"), Hume Cronyn ("Hilda Crane"), Odets ("Country"), Menotti "Consul"), and George S. Kaufman ("Guys").

The Professional Theatre Picture

1908: Population of the United States, 91,000,000.
2,303 legitimate theatres in the United States of which
66 legitimate theatres were in New York
300 touring companies and
400 resident stock companies operated around the country.

1949-50: Population of the United States, 150,000,000.
30 legitimate theatres in New York
25 Broadway shows on tour
12 professional resident companies
10 professional "off the beaten track" touring companies.

Chartered by Congress to "extend the living theatre," ANTA's job is nationwide and twofold:

to reclaim audiences for the living theatre.
to create more theatre.

Reclaiming the Audiences

NATIONAL ORGANIZATIONS (such as Association of University Women, Junior League, Rotary clubs, Chambers of Commerce, etc.) with hundreds of thousands of members, are serviced with full length programs on theatre study and activity. Their interest is aroused to the point where they in turn cooperate in LOCAL PROMOTION of touring companies such as "Death of a Salesman."

OUT OF TOWN DRAMA EDITORS, REPORTERS and CRITICS: A Press Room at the ANTA Playhouse, including office and clerical facilities is provided for those who report on theatre to potential audiences around the country.

SPEAKERS BUREAU: Servicing groups who are interested in theatre; over 300 dates filled during past 12 months in every state.

GUEST ARTISTS: appearing with local groups focusses interest and attention on "living theatre," and increases desire for professional theatre.

ANTA ALBUM: Annual gala performance highlights New York season but more importantly creates nationwide enthusiasm for theatre.

ANTA RECORD ALBUM OF STARS: presents great actors in scenes from great plays. Sold to individuals, schools, libraries all over the country.

"SHOWTIME, U.S.A.": Weekly over ABC, ANTA's TV program offers "teaser" scenes from Broadway plays, results in increased boxoffice, as in the case of "Hilda Crane."

ANTA THEATRE BALL: Also in national spotlight, ball will take place Jan. 15, 1951, when theatre workers, community national and social leaders will launch ANTA Fund Campaign.

INTERNATIONAL THEATRE MONTH: (March, 1951) to be sponsored for second year by UNESCO and ANTA. Theatre groups will be urged to focus attention of their audience on the goals of peace and freedom through producing plays geared toward international good will.

Recreating More Theatre

NEW THEATRE COMPANIES: Guidance and assistance given to those organizing new companies, resident or touring.

NEW PLAYWRIGHTS: New scripts and writers of promise are brought to the attention of producers, both in New York and around the country. Over 500 scripts analyzed last year and distributed to nearly 400 theatres in the United States and foreign countries.

THEATRE PERSONNEL: Actors, directors, technicians and designers, business managers, publicity people: Files maintained for filling specific openings at theatres throughout the country, thus contributing to more efficiently operated theatres and developing theatre workers of wider experience.

NEW INVESTORS: Encouraged.

NEW PRODUCERS: The producer being the individual who brings together all the divergent elements and talents that go into the creation of a production, ANTA works to train young theatre people in this field.

NATIONAL THEATRE ASSEMBLY, Jan. 2-4, 1951: Bringing together theatre workers from the entire country to try to embark upon joint action for the living theatre to more adequately serve the American public.

SALES PROMOTION: One specific instance; last March over 400 groups and clubs in metropolitan area contacted with specific information on group sales for 17 Broadway attractions. . . . Package Publicity Service developed under ANTA sponsorship is available in publicizing productions at theatres all over the country.

REOPENING FORMER OUTLETS for touring shows and adding new cities and towns to touring routes.

BUSINESS INFORMATION: Assembling practical information on guarantee bookings, analyzing successful sales promotion patterns. This information available upon request.

TECHNICAL ADVICE: given on construction of new theatres and remodeling old ones, to prevent or correct conditions which reduce efficiency of theatres and make them impractical for certain types of operation, such as booking in road shows, etc.

THE ACADEMY: To be established as post-graduate academy to offer advanced training to promising theatre workers.

SERVICE BUREAU: Services of all kinds available at any time to professional, community and educational theatres upon request.

INTERNATIONAL ACTIVITY INCREASED: Facilitating exchange of companies between United States and other countries.

Acting as United States Center of International Theatre Institute (formed by UNESCO).

All of ANTA's Services and Projects are geared toward winning friends for the theatre. This is public relations on a very high level and is carried on continually and intentively as an integral part of ANTA's purpose.

THE THEATRE'S PLACE IN OUR CULTURAL HERITAGE is recognized by the Charter granted to ANTA. It is ANTA's job to serve the theatre in serving the American people.

---

130 Ballet Stories
Comprise New Tome

To its list of Victor books on opera, concertos, overtures, etc., Simon & Schuster has now added "The Victor Book of Ballets." Edited by Robert Lawrence, former N. Y. Herald Trib music critic and now conductor of the Phoenix (Ariz.) Symphony, book is a handsome, 500-page tome that covers a wide field, and is a must for dancers, students, editors and balletomanes in general.

Book contains stories of about 130 ballets—their history, description of their choreography and music, first performances, their stars, etc. There are also 200 pix of dancers and scenes from ballets, and quotes from music scores. A brief but meaty history of ballet in general precedes the material, with discography of Vitcor recordings on the music at the back. Readable, interesting and important, the book is most timely in the current U. S. ballet upsurge.

Bron.

ANTA's Job

Continued from page 269

in new techniques, conducts research into various problems, and carries on a program of public relations to make and keep friends for everyone in the industry. There is the American Meat Institute, the Fishery Council, the Association of American Railroads, the United States Brewers Foundation, and in the theatre—ANTA.

All of us at ANTA are deeply grateful to the people of the theatre for the wonderful way in which they have given cooperation and support to ANTA. The wholehearted response to such special projects as the yearly ANTA Album, the Record Album of Stars, the ANTA Theatre Ball and so on, is an indication of how they feel about ANTA. And speaking of the Album, and the Ball, these are more than just highlights of the theatrical and social season here in New York. People all across the country read about them and the excitement and glamour of the theatre is sparked again for them.

Also, the months and months of hard work which have gone into preparations for the National Theatre Assembly in New York, Jan. 2-4, on the part of theatre people everywhere, show that ANTA is being recognized as a mechanism through which ideas and plans from everywhere can be channelled into reality. If we at ANTA felt that we had some sort of divine right to lay down blueprints and plans for theatre, never, never would a national assembly have been called, where everyone can present his ideas for the best and fullest use to be made of the charter which Congress has granted to ANTA — thereby honoring our whole profession.

Still another very heartening sign is the fact that drama critics are now coming to see their place in the over-all theatre picture. They are coming to see that they too are an integral part of the theatre, and they are beginning to take the responsibility that goes along with it.

I think all of us in the theatre are beginning to feel the surge of strength and hope that comes with a real renaissance. In too many places now the living theatre is remembered only by a darkened desolate theatre. But not for long. Here in New York one theatre building has been reclaimed, and under the stimulus of ANTA, others will be all over the country. This is just the beginning. We're all very pleased and proud and thankful, and looking forward to a wonderful future. I firmly believe that in the theatre, at any rate, the "good old days" are giving way to the "good new days."

Play Out of Town

Darkness at Noon

Philadelphia, Dec. 26.

Playwrights Co. production of drama in three acts by Sidney Kingsley based on the novel by Arthur Koestler. Stars Claude Rains; features Walter J. Palance, Kim Hunter. Staged by Kingsley. Settings and lighting by Frederick Fox; costumes, Ken Barr; associate producer, May Kirshner. At the Forrest, Philadelphia, Dec. 26, '50; $3.90 top.

Rubashov	Claude Rains
Guard	Robert Keith, Jr.
402	Philip Coolidge
302	Richard Seff
202	Allan Rich
Luba	Kim Hunter
Gletkin	Walter J. Palance
1st Storm Trooper	Adams MacDonald
Richard	Herbert Ratner
Young Girl	Sarah Grable
2nd Storm Trooper	Johnson Hayes
Ivanoff	Alexander Scourby
Bogrov	Norman Roland
Hrutsch	Archibald Benson
Albert	Daniel Polis
Luigi	Will Kuluva
Pablo	Henry Beckman
Andre	Geoffrey Barr
Barkeeper	Tony Ancona
Secretary	Lois Nettleton
President	Maurice Gosfield
Procurateur	Robert Crozier

The stature of Sidney Kingsley as playwright, and reputation of the Playwrights Co. as producers are certain to be enhanced by "Darkness at Noon," while Claude Rains, making his return to the speaking stage after 16 years in Hollywood, will surely win new laurels for his performance in the difficult leading role.

Whether this will all add up to a commercial success is something else again. "Darkness at Noon" will certainly attract and interest students of the drama, and be received with close attention and high respect. However, just how large a percentage of regular theatregoers will accept the grim, unrelieved gloom of the story and background is something only time can tell.

A decade has elapsed since Arthur Koestler's bestseller dealing with the famous "purge" trials instituted by the Soviet Union in the late '30s created widespread attention. At that time, with Hitler's star in the ascendancy in Western Europe, there was much general interest and considerable acceptance of the Soviet cause, principles and ideology. It came as a shock to many people to read in the newspapers (in garbled and abbreviated form) of the trial of many of the former leaders of the Revolution, their conviction and eventual execution.

Koestler's protagonist, Rubashov, was associated by many who had studied the situation with various of the prisoners who came before the bar in those famous (or infamous) trials. His change of heart, during the dreary days of his imprisonment before his "three hearings" came up, was condemned by readers of the book who still adhered to Communist theories, and there was a marked difference of opinion about the book which didn't hurt its sales. Now, in view of the world situation, and our own definite change of heart about the values and merits of the Soviet's totalitarian creed, there is not likely to be any argument or controversy about the play. In other words, audiences, over here, will accept Kingsley's thesis, sympathize totally with Rubashov and feel bitterly on the subject of the "Iron Curtain" methods and brutality of Gletkin and others of Rubashov's persecutors.

In other words, "Darkness at Noon" has now become a historical drama—every bit as much so as the same author's (Kingley's) "The Patriots," even though setting and characters are totally different.

With the controversial aspects now missing, it's evident that the play's chances must largely depend on the acting and the physical production and, on both these counts, Kingsley is most fortunate. To match his fine writing (which ranges from grim realism to occasional flashes of the poetic) and his vivid characterizations, designer Frederick Fox and the Playwrights Co. have combined to give "Darkness at Noon" pictorial features that are outstanding. The three-layer set, with the frequent use of scrims to switch the action and present the "flashbacks" into

(Continued on page 286)

Plays on Broadway

An Enemy of the People

Lars Nordenson presentation of drama in three acts by Henrik Ibsen, adapted by Arthur Miller. Stars Fredric March, Florence Eldridge; features Morris Carnovsky, Art Smith, Martin Brooks, Ralph Dunn. Staged by Robert Lewis. Sets and costumes, Aline Bernstein; lighting, Charles Elson. At Broadhurst, N. Y., Dec. 28, '50; $4.80 top.

Morten Kiil	Art Smith
Billing	Michael Strong
Mrs. Stockmann	Florence Eldridge
Peter Stockmann	Morris Carnovsky
Hovstad	Martin Brooks
Dr. Stockmann	Fredric March
Morten	Ralph Robertson
Ejlif	Richard Trask
Captain Horster	Ralph Dunn
Petra	Anna Minot
Aslaksen	Fred Stewart
The Drunk	Lou Gilbert

Henrik Ibsen's 70-year-old polemic, "An Enemy of the People," has been given a forceful, modern dress in the adaptation which Arthur Miller has made from a literal translation of the Norwegian original, prepared for him by producer Lars Nordenson. Play has great pertinency to modern-day problems and mores, and in Miller's vigorous dialog, punches across its message powerfully. A stirring performance by Fredric March in the leading role gives the play stature, to make it an exciting evening in the theatre.

The Ibsen classic, set in a small Norwegian town of the 1880's, has obvious application anytime, anywhere—especially now. Aware of this, adapter Miller has filled his script with local allusions, present-day colloquialisms and the slant of his political thinking. There are obvious cliches and pat political phrases. But there is also a wealth of trenchant dialog and pithy remark to lend the play meat and bite. It's difficult to say where Ibsen leaves off and Miller begins, but the essential thesis has power and vitality, and combined with Miller's present-day format and some fine performances, the production has sweep and punch.

The play is the story of a small-town doctor, a city official, who finds that the waters from the spring that makes the town a health resort and tourist draw, are polluted. His powerful brother, who in addition to being town mayor is also head of the private syndicate running the health springs, is determined that the doctor doesn't go through with his plan to publicize his findings. The mayor wages a successful campaign to discredit his crusading brother, turning the town against him and his family, and apparently destroying his career. Doctor doesn't give up the fight, with the closing curtain finding him as determined as ever to carry on the battle to be permitted to speak and disseminate the truth.

Play is thus a powerful indictment of the forces of greed in entrenched authority, and a dramatic plea for freedom of speech. Occasionally it is too high-pitched and melodramatic, but its overall effect is genuine and searching. March dominates the stage at all times as the somewhat simple-minded but uncorruptible medico, zealously and eloquently determined to resist corruption and civic sloth, no matter whom it hurts. In particularly strong support is Morris Carnovsky, as the autocratic, greedy mayor.

Other fine performances are turned in by Art Smith, as the doctor's self-centered, shrewd father-in-law; Florence Eldridge (Mrs. March) as the doctor's loyal mate; Martin Brooks, as a devious newspaper editor; Ralph Dunn, as a gallant sea captain who alone sticks by the doctor, and Anna Minot as the doctor's militant daughter. Fred Stewart, as a wavering small businessman; Lou Gilbert, in a brief bit as a drunk; and Michael Strong, as a cynical reporter, are also good.

Robert Lewis has directed the show with skill, for fine pacing and punch, but with occasional excess of strident shoutings. Aline Bernstein's sets and costumes, and Charles Elson's lighting, are highly commendable. The play may be a little one-sided and stacked, but it's far from dated, and in this modern version is up to the minute, meaty, dramatic and strong.

Bron.

Captain Brassbound's Conversion

N. Y. City Theatre Co. (Maurice Evans, artistic supervisor) presentation of comedy in three acts by George Bernard Shaw. Stars Edna Best, John Archer; features Clay Clement, Ian Martin, Noel Leslie, Bruce Gordon. Staged by Morton DaCosta; scenery and lighting, Ben Edwards; costume director, Emeline Roche; executive producer, George Schaefer. At City Center, N. Y., Dec. 27, '50; $3 top.

Rankin	Noel Leslie
Drinkwater	Ian Martin
Hassan	Walt Witcover
First Krooboy	Alfred Ruscio
Second Krooboy	Paul Steiner
Sir Howard Hallam	Clay Clement
Lady Cicely	Edna Best
Muley	Alan Cahn
Marzo	Robert Carricart
Brassbound	John Archer
Redbook	Hugh Green
Johnson	Chris Gampel
First Brassbound Man	Robert Van Hooton
Second Brassbound Man	Jack Horn
Third Brassbound Man	Walt Witcover
Osman	Wendell Whitten
Sidi El Assif	Bruce Gordon
Cadi of Kintafi	Douglas M. [illegible]. Chandler
Bluejacket	Dean Whitmore
Capt. Hamlin Kearney	Loring Smith

With Edna Best giving a captivating performance as co-star, "Captain Brassbound's Conversion" is an engaging opener for the N. Y. City Theatre's second annual holiday season under Maurice Evans' supervision. Although the play is obviously minor Shaw, it has enough of the old master's inimitable humor to provide click entertainment, particularly with Miss Best as Lady Cicely, the role written for Ellen Terry. Because of the large cast required, the show is a questionable prospect for transfer to Broadway under commercial sponsorship, but it's a natural for pop-price presentation at the City Center.

"Brassbound," last played here in 1916 by Grace George, offers an opportunity and a test for a femme star, since the play hinges on her performance and personality. The part of Lady Cicely, a sort of Shavian satire of the author's own Candida, is not only the most diverting character in the comedy, but activates the entire story. Miss Best is enchanting in the role, dominating the performance and providing practically a "must" demonstration of deft comedy playing. In the stooge title part, John Archer is admirably masculine, and provides a skillful foil for Miss Best in the finale scene. Clay Clement gives a sincere and properly pompous portrayal of the British jurist; Loring Smith takes the easy method of broad playing to get laughs as the American naval officer, Ian Martin is a disarmingly corrupt seagoing adventurer, and Noel Leslie is a believable medical missionary.

Morton DaCosta's staging rightly concentrates attention on Miss Best's brilliant playing and the Ben Edwards settings and Emeline Roche costumes add helpful touches.

Hobe.

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Staged by GEORGE ABBOTT
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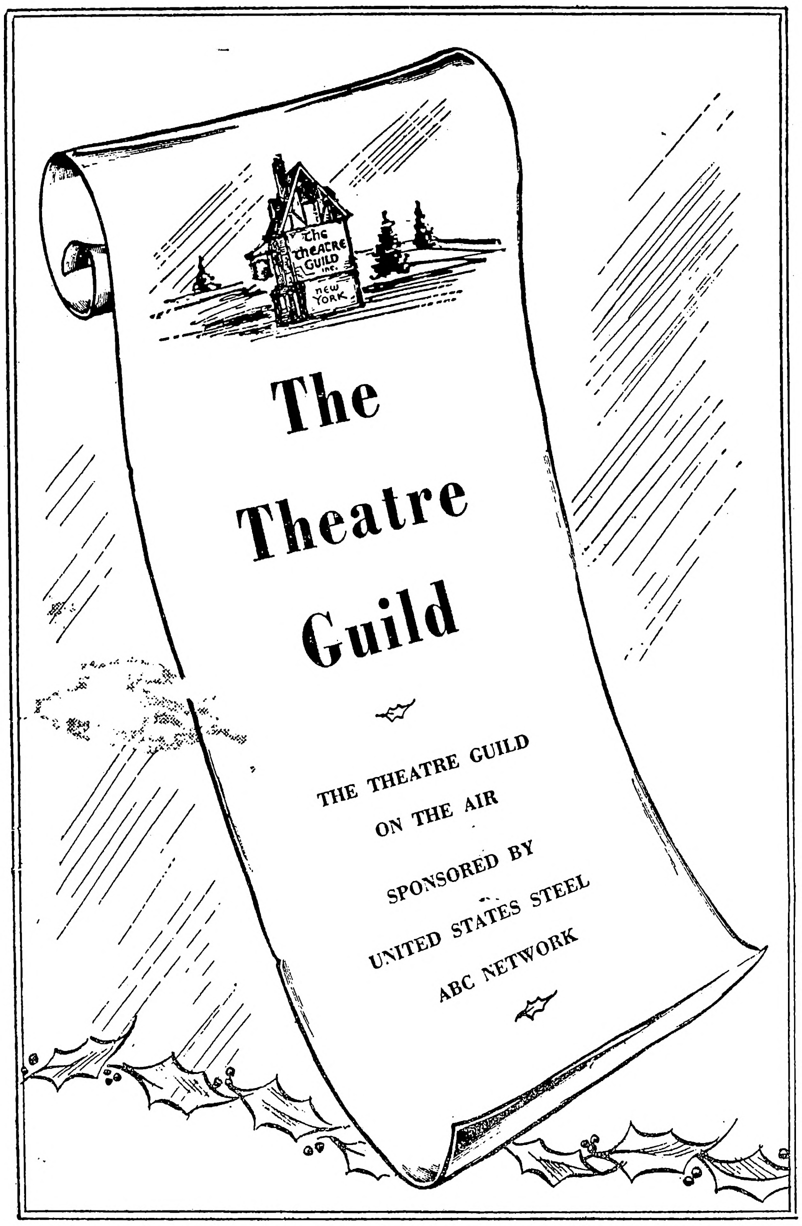

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CHARLOTTE GREENWOOD has come back to New York after twenty-three years in other parts of the country to play a humorously ungod-like Juno. As in the old days, she throws her head back when she plunges into a song. She moves around the stage in a sort of grotesque crouch. And once, in the happiest moment of the show, she swings those long legs in a cartwheel-motion that delighted New Yorkers after the first World War, and delights New Yorkers of today.

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"They have brought the inimitable CHARLOTTE GREENWOOD back to the stage from which she has been too long absent, since 1927. Looking almost as young as she did in 'So Long, Letty' the tall comedienne is quite wonderful. She brought down the house."

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December VOGUE
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Charlotte GREENWOOD

WORLD-TELEGRAM:

WILLIAM HAWKINS

"CHARLOTTE GREENWOOD IS STARRED"

"The makers of the show have wisely let her stick to her own trusty style in song and dance. She got a deafening hand last night, just for heaving into sight. This is her first musical in 23 years, and not an angle or a muscle of her seems changed. In the end, when she flung herself into her famous eccentric dancing, the audience all but tore the place down."

NEW YORK POST:

RICHARD WATTS, JR.

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"CHARLOTTE GREENWOOD, returning to the local musical comedy stage for the first time since 1927, is in her best oldtime form as JUNO."

JOURNAL-AMERICAN: "THE SHOW IS A HIT"

JOHN McCLAIN

"There is a gangling and engaging lady named CHARLOTTE GREENWOOD, whose legs apparently emerge from her shoulder blades and whose arms hang to her ankles. And when MISS GREENWOOD got out and did something called "Nobody's Chasing Me," winding up with the incredible kicks, and of course the balcony buckled and the roof came off the theatre."

WORLD-TELEGRAM:

WARD MOREHOUSE

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"Diamond Lil" did well, with convention trade heavy.

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Convention trade is pulling "Diamond Lil" to new records.

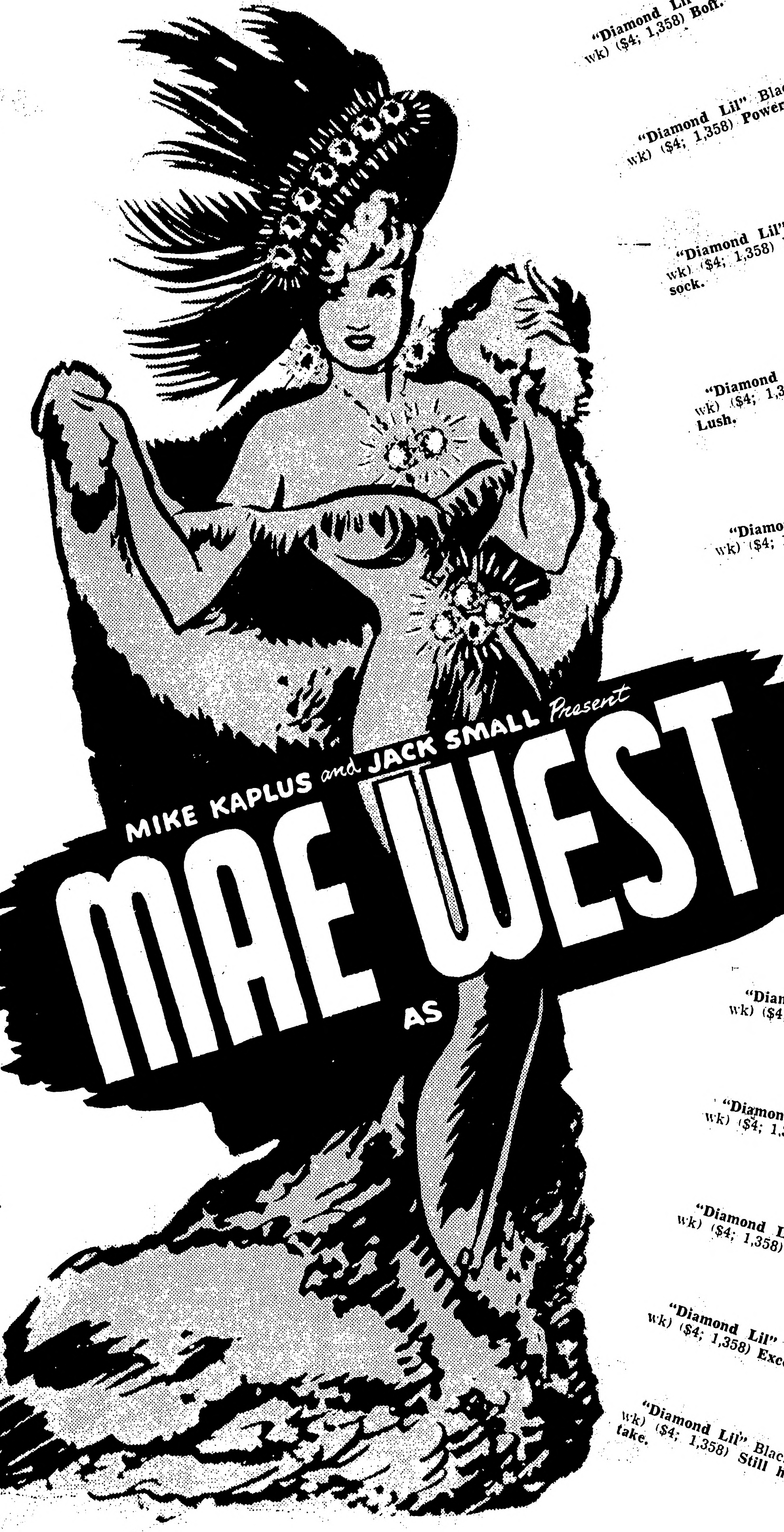
"Diamond Lil" goes zooming along.

VARIETY's Zabe typifies universal acclaim:

DIAMOND LIL
(Blackstone, Chi)

Chicago, Sept. 17.

Although Mae West has not appeared here in the last five years, few stars have received the acclaim that greeted her revival tonight (17) of "Diamond Lil" at the Blackstone. Not only did her entrance in the first act draw an ovation, but at the finale, when she sings a song, first nighters stomped and yelled until she gave two encores!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MAE WEST
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"Diamond Lil" Blackstone (1st wk) ($4; 1,358) **Boff.**

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"Diamond Lil" Blackstone (3rd wk) ($4; 1,358) **Mae West comedy sock.**

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"Diamond Lil" Blackstone (6th wk) ($4; 1,358) **Continues boff.**

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"Diamond Lil" Blackstone (8th wk) ($4; 1,358) **Upped take.**

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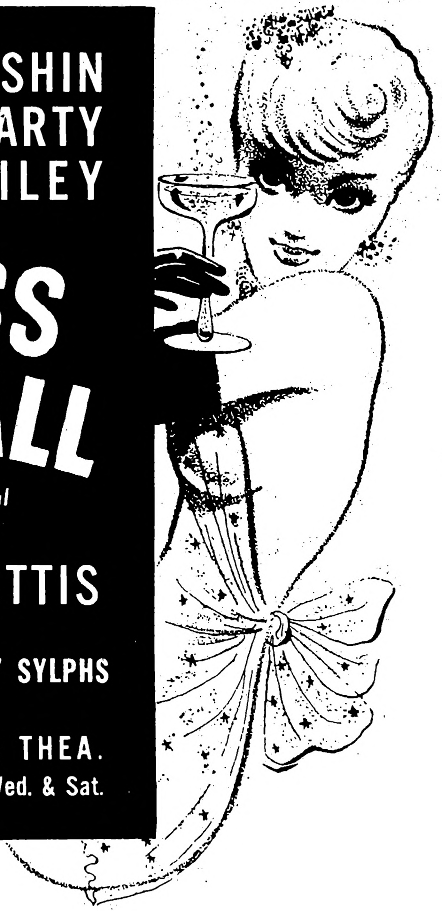
"Diamond Lil" Blackstone (10th wk) ($4; 1,358) **Still hitting good take.**

"DIAMOND LIL"

"The most stunning show in town!"
— BROOKS ATKINSON, Times



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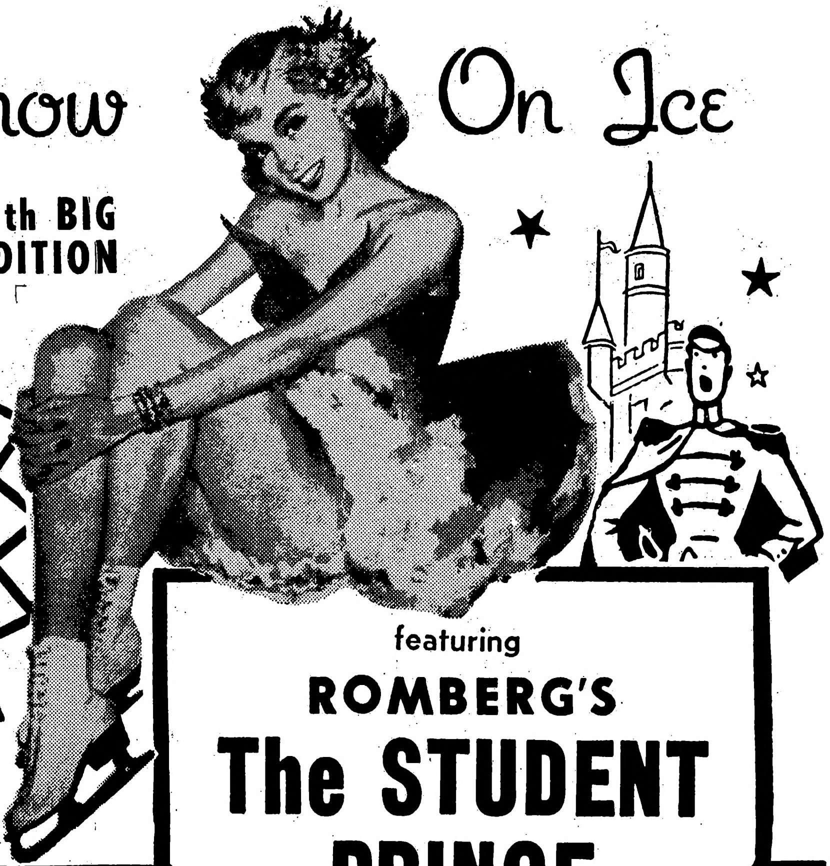

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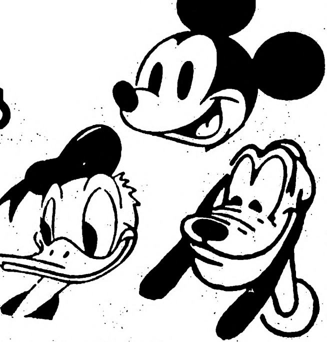

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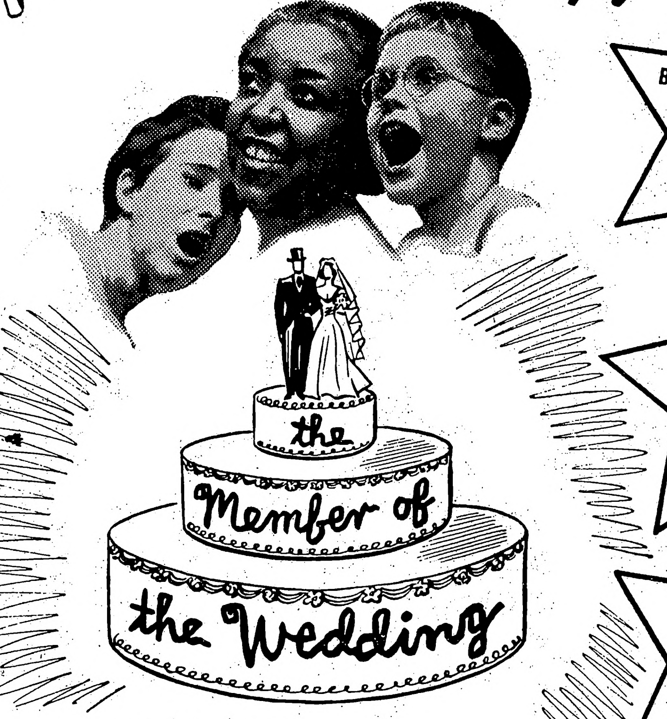

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N.Y. DRAMA CRITICS' CIRCLE AWARD TO
CARSON McCULLERS

BEST PLAY OF THE YEAR
DONALDSON AWARD TO
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BEST DIRECTOR
DONALDSON AWARD TO
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DONALDSON AWARD and VARIETY POLL OF N.Y. DRAMA CRITICS
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BROOKS ATKINSON, Times:

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JOHN MASON BROWN, Sat. Review of Lit.:

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with
JULIE HARRIS
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Directed by HAROLD CLURMAN
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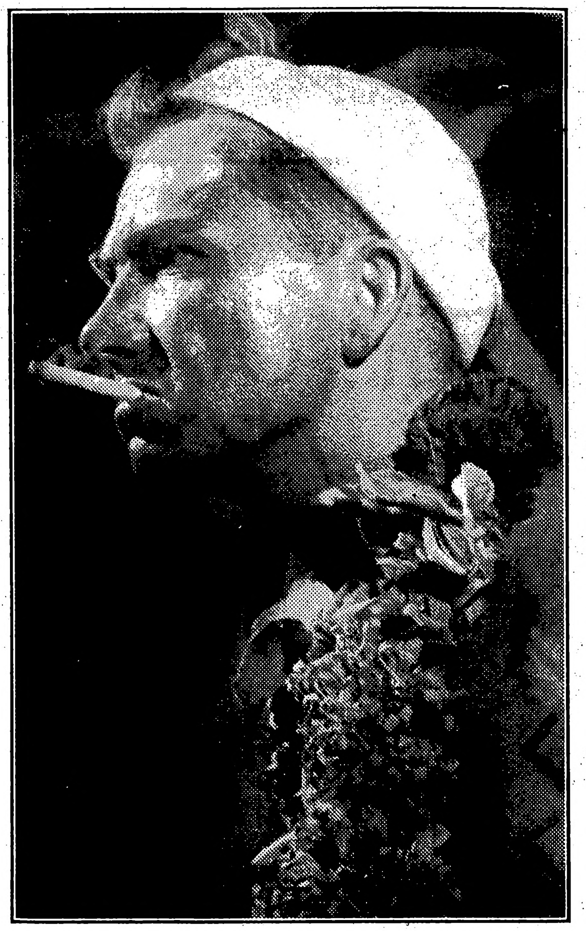

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L. A. Chanting Dirge

Continued from page 268

schedule. Additionally, the heyday of legit in Los Angeles coincided with a period of national depression.

One of the basic reasons for the decline of legit here appears to be the growth of what might be termed the "racket theatre." A number of small legit "houses" have sprung up in various sections of the town, some seating as few as 80 persons, to operate constantly on the "showcase" principal. Productions and talent are amateurish—but are purveyed at a $2.40 or $3.60 scale. A few experiences with this type of theatre and the potential legit fan is immediately soured on any legitimate theatre production in Los Angeles.

The "racket theatres" (authoritatively estimated to be in the neighborhood of 75) gain added stature and strength through the local newspaper habit of reviewing any production for which a specified amount of advertising has been purchased. As a result, one recent "world premiere" was dignified with reviews as lengthy as those given "Death of a Salesman" in the local journals, though the production frankly was on an amateur basis and boasted no professional talent whatsoever. None of the reviews mentioned the fact that the show was not a professional offering.

An association of the honest, professional producers in town—and there are some—has long been suggested as one method of strengthening the real legitimate theatre and driving out racketeers. However, such an effort has been stifled by the cupidity of some of the people involved. One producer recently wanted to know if such an association would make available to its members the mailing lists of other members. Still another expressed the pious hope that such a group might be able to restore the old system under which the local Equity office closed its eyes to the fact that regular professional productions were operating under little theatre contracts. This was on the theory that a theatre housing only 300 people was obviously a "little theatre."

Even the most confirmed legit optimists in town admit that theatre here is at least in a state of "suspended animation"—that it isn't good, but at least it isn't any worse than it was last year, and indications are that it won't be worse next year.

Actually, however, it has been getting worse—imperceptibly, perhaps—from year to year. Not only are there less theatres operating, with fewer productions, but the quality of locally originated productions appears to be sinking. The theatre-going public has been treated to so much mediocrity that performances which would occasion, at best, polite applause in any alert legit town are greeted here with huzzas. Additionally, despite the great talent pool here and the fact that production costs are considerably lower than those in the east, the number of tryout productions diminishes steadily.

Only the Pasadena Community Playhouse, which has built and maintained a steady legit audience over a period of years, clings to any sort of a quota of new productions. Other production organizations around town content themselves with established plays, occasionally venturing to present a "West Coast Premiere." The number of new shows tried out here annually, including the Pasadena efforts, is now less than 10 a year.

As further proof of the deteriorating quality of locally-originated productions, only three shows in the last decade have managed to make an impact on Broadway, "Meet the People," "Song of Norway," and "Lend an Ear." Others—despite the optimistic civic pride of reviewers who tagged them "smash hit"—either died here quickly or made the cross-country Pullman trip to New York to die on Broadway and ride the rods back to the Coast in despair. Last year it was "Blackouts." The year before, "Magdalena." The list stretches back into obscurity.

There is one faint ray of hope. It is based in part on current world conditions, with the indicated entertainment upsurge, and in part on the nucleus of professional producers quartered here.

Legit theatre veterans feel that the patient can be cured here. But, they contend, it means hard work by all concerned. They point out that the town has a primary population of 2,000,000—and that it should be possible to find enough people interested in "round actors" in this citadel of the "one dimensional" thespian to make live theatre pay here.

Oldtimers, who can recall legit's heyday in Los Angeles, maintain that good times can come again only if "racket theatres" are eliminated, production levels raised, quality of touring companies improved, critical appraisal sharpened—and the public's confidence rewon.

Meantime, the oldtimers say those directly concerned with legit in Los Angeles must face up to the $3.60 question—"Do we really want to rebuild this as a legit town, or do we surrender the nation's third largest city to the puerile producers and dilettante dramatists who inhibit (sic) it?"

College Legiters Combine In New Production Unit

Number of college legit groups have combined to form the National Intercollegiate Musical Comedy Assn. Nucleus of the new organization was formed by some 40 delegates of colleges and universities meeting recently at Cornell U.

Purpose of the organization is to exchange production and promotion information, costumes and sets, music and scripts. NIMCA also hopes to do large-scale purchasing on behalf of member organizations to cut production costs. Also being planned is a summer stock unit which will use talent and material from the members exclusively.

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SEASON'S GREETINGS

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Supporting Peggy Lee at the Cocoanut Grove—

"BARBARA PERRY, one of the finest ballet-tap performers in the business."
—Los Angeles "Mirror."

Current Road Shows

(*Jan.* 1-13)

"Angel in the Pawnshop" (tryout)—Harris, Chi. (1-13) (Reviewed in VARIETY, Nov. 8, '50).

"Apple of His Eye" — Gayety, Wash. (1-6); Shubert, Detroit (8-13).

"As You Like It"—Curran, San Francisco (1-13).

"Blossom Time"—Opera House, Boston ~~(1-6)~~; Aud., Worcester, Mass. (7); Shubert, Phila. (8-13).

"Brigadoon" — Lyceum, Minneapolis (1-7); KRNT theatre, Des Moines (8); Aud., St. Joseph, Mo. (9); Forum, Wichita (11-12); Orpheum, Kansas City (13).

"Come Back, Little Sheba" — Aud., St. Paul (1-2); Davidson, Milwaukee (3-6); Erlanger, Buffalo (8-10); Aud., Rochester (12-13).

"Consul" — Shubert, Phila. (1-6) (closing).

"Darkness at Noon" (tryout) — Forrest, Phila. (1-6) (Reviewed in VARIETY this week).

"Death of a Salesman" — Colonial, Boston (1-6); Court Square, Springfield, Mass. (8-10); Bushnell Aud., Hartford (11); Metropolitan, Providence (12-13).

"Diamond Lil"—Blackstone, Chi. (1-6); American, St. Louis (7-13).

D'Oyly Carte—Cass, Detroit (1-6); Blackstone, Chi. (8-13).

"Four Twelves Are 48" (tryout) —Locust Street, Phila. (1-13).

"I Know My Love" — Selwyn, Chi. (1-13).

"Innocents" — Plymouth, Boston (1-13).

"Kiss Me, Kate" — State Fair Aud., Dallas (1); Tabor Grand, Denver (3-9); Chief, Pueblo (10); Capitol, Salt Lake City (12-13).

Maurice Schwartz — Walnut, Phila. (1-6).

"Mister Roberts" (John Forsythe)—Erie, Schenectady (10-13).

"Mister Robert" (Tod Andrews) —Shubert, Detroit (1-6); Hartman, Columbus (8-13).

"Oklahoma" — Convention Hall, Hutchinson, Kan. (1-2); Music Hall, Kansas City (3-6); Stuart, Lincoln, Neb. (8-9); Aud., St. Paul (11-13).

"Rose Tattoo" (tryout) — Erlanger, Chi. (1-13).

"South Pacific" — Shubert, Chi. (1-13).

"Streetcar Named Desire" — Hanna, Cleve. (1-6); Cox, Cincinnati (8-13).

"Where's Charley?" — Shubert, Boston (1-13).

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Play Out of Town

Continued from page 273

Rubashov's career, is a masterpiece of modern stagecraft, and the lighting effects are amazing. Through their magic, one watches the condemned man walk from his cell to a part of the stage and become, immediately, an actor in a scene out of his past, and, unusual as it may seem, there is nothing incongruous in his actions.

Although the mechanical features are all-important, they would be futile if it were not for Rains' magnificent performance—one of the most impressive seen here in many seasons. By superb underplaying, sparked and highlighted by occasional outbursts of emotionalism, Rains creates a terrific, ever-mounting effect.

And, although it's really his show as far as acting, he has a fine cast in support, with Alexander Scourby, as an old friend of Rubashov back in the Bolshevik days, Walter J. Palance as the sadistic, evil Gletkin, and Kim Hunter who is particularly vibrant and appealing as Rubashov's faithful mistress who goes to her death rather than betray him, outstanding.

"Darkness at Noon" is sweeping, relentless drama which may be too strong meat for many, but will undoubtedly be enthusiastically cheered (as it was here at the opening) by others. *Waters.*

The 1951 Starlight Operettas of the Texas State Fair in Dallas will be presented indoors this season for the first time, in the air-conditioned Fair Park Auditorium. Previously the operettas were presented in the outdoor Fair Park Casino.

Fred F. Finklehoffe
on
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Give dates of your Fair, seating capacity, last year's attendance and state whether indoors or outdoors.

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In the last thirty-five years the label "S. Hurok presents," has been a guarantee of the highest standards in music, theatre and ballet. In the season 1951-52 he brings to the American scene such stellar attractions as the Sadler's Wells Theatre Ballet and Uday Shankar and his Hindu Ballet who are returning for a coast-to-coast tour with an enlarged company after a season's absence. The artists listed on this page follow the great Hurok tradition of Pavlova, Chaliapin, Isadora Duncan, Schumann-Heink, Russian Ballet, German and Russian Grand Opera, Tetrazzini and half-a-hundred more whose names are now immortal. S Hurok established a principle: Provide the best, and audiences will demand more No season is complete in any city today without the appearance of one or more of S. Hurok's celebrated attractions. Local managers everywhere know through rich experience that they can choose with confidence from the list of America's foremost impresario, and that these artists are indispensable for the success of their series. Watch your newspapers for their performance dates in your city

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RICHARD DYER-BENNET
JEANNE & JOANNE NETTLETON

ARTUR RUBINSTEIN
GREGOR PIATIGORSKY
ISAAC STERN
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Phobia of the Portable

By WILLIAM ORNSTEIN

This is a story of what happens to Me, a guy who wants to keep the literary light burning. He wants to keep his byline in print. This way.

The month has almost dribbled into nothingness, and I haven't poured yet. Soon I'm going to get up nerve to heist the portable out of the closet. I'm going to slither a thin clean white sheet of paper into the machine for my prelude. I'll joggle the keys, nice and shiny, and talk to them, try to coax them to understand.

"Nertz, you're a pain in the left ear. Why do you have to stare Me in the face with those myriad eyes? First it's one line, the centre letters. Then the top, and soon the wrist lowers to the long black slab. Cripes. What does that slab remind you of? A mortuary. And those myriad eyes once were human beings but now stare blankly at you. You hear a silent chorus singing, "This is what'll become of you. Sooner than you think."

How long can this go on? The month has almost caught up with the landlord, the guy who wants his come-hell, highwater, etc. What is there left to do? Get a job? Perish the thought! Take a breath of free air in Poe Park.

That's an idea. Poe and the cottage where he etched "The Raven" are two shakes of my derriere. Maybe it'll supply some inspiration.

I go to the park and stretch on a long, dark green bench. Let's see now. There's the birds and the bees. Trite. Then there's the story Ernestine was telling me. You know, about the old lady who went to radio shows because she imagined every principal was related to her. Could make a yarn if the weaving were handled right. But that takes a lot of time and patience; I haven't got either.

Time Is Fleeting

Can't I ever get going? Time is fleeting; and I'm getting nowhere. Okay, I will desert Poe Park. We'll go for a walk. Ambulate. Fancy is the word for walk. So what?

Trudge, trudge, trudge. All the while I'm trying to activate creative cells, pierce the cobwebs, spark the germ that will give life to a drab, desultory decadence.

Quite alliterative, those last three words, but not conducive to any burning embers of desire. Suppose I think up a phrase, something like, "He would gather all the emotions spent over the years and pack them into a uniform." Sounds like it has possibilities. But no. No sooner do I think it has a chance, when I say to Me: "Who am I going to put into uniform?" See what I mean?

Maybe I ought to go home again and try making up to Mr. Portable again. To blazes with walking. That's good for a constitutional, or Easter Sunday.

In a few minutes I'm back with my decorative friends, the only things I own body and soul (excluding what drapes the flaccid flesh), and these friends are non-demanding, receptive at all hours. If only Mr. Portable could fall in line! I shudder to think of those blind, open eyes staring at me. Maybe they're not dead men after all. Could they be would-be authors gone sightless after bending over the tiers of letters linked by a common denominator yelling: *WRITE! WRITE SOMETHING EVEN IF IT HURTS!*

I'm more frightened now than I was an hour ago. I have yanked out the machine again and those vacuous eyes with funny designs wobbling in the center are now ganging up on me. They're dancing all kinds of gyrations and coming closer, closer, and before I know it they'll be at me.

Boom! There they go. All at once. They've thrown up a black screen before my optics, and all has gone blank. A blank should be white, but this is something special—a black wall made out of alphabet soup. A nice thick wall of alphabet soup. Ugh!

What else can I do but sit here and let the soup wall dissolve into a cloudy, milky curtain, the likes of which will fizz into thin air? I will be free of blackness and whiteness, and then my cells will be on the alert for the pushbutton. But there is no pushbutton. Everything is hell on earth. You've seen it, you've been through it with me. What shall I do?

"You wanna be a writer?" I asks Me.

"You know anything better?" Me asks I.

"No, but you might read, for consolation, Tess Schlesinger's 'A Day in the Life of A Writer'."

"Is that solace for a disturbed mind or life preserving for a sinking soul?"

"Tell you what. You don't want a bouquet of ulcers, do you? You don't want a neat dumpling of sclerosis waiting for you and the check to come in for something sent out? You don't want to lose what little sanity you got left?"

"No, to all of them!"

"Okay. Tell you what. You just take your machine down to the hock shop and cache whatever is offered. There's the place where those moribund keys will find playmates. You know what I mean. There are so many items never called for, they die on the shelf. It's the nearest thing to a mortuary I know of. Your portable will be happy there."

"Think so?"

Remember 'Lost Weekend'

"Sure. And you know what? Remember 'The Lost Weekend'? Well, you can thank your lucky gizzard you were no booze hound like Ray Milland. He hocked his machine to buy a bottle. You, at least, are returning it to the dead, so you can remain man among men."

"But I wanted to be a writer, to create, to crochet an esoteric yarn that would find its home in Atlantic Monthly, Harper's, or Tomorrow. I wanted to etch, to fashion word pictures that would lead off such anthologies as O, Henry's Prize Stories and American Best Short Stories. I wanted to . . . I wanted to make money, to pay the landlord his due.

"Aiming for the Literate Three aint going to get me much. They aim to please the erudite. Now for the slicks. Geez, they want plot and plenty of it. Plot did I say? Ouch! Martha Foley, my mentor, will kill me if I ever mention the word in her presence. It's synonomous with poison to her. So that's that, if I want to live in the halo. . . ."

Suddenly, a bolt has struck; a pall of darkness sweeps over me. There is a tumult. The noise dims and a man in blue crowds me. "Officer, I didn't mean any harm," I am pleading. "I just conked Me to put the temporary misery out of his mind."

"What do you do for a living?" the man in blue pierces the skein.

"Write."

"Hmmm."

Me doesn't know how lucky he is out of his misery. I? I gotta think about tomorrow, and a couple new tricks to lick that Phobia for the Portable.

THE ONE FOR ALL

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★ CHOREOGRAPHER
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★ COMPOSER

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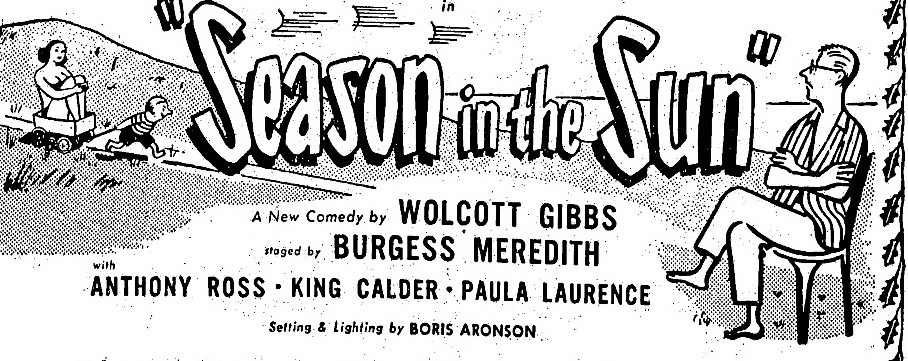

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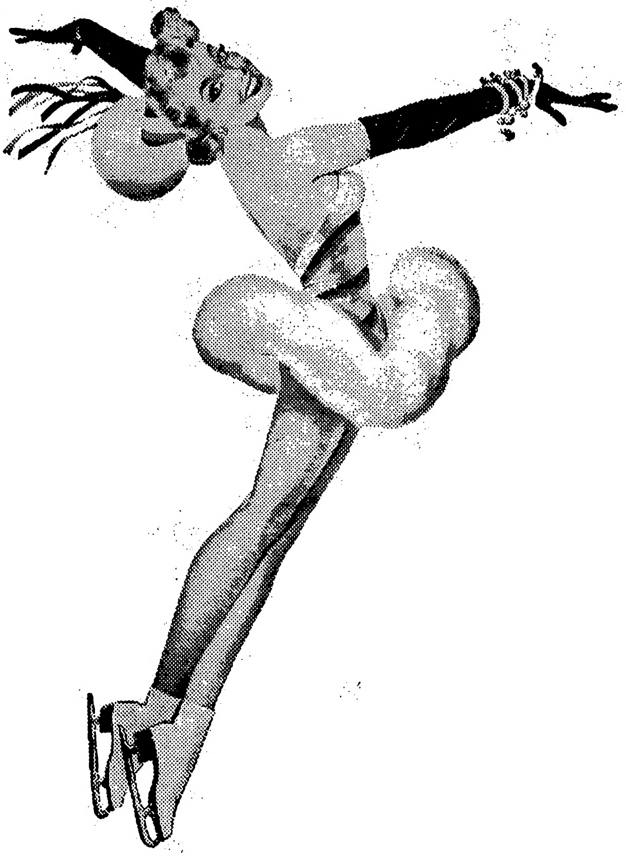

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Nov. 14-Nov. 23	Cincinnati 2250 Seymour Avenue
Nov. 25-Dec. 3	The Arena, New Haven Grove Street at Orange
Dec. 5-Dec. 19	Sports Arena Hershey, Pennsylvania
Dec. 20-Dec. 24	Christmas Vacation
Dec. 25-Jan. 16	The Arena, Philadelphia 45th and Market Streets
Jan. 18-Jan. 28	The Arena, Cleveland 3700 Euclid Avenue
Jan. 29-Feb. 2	Maple Leaf Gardens, Toronto 60 Carlton
Feb. 4-Feb. 11	The Forum, Montreal 2313 St. Catharine St. W.
Feb. 13-Feb. 25	Boston Garden, Boston North Station
Feb. 26-Mar. 4	R. I. Aud., Providence 1111 North Main Street
Mar. 6-Mar. 11	Memorial Aud., Buffalo c/o Buffalo Hockey Club
Mar. 12-Mar. 19	The Gardens, Pittsburgh 110 North Craig Street
Mar. 20-Mar. 26	Washington, D. C. 1146 Third Street N. E.
Mar. 28-Apr. 3	Milwaukee 410 W. Kilbourn Avenue
Apr. 5-Apr. 22	The Arena, Minneapolis 2900 Dupont Avenue, So.
Apr. 23-May 22	Vacation
May 23-June 3	Civic Ice Arena, Seattle 4th N. and Mercer Street
June 4-June 17	Portland Ice Arena, Portland N. W. 20th and Marshall
Opens June 20	Winterland, San Francisco Post and Steiner Streets

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MICHAEL TODD PRODUCTIONS

OBITUARIES

GERTRUDE ELLIOTT

Lady Forbes-Robertson, 76, widow of the actor, Sir Johnston Forbes-Robertson, died at her home in Kent, England, Dec. 24. She had a long career as an actress prior to her marriage as Gertrude Elliott, achieving success both in the U. S. and England.

Two of Miss Elliott's most noted roles were Cleopatra in George Bernard Shaw's "Caesar and Cleopatra," and Maisie in "The Light That Failed." She also acted Ophelia when her husband played in "Hamlet."

Her initial appearance was in "A Woman of No Importance" in 1894. Her first N. Y. role was in "London Assurance" in the same year. She began her London career in 1899 in "The Cowbody and the Lady." Her marriage to Sir Johnston Forbes-Robertson took place in 1900 three months after they had started on tour with "Hamlet." The couple made their first American tour in 1903.

The second U. S. tour of the couple started in 1906. The world preem of "Caesar and Cleopatra" was given in N. Y. at the New Amsterdam theatre with the actress and her husband starred. The two played it in repertoire on their farewell tour.

She also played in "Passing of the Third Floor Back" before it came to the U. S. She was the sister of the late Maxine Elliott, the actress.

Survived by three daughters, one being Mrs. Diana Sheehan, wife of Vincent Sheehan, the writer.

JACK WALTON

Jack Walton, 45, musician and bandleader, died in Philadelphia Dec. 23 from a heart condition.

Walton was a violinist and had his own orchestra for years and also fronted for a number of other leaders. Since 1949, he had been associated with the Joe Hiller booking agency, Pittsburgh, handling the music department.

YVONNE EVELYN HUGHES

Mrs. John McDonald, 50, known on the stage as Yvonne Evelyn Hughes, was found strangled to death in a N. Y. hotel room, Dec. 26.

A former "Ziegfeld Follies" girl, she once was the wife of Gordon Godowsky, son of Leopold Godowsky, pianist and composer.

FAY H. WHITE

Fay H. White, 77, recently retired tax attorney for Loew's, Inc., died in Hackensack, N. J., Dec. 25. A partner in former law firm of Gardiner & White in New York ney for RKO Theatres in N. Y. he left to become a specialist in tax and real estate law. He was real estate manager and tax attorney for RKO Theatres in N. Y., before joining Loew's. White made his home in Rutherford, N. J.

Survived by wife and a daughter.

TOBY GRUEN

Toby Gruen, National Screen Service vice-president, died at his home in New York Dec. 27.

He was one of the founders of NSS.

Several years ago, ill health necessitated his semi-retirement. He remained active, however, in the formation of National Screen's administration policies, and functioned as veepee and member of the Board of Directors until his death.

Survived by wife, and son and daughter.

LESLIE H. BRADSHAW

Leslie Havergal Bradshaw, former Broadway producer, died suddenly Dec. 28, while attending a private dinner party. As president of Bradshaw Productions, Inc., he produced "Chivalry" in 1925, "Interference" in 1927, and "The Patriarch" in 1929. Prior to that he had been a newspaperman.

Survived by wife.

BEN BLACK

Ben Black, 60, bandleader and composer, died in San Francisco Dec. 26. He had composed more than 25 popsongs, probably the best known being "Moonlight and Roses." He had also headed his own recording orchestra for a number of years.

In addition to his songwriting, for a time he had been musical director for the Paramount theatre, N. Y., and several Coast theatres and also had been connected with Fanchon & Marco in production of their vaude units. During the last World War, he was a producer with USO-Camp Shows.

Survived by three brothers.

Father of Arnold Auerbach, sketch-writer of "Bless You All" (Hellinger, N. Y.), died in New York Dec. 22.

JOHN H. NORTH

John H. North, 54, died of a heart attack Dec. 27 at his home in Evanston, Ill. With Aubrey, Moore & Wallace, Inc., Chicago advertising agency, since 1924, he had been since 1949 veepee in charge of media with supervision of agency's radio and television programs.

Prior to that he had been with the Lee O. Duncan Advertising Agency of Chicago.

Survived by wife and two sons.

Mrs. Freda Beck, 52, wife of Morton Beck, steward of the New York Variety Club tent, died in New York Dec. 23. Survived by husband, son and daughter-in-law.

MARRIAGE

Renee H. Schine to Lester Crown, New York, Dec. 28. Bride is a daughter of J. Myer Schine, head of the Schine Circuit; he's a son of Col. Henry Crown, Chicago industrialist and board member of Columbia Pictures.

BIRTHS

Mr. and Mrs. Lawrence Carra, son, Pittsburgh, Dec. 24. Father's a professor at Carnegie Tech Drama School.

Mr. and Mrs. John Macioce, son, Pittsburgh, Dec. 26. Father manages WB's Kenyon Theatre.

Mr. and Mrs. John Gibbs, son, Pittsburgh, Dec. 27. Father's announcer at KQV.

Mr. and Mrs. Dick Powell, son, Hollywood, Dec. 24. Mother is June Allyson, of the films. Father is an actor.

Mr. and Mrs. Fred Briskin, daughter, Hollywood, Dec. 25. Father is an assistant director at Columbia.

Mr. and Mrs. Irving B. Kahn, daughter, New York, Dec. 27. Father is 20th-Fox television manager; mother is former homeoffice TV department staffer.

In Memoriam 1950

WILLIAM E. BURLOCK
MAX EDELHEIT
HERBERT FARRAR
HAROLD B. HARRIS
MEL HAMMETT
LEE KUGEL
LON RAMSDELL
HARRY REILLY
GEORGE SUTTON
LODEWICK VROOM
MARK WILSON

ASSOCIATION OF THEATRICAL PRESS AGENTS AND MANAGERS

'Charley' $40,000, 'Second' 10G, Hub

Boston.

"Where's Charley?" was the big noise last week, with nifty advance sales reported, too. "Death of Salesman," in fourth week at Colonial, slipped. "The Innocents" bowed into the Plymouth Monday (1).

Estimates for Last week

"Blossom Time" (Opera House) (1st wk) (3,000; $2.40). Okay $24,000 for this warhorse.

"Death of a Salesman" (Colonial) (4th wk) (1,500; $3.60). Built slightly over last week, but not too strong at $16,000.

"Second Threshold" (Plymouth) (2d wk) (1,200; $3.60). Final week wound with about $10,000.

"Where's Charley?" (Shubert) (1st wk) (1,750; $4.80). Practically a sellout, with solid $40,000.

Total Legit Grosses

The following are the comparative figures based on VARIETY'S *boxoffice estimates for last week (the 31st week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	27	26
Total weeks played so far by all shows	620	585
Total gross for all current shows last week	$786,400	$810,500
Total season's gross so far by all shows	$14,616,200	$14,909,500
Number of new productions so far	42	25

B'way B.O. Hit Annual Peak Last Wk.; 'World' SRO $49,700, 'Guys' $43,700, 'Lear' 25½G, '20th Cent.' 19G in 9

Business on Broadway hit its annual peak last week. As always, holiday playgoers pushed attendance to the maximum as vacationing crowds sought amusement. "South Pacific" played its extra-price New Year's Eve performance Saturday night (30), but all other shows scheduled it Sunday night (31) in which case the receipts apply to this week's grosses.

That tended to limit the total for the Christmas-New Year week and, at least theoretically, will offset the sharp reaction for the current post-New Year stanza.

The total gross for all 27 shows last week was $786,400, or 85.2% of capacity. The previous week's total for 22 shows was $495,000, or 70%.

Following the current week's traditional slump, business is due to recover next week and is expected to maintain a healthy pace through Washington's Birthday, when the spring tapering off will probably start.

"Hilda Crane" closed last Sunday night; "Mister Roberts" and probably "Pardon Our French" bow out next Saturday (6) and "Black Chiffon" folds Jan. 13.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (15th wk) (C-$4.80; 1,012; $26,484). Topped $26,800 (previous week, $26,300).

"Bell, Book and Candle," Barrymore (7th wk) (C-$4.80; 1,066; $28,000). About $28,500 (previous week, $27,700).

"Black Chiffon," 48th Street (11th wk) (D-$4.80; 925; $22,165). Around $14,000 (previous week, $11,000); closing Jan. 13.

"Bless You All," Hellinger (3d wk) (R-$7.20; 1,543; $55,000). Around $50,000 (previous week, $48,700).

"Call Me Madam," Imperial (12th wk) (M-$7.20; 1,400; $51,847). More than $52,500 (previous week, $52,500).

"Cocktail Party," Miller (50th wk) (C-$4.80; 940; $21,600). Nearly $14,500 (previous week, $6,500).

"Country Girl," Lyceum (8th wk) (D-$4.80; 995; $22,845). About $21,700 (previous week, $20,600).

"Enemy of the People," Broadhurst (1st wk) (D-$4.80; 1,160; $32,000). Opened Thursday night (28) to four favorable notices (Atkinson, Times; Chapman, News; Watts, Post), three pans (Barnes, Herald Tribune; Coleman, Mirror; McClain, Journal-American) and one no-opinion (Hawkins, World-Telegram & Sun); first seven performances grossed about $20,000, including $7,000 for three previews.

"Gentlemen Prefer Blondes," Ziegfeld (56th wk) (M-$6; 1,628; $48,244). Almost $27,000 (previous week, $33,700).

"Guys and Dolls," 46th Street (6th wk) (M-$6.60; 1,319; $43,900). Got the limit again, but party commissions held the gross at $43,700 (previous week, $42,200).

"Happy Time," Plymouth (49th wk) (C-$4.80; 1,063; $29,019). About $28,000 (previous week, $18,500).

"Hilda Crane," Coronet (9th wk) (D-$4.80; 1,027; $26,800). About $16,000 for nine performances, including New Year's Eve (previous week, $10,500); closed Sunday night 31) after 70 performances, at a loss of around $60,000.

"King Lear," National (1st wk) (D-$4.80; 1,172; $29,534. About $25,500, plus three perviews the previous week for $5,200.

"Kiss Me, Kate," Shubert (103d wk) (M-$6; 1,361; $40,857). Almost $38,900 (previous week, $22,800).

"Lady's Not for Burning," Royale (8th wk) (C-$4.80; 1,035; $27,100). About $26,000 (previous week, $24,700).

"Member of the Wedding," Empire (51st wk) (D-$4.80; 1,082; $24,196). About $19,000 (previous week, $9,400).

"Mister Roberts," Alvin (145th wk) (CD-$4.80; 1,360; $34,276). About $20,000 (previous week, $10,500); closes Saturday night (6).

"Out of This World," Century (2d wk) (M-$6; 1,645; $49,000). First full week got all the house will hold $49,700 (previous week, first five performances grossed $33,500, including $6,400 for one preview).

"Pardon Our French," Broadway (13th wk) (R-$6; 1,900; $55,800). Under $28,000 (previous week laid off); probably folds Saturday (6).

"Peep Show," Winter Garden (26th wk) (R-$7.20; 1,519; $55,677). About $35,000 (previous week), $20,000).

"Peter Pan," St. James (36th wk) (M-$4.80; 1,571; $34,500). Over $32,500 (previous week, $21,600).

"Ring Round the Moon," Beck (6th wk) (C-$4.80; 1,214; $28,000). About $20,000 (previous week, $18,200).

"Season in the Sun," Cort (14th wk) (C-$4.80; 1,056; $25,000). About $24,600 (previous week, $21,500).

"South Pacific," Majestic (89th wk) (M-$6; 1,659; $53,600). Over $54,200 (previous week laid off).

"Twentieth Century," ANTA Playhouse (1st wk) (C-$3; 924; $22,730). Nine-performance first week, $19,000.

Stock

"Arms and the Man," Arena (11th wk) (C-$3; 500; $10,600). About $6,800 (previous week, $4,300).

"Captain Brassbound's Conversion," City Center (1st wk) (C-$3; 3,025; $32,000). Opened Wednesday night (27) to unanimously enthusiastic notices; first seven performances grossed $25,000, including $2,500 for a preview.

Opening

"Second Threshold," Morosca (D-$4.80; 914; $24,300). Play by the late Philip Barry, revised by Robert E. Sherwood, starring Clive Brook, presented by Alfred de Liagre, Jr.; production was financed at $50,000, plus $10,000 overcall, cost about $30,000 (excluding approxmiately $10,000 tryout loss and $10,000 bonds) and will break even at around $12,000; opened last night (Tues.).

Future Schedule

"House of Bernarda Alba," ANTA Playhouse, Jan. 7 (rehearsing).

"Royal Family," City Center, Jan. 10 (rehearsing).

"Darkness at Noon," Alvin, week of Jan. 13 (trying out).

"Four Twelves Are 48," unspecified theatre, week of Jan. 15 (trying out).

"Angel in the Pawnshop," Booth, Jan. 18 (trying out).

"Richard II," City Center, Jan. 24.

"Green Bay Tree," Golden, Feb. 1.

"Billy Budd," Biltmore, Feb. 5 (rehearsing).

"Mary Rose," ANTA Playhouse, Feb. 25.

"Romeo and Juliet," unspecified theatre, week of March 5 (rehearsing).

Theatre '51 is presenting "The Willow Tree," a murder melodrama by A. D. Shiffrin, for a three-week run in Dallas. Engagement started Monday (8).

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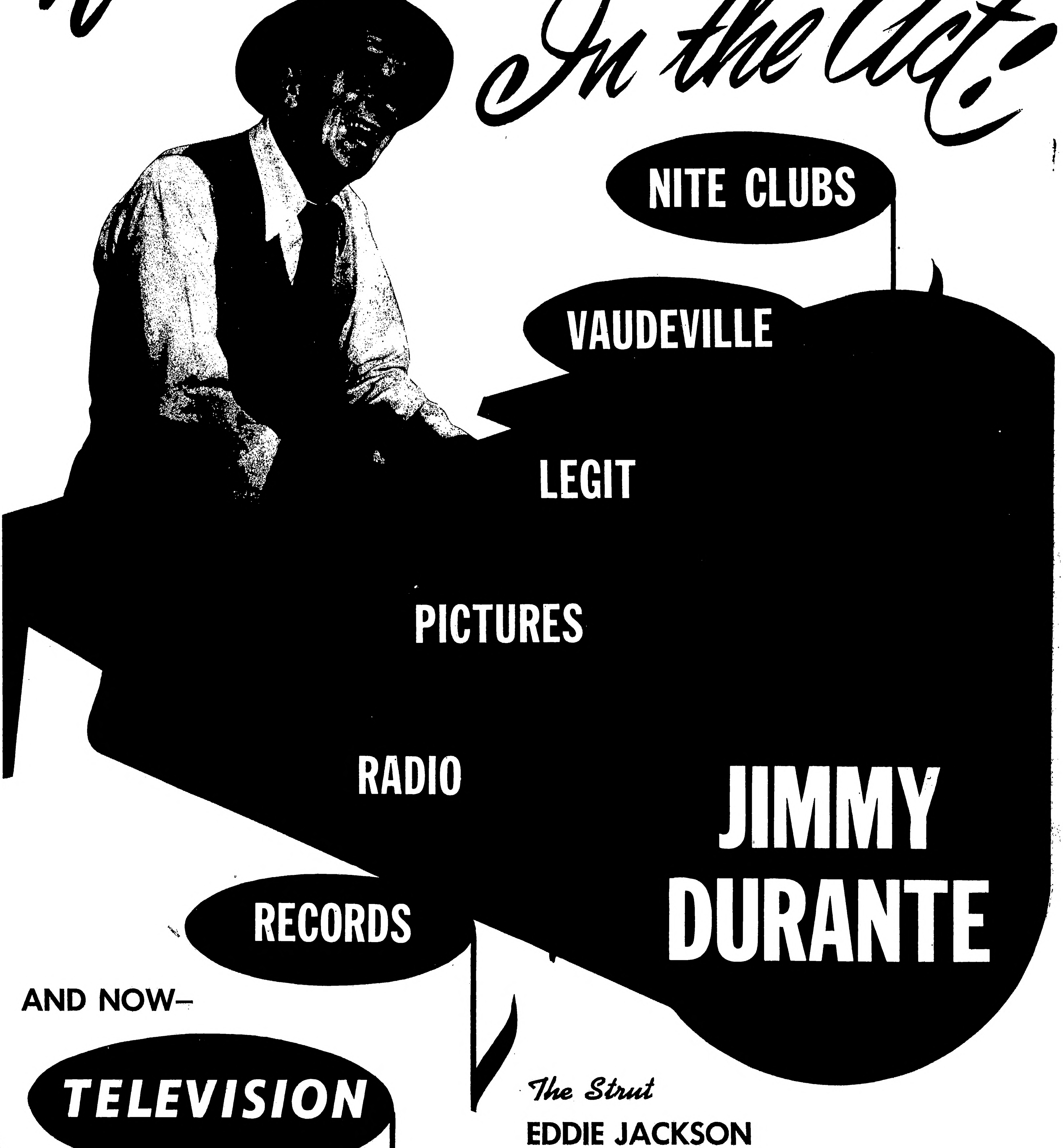

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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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CHAUTAUQUA'S BIG COMEBACK

Miami Beach Niteries Looking For Spenders; Durante's $60,000 Gross

By LARY SOLLOWAY

Miami Beach, Jan. 9.

The plush, lush days of the lavish spenders around niteries in this resort are gone, judging from results of the past holiday season and current indications. This despite the fact that the plethora of cafes operating are offering shows as good in name values and/or entertainment-wise as at any time in this area's history. Added competish of hotel cafes is affecting biz, as well as high tariff factors, with the operators insisting they can't get acts down for small coin, thanks to video demands in New York, and thus must keep those minimums up.

Potent illustration would be the four-day run of Jimmy Durante at Copa City (to which he returns, incidentally, for a 10-day date in late February). The Schnoz, who hit the big spot on New Year's weekend, grossed over $60,000, thanks to the opening-night dinner and beverage minimum charges ($10 and $5) and the holiday eve charges of $15 to $25 per person. Set to hold over for the fifth day, reservations were so scanty it was decided to bring in a sub for less money (Phil Foster). Withal, the Xmas week was an in-and-outer for

(Continued on page 55)

House Probers Giving Show People Chance To Clear Selves of Red Tag

Washington, Jan. 9.

The House Un-American Activities Committee will welcome a request by anyone in show business who wants to clear his name of charges of Communist connections, Rep. Francis E. Walter, a leading member of the Un-American Activities Committee, said yesterday (Mon.).

"We'll be glad to give any such individual his day in open court," emphasized the Pennsylvania Democrat. "There is considerable study being given to reopening the Hollywood investigations and I believe that this would be the best way to begin."

It was Walter, one of the top-ranking members of Congress, who arranged for the hearing requested by pianist Hazel Scott to prove she was no follower of the Communist line. More recently Edward G. Robinson came to Washington, laid facts before the committee, and was given a clean bill of health.

"Both Miss Scott and Edward G. Robinson told me they felt the committee should open the door to any person who felt he was wronged by charges of Communist affiliation," said Walter. "I can assure Hollywood that our committee will provide a fair opportunity to anyone requesting it."

Meantime, the committee holds more than 23 alleged Communist membership cards of Hollywood figures and is deciding whether to subpoena them for hearings.

Campbell Back as Plugger In Music Firm He Founded

London, Jan. 9.

Jimmy Campbell is back working as a songplugger at Campbell-Connelly, the firm he founded with Reg Connelly. Connelly eventually bought out Campbell.

Latter, after abortive interests which took him to New York, Hollywood and Australia, is back in London in his first business—music. Campbell also has quite a few songs to his writing credit, many in collaboration with Connelly.

Violence in Films Hits Femme B.O., Wald-Krasna Find

Hollywood, Jan. 9.

A 15% decline in feminine attendance in picture theatres during the last six years is reported in a survey just completed by producers Jerry Wald and Norman Krasna. They claim to have polled 3,000 exhibitors in 48 states. Oddly enough, not one of the replies cited television as a reason for the dropoff of femme patronage. Chief reasons for the decline were "too many westerns and murder mysteries," "not enough handkerchief stuff" and "too many gangster, tough guy plots."

Despite the 15% drop, women still comprise a larger portion of the average audience than men, but the margin has narrowed to a current 52% compared to 60% four years ago and 67% in 1944, according to the Wald-Krasna study.

Musicals draw the most patrons, with comedies in second place and domestic comedy and drama in the third spot. Action and fantasy fell

(Continued on page 56)

Bridgeport No Like Those Snide B'way Cracks at It

Bridgeport, Jan. 9.

Once again Bridgeport's civic pride has been injured by a show biz remark and once again the town is launching a counterattack. Latest affront to civic pride is a line in a N. Y. Times Sunday magazine piece by Gilbert Millstein which said, "What frightens a Broadway man is Bridgeport; everything outside of Broadway is Bridgeport."

Local Chamber of Commerce and the Bridgeport Herald have taken the lead to halt being the butt of such cracks. Hearst columnist Arthur "Bugs" Baer's wheeze, "After you leave New York, everything is Bridgeport," rankles the worst.

LAUGHTON PACES SHOW BIZ SPIELS

By MIKE KAPLAN

Hollywood, Jan. 9.

Virtually extinct for almost two decades, the Chautauqua Circuit is making a comeback—and reaping a harvest among a generation that never heard the name. The automobile has replaced the horse-and-wagon, and the speeches are generously sprinkled with references to things that Henry Ward Beecher never heard of—but the lure of the Lyceum bureau is once more strong in the land.

The year 1950 saw the Bible-and-classic circuit bounce out of the moth-eaten history books to become a money-making actuality again; 1951 is expected to see it top the heights of the 1920's, when the lecture circuit had an estimated 5,000,000 customers who forked over good, hard cash to see five peregrinating platform personalities every year.

In the days when James Redpath's Boston Lyceum Bureau set the standard for platform presentations, education was the keynote of the programming. Show business personalities, such as singers and Swiss Bell Ringers, were included only rarely to give an added fillip to the annual schedule. Today, theatre names dominate the programs, and culture in scores of cities and towns throughout the country has been given added impetus through importation of Broadway and Hollywood glamor names.

Leading the list of lecture lures at the moment is Charles Laugh-

(Continued on page 16)

Hint Upped B.O. Taxes In Truman Congress Talk

Washington, Jan. 9.

President Truman's "State of the Union Message to Congress" yesterday (Mon.) confirmed reports that he intends to ask stiff new taxes within a short time. One of the legislative jobs facing this 82d Congress, said Mr. Truman, is to vote "a major increase in taxes to meet the cost of the defense effort."

These taxes are expected to include upped excises and may result in higher levies in the admissions field.

The President promised to detail tax recommendations in his budget message.

Claudia Pinza's Vauder

Claudia Pinza, daughter of the Metropolitan baritone and former lead in "South Pacific," Ezio Pinza, will make her N. Y. vaude debut at the Palace theatre, N. Y., Feb. 1.

Miss Pinza has previously appeared at the Met, N. Y., where she sang the role of Micaela in "Carmen," and appeared with her father in "Faust" at the San Francisco opera. She's also done a few video dates.

$1,150,000 Profit on 100G 'Roberts' Investment as B'way Troupe Leaves

"Mister Roberts," which closed Saturday night (6) after 1,157 performances at the Alvin, N. Y., has thus far (with its two U. S. companies) earned a profit of about $1,150,000 on its $100,000 investment. Included in the total is $1,050,000 in distributed profits, about $45,000 in bonds, approximately $35,000 of undistributed profits and $20,000 cash reserve. In its nearly three years (it opened Feb. 18, 1948), the Thomas Heggen-Joshua Logan comedy-drama had the 12th-longest run in Broadway history.

Until the recent withdrawal of Henry Fonda as star, the Broadway edition of the show was maintaining a profitable pace and was figured likely to continue through the balance of the current season. However, business subsequently slumped and producer Leland Hayward decided to send the show on the road. A simplified physical production, which can be more quickly set up and taken down for split-week and one-night stands, has been worked out by designer

(Continued on page 63)

Ex-Sen. Taylor Sez He Has No Show Biz Plans

Washington, Jan. 9.

Glen H. Taylor, whose term as U. S. Senator from Idaho expired on Jan. 3, has no plans at this time to return to show business, he told VARIETY. Earlier reports were that Taylor was exploring the possibility of a touring tent show troupe featuring musicals such as those offered in the strawhat "music tents."

Taylor did not close the door, however, to the possibility of his taking another turn in show biz.

Top TV Shows To Be 'Kinnied' To GIs Around Globe

American GIs throughout the world will get a new type of entertainment this year—kinescopes of the top-budgeted and top-rated television shows, which can easily be screened on the standard 16m projectors at most Army camps. Idea was proposed originally by Leland Hayward to RCA prez Frank M. Folsom and veepee Manie Sacks. Two RCA execs immediately okayed the proposal for all NBC shows and are now making a concerted pitch to other video networks in the hopes of making it an all-industry venture. (Hayward, as producer of the current Broadway musical, "Call Me Madam," is associated with Folsom and Sacks in that RCA is the principal backer of the show.)

For the servicemen's circuit, the broadcasters would clip all commercials from the kines, so that they would represent strictly en-

(Continued on page 53)

Top Execs Being 'Cast' For Last-Ditch Pitch To Preserve COMPO

Whether or not the film industry will have a unified body to act for it in public relations will undoubtedly be decided this week. Session of the exec board of the Council of Motion Picture Organizations slated for tomorrow (Thursday) and Friday in New York is regarded as crucial.

COMPO, conceived a year and a half ago as an all-industry project for public relations and boxoffice promotion, may well cease to exist if a formula can't be hammered out this week that will meet demands

(Continued on page 15)

IT'S YOU

(NO ONE BUT YOU)

RCA VICTOR RECORD

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Flock of Film Newcomers in 1950; Studios Confident of Star Timber

Hollywood, Jan. 9.

Films in 1950 turned up a raft of hopefuls. Greater number still must prove themselves after promising bows, but studios are confident that of the talent they've already displayed several will achieve stardom.

Some came from the stage, with fame already behind them, such as Marlon Brando and Judy Holliday; others, like Debbie Reynolds, Sally Forrest and Mala Powers started from scratch. Search for new faces led studios into all quarters, and to create new interest in screen personalities producers cast unknows in important roles, hoping that they'd emerge as winners.

Howard Keel, of N. Y. stage, drew top male role opposite Betty Hutton in Metro's "Annie Get Your Gun" for his first screen chore, following this with "Pagan Love Song," "Three Guys Named Mike" and now, "Showboat." Brando starred in Stanley Kramer's production, "The Men," for his film launching, then followed by playing his original stage role in "A Streetcar Named Desire," Charles Feldman Warners' production, opposite Vivien Leigh.

John Barrymore, Jr., was impressive in his first picture, LeMay-Templeton's "The Sundowners," scored to greater degree in his second, same producers' "High Lonesome." He next will be glimpsed in their "Quebec," still to be released.

Faith Domergue, kept under wraps by Howard Hughes for nearly seven years, was first seen by public in RKO's "Where Danger Lives," although she did her initial acting in Hughes' "Vendetta," just released. Producer Edward Small, evidencing his faith in a total unknown to create a characterization, cast Tony Dexter in title role of "Valentino," which Columbia will distribute this year. Small is now planning a second film to star Dexter.

Sally Forrest, discovered by Ida

(Continued on page 53)

East German Commies Jail WB Cameraman

Berlin, Jan. 9.

Two Warners-Pathe newscameramen were sent to jail last week on a charge of working for American "warmongers." The two Pathe German employees, Siegfried Rogge and Heinz Tothterman, were sentenced to four years and three years imprisonment, respectively. The two photographers disappeared last July while driving from Berlin to Hamburg in a company Ford sedan. After many notes from U. S. officials, the Russians finally admitted that they had been arrested and accused of dealing in "illegal activities." That was in August.

In December, the German commies passed a law to the effect that any German who works for Americans is guilty of committing a "crime against democracy" and liable for prosecution in East German courts. Rogge and Tothterman were charged with committing a "crime against democracy by working for an American newsreel company." This was only one week after the new law had been passed.

During the trial, a statement was issued by the judge that Warner's Berlin chief, Bill McClure, should be standing in front of the court for sentencing also.

Nation's '48 Gross

Washington, Jan. 9.

The nation's commercial amusement establishments grossed $2,674,997,000 in 1948, according to the U. S. Census of Business taken that year.

The total, announced Sunday (7), compares with the $998,079,000 take for amusements in the prior Census of Business made in 1939.

D. C. Radio Scribes Group Only One to Give Dinner To Pres. Truman This Yr.

Washington, Jan. 9.

Dinner of the Radio Correspondents Assn. to President Truman, slated for Feb. 3, will be the only one of the big annual affairs to the President held this year.

The White House Correspondents, White House News Photographers Assn. and the Gridiron Club have all cancelled out because of the international situation. Odd fact in the bowout is that these organizations held nearly all of their affairs during World War II. with President Roosevelt attending and assuring all and sundry that the evenings of entertainment with the newsmen were some of the best relaxation he got during the war. New crop of cancellations was not at the request of Mr. Truman.

Radio Correspondents Assn. ran several parties for the President and top federal brass during the last war, and their big annual dinners have been a feature of the winter season here for almost a decade.

The four national networks pick up the tab with one of them serving as "coordinator." This year, ABC is handling the details and the net's D. C. commentator, John B. Edwards, is general chairman of the dinner committee.

The list of big name talent being assembled is not yet completed, but the webs are shooting for something extra special since their's will be the only dinner this year.

First of the cancellations, more than a month back, came from the Gridiron Club, which called off its winter affair on the ground that its special brand of entertainment—roasting the President, and other Government biggies—would be inappropriate at this time.

Last week the White House Correspondents Assn. cancelled its affair which had been slated for March 3 and the Photographers Assn. followed with a similar blackout. Although it was not so explained, some difficulty in obtaining top talent is believed to have been a factor. The TV Authority edict against benefits is believed to have hurt. Photographers also were troubled by a fight inside the organization between the newsreelers and the still lensers. Latter pushed out the reelers and took over the dinner arrangements this year, but lacked the connections to get the Hollywood cooperation which the newsreel men were able to obtain.

1/10

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16m Grows Into Long Pants On The Global Front

By HERMAN A. LOWE

Washington, Jan. 9.

While the film industry has been pointing with pride at and viewing with alarm a wide variety of global situations, it apparently has been missing one of the most significant trends of all—the invasion of the world's motion picture entertainment market by the 16m theatre.

Although the climb has been striking throughout the postwar era, 1950 will probably go down as the year in which 16m began to grow into long pants.

There are nations whose 35m theatres fear the 16m encroachment the way American exhibitors fear television. In some countries, trade regulations have been set up to bar 16m commercial entertainment within a certain number of miles of any 35m theatre. In other countries, no features may be sold for 16m theatrical screening until at least a year after the 35m theatres have had it. In a number of places, studios have sprung up to produce pictures exclusively for the 16m market.

One interesting recent development is the two-way theatre; it has

(Continued on page 18)

Winter Riviera Season Off to OK Start Despite Shaky Int'l Situation

By MARGARET GARDNER

Cannes, Jan. 9.

While Paris and other parts of France are suffering one of the coldest of winters, it's warm on the Riviera and a successful winter season has been launched. Francois Andre has returned to his headquarters in Cannes, after a bullish summer season in Deauville, and as owner of the Cannes Winter Casino, which also has a fine theatre and concert hall, has instigated a series of popular programs. Some good plays have been booked into the theatre, including "Miss Mabel," with Ludmilla Pitoeff, which played two seasons in Paris. Concert artists headed by Jacques Thibault will be heard all during the winter.

The Carlton has reopened to its established clientele, and two or

(Continued on page 63)

Britain's New Blackout

London, Jan. 9.

Britain's theatre marquees and thousands of illuminated advertising signs again were blacked out yesterday (Mon.) to help conserve the nation's fast dwindling fuel supply. Switches were pulled following the ukase handed down last week by the Ministry of Fuel and Power.

Ministry's ban on the use of power for non-essential purposes applies to all advertising and display lighting. Piccadilly Circus last night took on a wartime appearance.

Broadway, Incorporated

By JOE LAURIE, JR.

CAST

BROADWAY SR.—A guy who has played everything from one o' cat to the Palace.

BROADWAY JR.—A kid who is just being weaned on the borscht circuit and small niteclubs.

TIME—Now.

PLACE—Bryant Park, 42nd street and Avenue of the Americas.

Jr.—What's the idea of walking me here to Bryant Park?

Sr.—Well, on a nice day like this I like to kinda sit around surrounded by grass and trees and sky. This is a nice spot.

Jr.—Yes, but I never figured a feller like you was a grass-and-tree guy.

Sr.—I am up to a certain point. The first time I saw grass was when I was about 10. It was the time my Uncle Louis was buried. I wouldn't wanna live next to a hayloft, but I do like to get away from Broadway for a few hours, and this is so handy to Headache Lane.

Jr.—This is nice at that. Funny I've passed here many a time and wondered who sits here. I figured it was just flop guys and dames on the pickup.

Sr.—Boy, you are so wrong. Why some of the finest people in the city spend a few hours here every day. They get out of the library and kinda let the stuff they read swim around in fresh air.

Jr.—I'll bet a lot of New Yorkers never heard of this little park.

Sr.—It's too close to them. When a New Yorker goes outta town he sees everything, but you can't see scenery in the subway. You know there's a lot of actors come to this little park.

Jr.—Yeh, I thought I kinda pegged a couple of pros—10-1 TV guys studying their parts.

Sr.—Well, this is a great spot to kinda dust your brain. I like this time of year, not too warm, not too cold; it kinda gives you a promise of nice things to come. The flowers are just peeking out, the grass is getting that healthy look and the trees look happy in their new clothes.

Jr.—Hey, you ain't going poetic on me, are you Senior?

Sr.—No, you know on days like this I kinda think of the old days when a bunch of us would gather on the Palace Grill—that's what we used to call the subway grating in front of the Palace theatre—and we would go and get a beer between lies we were telling each other to kinda break up the monotony. There were great spots for those things in those days.

Jr.—I heard a lot about those saloons with the free lunch. Was that really on the level?

Sr.—Listen, kid, there was a couple of dozen places that you could have a meal with a 5c glass of beer. Of course, some were better than others, but some of 'em sure stand out in my mind. Like the Gayety Cafe, on the southwest corner of 46th street and Broadway. It was owned by a grand guy called Frank Gerahty. His bartender was a guy called Billy LaHiff (Nancy Carroll's uncle). Funny thing, Billy LaHiff later owned the famous tavern on West 48th street, and his old boss, Gerahty, worked for him until his death. That old Gayety specialized in welsh rarebit on a hunk of toast. The great thing about it was that they kept fresh, not stringy or like a rubber boot, and hundreds of guys would try to get the recipe but I never met one who did.

Jr.—They'd give 'em to you free?

Sr.—Yeh, and get sore if you didn't eat enough of 'em. When Billy LaHiff opened the tavern that became the meeting place for every great celeb who got into town, like they do now at Al Schacht's, Toots Shor, Lindy's and Stage Delicatessen. Jack Dempsey, Kearns, Runyon, Bugs Baer, Ring Lardner, Gene Fowler, Paul Whiteman and hundreds of others would gather there. And what laughs, what fun, what an education!

Jr.—Well I only know those guys by their names, but I sure would like to have met 'em after all the great things I've read about 'em.

Sr.—Well, I don't have to tell you much about those guys. They all left a record, a grand record.

Jr.—Tell me more about those free lunch places.

Sr.—Every bar had free lunch. Some were better than others, of course. The Astor hotel and the Hoffman House had high class stuff like dabs of caviar on crackers; only the bigtime guys would hit those places, but guys like me would hit the "solid" spots, where the bartender was your pal, and would turn his head when he knew you were filling up because you were hungry. I mean spots like Dowling's, which was on the southwest corner of 43rd street and Broadway, a great old Irishman who put up a meal for 20c. By that I mean 20c went for four beers and the free lunch was practically a six-course dinner. There must have been terrif profits in the old saloon biz. Dowling sold out his place for $200,000 and took the money with him on the boat taking him back to the old country where he was gonna settle down as a country gentleman, like he dreamed about for years. Well, he died on the boat going over.

Jr.—That's tough.

Sr.—Yeh, and nobody knows what ever became of the 200,000 bucks. There was a great spot for the actors that didn't have free lunch or liquor, but it sure came in handy for us layoffs in the summer. That was the Automat. A great story goes with it. An old friend of mine, the late Felix Isman, a fabulous character and maybe the greatest real estate operator in America, who had plenty of dough invested in show biz, he was a backer of William Morris and many a Broadway show, and the reason I mention him is because he was the guy that sold the Globe theatre to Charlie Dillingham and he took an option on the lot next door and talked Horn & Hardart from Philly to open up the Automat which became one of the biggest money making restaurants in the country. This guy Felix Isman once bought the old U. S. Mint building in Philadelphia, and he took the gold off the roof, which settled there from the smelters for over 50 years, and got 1,000 times his investment back.

Jr.—Why didn't the Government think of that?

Sr.—Listen, kid, governments never think of anything. It's people think of things. Anyway what I want to tell you is about the summers years ago when us layoffs would go into the automat, get a tall glass, fill it with ice, squeeze a lemon in it, put some sugar in. Those were the days they had all those things on the counter you could help yourself to. It really was for people that wanted iced tea. Well, we sipped lemonade, for free.

Jr.—Gee, we young guys today don't get nothing for free.

Sr.—What are you kicking about, kid? Here we are sittin' in the park, and there is no breathing meter on our nostrils, and don't forget kid, in the old days our salaries were so small we had to have free lunch so we could live!

Balto Ad Club Citation Goes to Faye Emerson

Baltimore, Jan. 9.

Faye Emerson will grace the dias at the annual stag banquet of the Baltimore Advertising Club, set for Feb. 3, at the Emerson hotel here, thus breaking a 43-year precedent. Headlining neckliner will be awarded the club's annual award as the "Outstanding Radio Television Personality of 1950."

Previous winners were Kenny Delmar, Milton Berle, Abe Burrows among others.

GOVT. PROBES NEW RKO COMPANY

Skouras Chain Preps Suit Vs. Majors, Loew's, RKO Circuits on N.Y. Product

Multi-million dollar triple-damage antitrust suit against the major film companies and the Loew's and RKO circuits in New York is being prepped by the Skouras Theatres chain. Principal charge will be that the circuit has suffered financially by being unable to get product to give it an even break with the two major chains in the metropolitan area.

Paradoxical angle of the pending suit is that one of the defendants will be 20th-Fox. George Skouras, who heads the 72-theatre web, which operates houses in the New York-New Jersey territory, is a brother of Spyros Skouras, 20th prexy, and Charles Skouras, chief of 20th's National Theatres subsid.

Spyros and Charles Skouras are believed to have an interest directly or indirectly in the circuit. Charles testified in a deposition in California last week that he and his two brothers have pooled their incomes since 1914.

Attitude of Spyros and Charles Skouras toward the impending action is undisclosed, but it is known that George is determined to go through with it. He has long battled for a better break on runs and clearances in his houses in opposition to the Loew's and RKO circuits. He feels that the secondary position forced on his theatres has cost him considerable coin and he has the same right to attempt to recover it as have dozens of other exhibs in hundreds of antitrust suits against the majors in recent years.

Suit has been in the wind for some time. In that respect, and in many other instances, it is similar to the action which Fred Schwartz's Century circuit has had under consideration for a number of years. Century action, with a bid for a better break for some of its houses,

(Continued on page 56)

STILL HOPE FOR MEET OF TOP EAST-WEST EXECS

Meeting of top film industry execs from both coasts to talk out the many problems currently confronting the business may still be held. Subject came up for discussion again yesterday (Tues.) at the Motion Picture Assn. of America board meet, where the major company execs decided to shoot for a mid-February date for the discussions.

As with the original plan, which fell through when a number of execs decided they had too little to talk about to warrant the trip to Phoenix, proposed site of the meet, the new proposal would have leaders of production, distribution and exhibition participate. New site has not been determined, nor is there any specific agenda set, but it's expected the meeting-place will be probably a western city (but not Los Angeles.)

Following the MPAA board meet, foreign managers of the major companies met yesterday to discuss new restrictions pending against American films in Australia. They sought to determine what constitutes an American pic Down Under, in order to figure what their remittances should be.

Johnston-Truman Meet On Pix Labor in Wartime

Washington, Jan. 9.

Eric Johnston, prez of Motion Picture Assn. of America, and Charles E. Wilson, Director of Defense Mobilization, reported to President Truman Friday (5) on a secret conference of top labor and industrial execs held in New York a couple of days before.

Johnston, who arranged the meeting, said it would be followed by others for the purpose of working out ways to achieve economic stability and cooperation among labor, industry and Government in the growing rearmament program.

Joe Schenck Improved

Honolulu, Jan. 9.

Joseph M. Schenck, who has been here for the past six weeks, sails for home tomorrow (Wednesday). He'll be accompanied by Metro exec Edward Mannix.

20th-Fox production boss has been recuperating here from a serious illness. His health is reported considerably improved.

Dr. Harry Martin, here with him for a spell, has since gone to Rochester, Minn., for medical observation. His wife, columnist Louella O. Parsons, has joined him. Schenck's other visitor, Irving Berlin, has since left for Hollywood.

Schary Seeking Stock Options In Pact Revision

Negotiations are now in progress for revision of Dore Schary's contract as Metro's v.p. in charge of production. Schary is seeking option warrants on a block of Loew's (Metro parent company) stock. No other change in compensation or duties is contemplated in the seven-year pact which Schary inked in July, 1948.

Aim of the warrants that Schary is asking is to permit him to profit by an appreciation that occurs in the value of Loew's shares. Such options have become particularly valuable since changes were made in the Internal Revenue Act of 1950 permitting profits made on stock transactions of this type to be computed as capital gains for income tax purposes.

David L. Tannenbaum, Schary's attorney, was in New York most of last week, negotiating the contract change with Leopold Friedman, v.p. and secretary of Loew's. Schary is vacationing at Boca Raton, Fla.

It is understood that there is little if any opposition to Schary's request for the stock options. Options normally given execs are exercisable for a specified number of shares within a specified period of years. Price at which they can buy the stock is ordinarily one-eighth or one-quarter of a point higher

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SCHARY HUDDLES WITH SCHENCK AND RODGERS

Boca Raton, Fla., Jan. 9.

Dore Schary, Metro's v.p. in charge of production, who is vacationing here, huddled over the weekend with prexy Nicholas M. Schenck and sales chief William F. Rodgers. Schenck flew south for the sessions and Rodgers has been vacationing in Miami Beach.

Schary said the talks were purely on the future production program and general studio matters.

Schary declared he is at this lush Florida resort purely for a vacation and to shake off the flu, which had him intermittently bedded for the past few months. He said he had not only lost all trace of the virus, but that the back trouble with which he was bothered last year had also completely disappeared. He'll be here until the end of the month.

Program for 1951 will entail about 45 pix, as against the 42 lensed last year, Schary stated. Budgets will be about the same, with no ceilings, each one being tailored according to needs of the script.

As for further comparatively low-budget experimental pix along the line of last year's "Next Voice You Hear," Schary said he has several scripts in work.

MOSTLY HUGHES MEN ON BOARD

Dept. of Justice has started an investigation of the board of directors of the new RKO Theatres Co. Philip Marcus, of the Dept. of Justice, acknowledged in Washington yesterday (Tuesday) that the Department was acting on complaints that terms of the RKO divorcement decree were not being adhered to, since the new board consisted predominantly of Howard Hughes appointees.

Marcus said that the investigation might be complete in about two weeks. He also said that he intended to enter a motion before the special statutory antitrust court in New York later this month asking that trustee for Hughes' theatre company stock be forced to sell it. Marcus refused to say what time limitation on the sale would be sought.

Dept. of Justice attorney likewise refused to name the complainant regarding the new theatres directorate. It was learned in N. Y., however, that the monority stockholders group headed by David J. Greene, stock exchange member and investment adviser, had held "discussions" with Marcus.

Greene group, meantime, has been active on a number of other fronts. It represents the second largest stock holdings in RKO next to Hughes. The syndicate has been approached by Noah Dietrich, chief aide to Hughes, with a plan for a stock swap.

Scheme calls for a group to turn

(Continued on page 16)

Preliminaries May Have To Be Worked Out Prior To Loew's-Govt. Dickers

Washington, Jan. 9.

Although Loew's has agreed to negotiate an anti-trust decree with the Government, the actual dickering may not commence for the next two or three weeks, it was disclosed today (Tues.). One Justice Dept. spokesman pointed out that there might be some preliminaries before the two sides sit down to work out a divorcement deal.

Meantime, the antitrust division is getting ready to resume talks with 20th-Fox which have come a considerable distance toward success. However, no meetings are slated for this week.

National Boxoffice Survey

Keys in Post-Holiday Slump; 'Harvey' New Champ, 'Music' in 2d; 'Song,' 'Dallas' Next Best

Following smash biz New Year's week, trade in nearly all key cities is down sharply in current session. Snowstorms, severe cold and rain also are taking a bite in several cities, but the plethora of holdovers and the natural post-holiday dip are hurting the worst.

"Harvey" (U) and "Mr. Music" (Par), which have been fighting it out for first laurels for three weeks running, again are neck-n-neck for No. 1 position this stanza. "Harvey," with some 16 playdates, is finishing on top, with uniformly nice to smash totals. It is leader in two keys, and is making its strong showing despite a holdover status in numerous spots. "Music" is a close second, although some showings were rated only good and okay.

"Pagan Love Song" (M-G) took over third place, while "Dallas" (WB) wound up in fourth. Fifth money went to "Branded," another from Par stables. "King Solomon's Mines" (M-G), long the champ, was sixth. "For Heaven's Sake" (20th), which previously had been doing better, dropped down to seventh slot.

"Never a Dull Moment" (RKO) and "Women on the Run" (U) rounded out the Big Nine list. "Vendetta" (RKO), "Great Manhunt" (Col) and "Watch the Birdie" (M-G) were runner-up films in that order.

"Born Yesterday" (Col) and "Halls of Montezuma" (20th), making great showings this week, shape as standout newcomers, but other new entries do not shape up so well. However, "Prehistoric Women" (EL) accounted for some nice biz this round, pic lending itself to circus bally. "Grounds for Marriage" (M-G), due in this week at N. Y. Capitol, is not rated too strongly in Chi and slim in Philly. "Goldbergs" (Par), also new, is only passable in Frisco and dull in Philly.

"Man Who Cheated Himself" (20th), fair in Detroit, shapes bright in Cleveland. "Mudlark" (20th) is down considerably from opening week in its third N. Y. frame.

"Fuller Brush Girl" (Col) looks trim in Philly and good in Minneapolis. "Dial 1119" (M-G) is neat in Minneapolis.

"Jackpot" (20th), husky in Washington, is pacing that key. "Highway 301" (WB) is great in Seattle, but mild in Pitt.

"To Please a Lady" (M-G) is smash in Montreal. "Three Husbands" (UA) looms fine in Chi. "Kansas Raiders" (U) is fast in Portland.

"Harriet Craig" (Col) shapes flabby in Pitt. "Flying Missile" (Col) continues on the slim side.

(Complete Boxoffice Reports on Pages 8-9)

Wallis Traveling

Hal Wallis is obviously planning on going somewhere, but the locale appears uncertain. He registered the following titles with the Motion Picture Assn. of America registration bureau last week:

"Monterey," "Nogales," "Waco," "Abilene," "Amarillo," "Juarez," "Houston," "Pecos River," "Tia Juana" and "Galveston."

'Oliver Twist' To Get Another O.O. For PCA Seal

J. Arthur Rank's controversial "Oliver Twist" film is to be given another chance at receiving a Production Code seal. Motion Picture Assn. of America's directorate voted at a regular board meet in New York yesterday (Tues.) to have the picture, on which a seal has been denied until now because of its alleged anti-Semitic implications, returned to Production Code chief Joseph I. Breen for re-examination.

Breen is to view the film again to determine whether any deletions are possible that would eliminate the objectionable overtones. He's to advise the MPAA board of any action he takes, with the board then to decide whether it should grant the seal. William C. MacMillen, prez of Eagle Lion Classics, which is distributing "Twist" domestically for Rank, said he would send the print to Breen on the Coast later yesterday afternoon.

(Claims that "Twist" has anti-Semitic connotations are based on

(Continued on page 20)

Hughes Tool Expands

Hughes Tool Co., headed by producer and RKO topper Howard Hughes, plans expansion of its Houston plant by about 25% to manufacture artillery for tanks.

Cost of expansion will run into millions of dollars.

20th's Divorcement Seen Big Factor In Skouras Bros. Breaking Up Income Pool

San Francisco, Jan. 9.

Impending divorcement of National Theatres from the 20th-Fox production-distribution organization is believed in trade circles to have been a major factor in the breakup Dec. 31 of their personal income-pooling agreement by Charles, Spyros and George Skouras.

Charles Skouras admitted that the pooling arrangement had been in force since the beginning of the brothers' show biz careers in 1914. That such a setup existed had long been rumored in the trade and was said to have been known to the Internal Revenue Dept., but was spread officially on the record last week in Samuel Goldwyn's $6,750,000 antitrust suit against NT's Fox West Coast and other chains.

The admission from Charles Skouras was in a deposition. It was elicited only after a court order had been procured by Joseph L. Alioto, Goldwyn attorney, from Federal district court judge Edward P. Murphy. Skouras, on the advice of his lawyers, had previously refused to answer, claiming the matter was irrelevant and immaterial in the present action.

After revealing that the pooling

(Continued on page 22)

Ailing Harmon Forced To Prolong Recuperation

Francis Harmon, v.p. of the Motion Picture Assn. of America, will continue to be absent from his chores for another three months at least. He is recuperating in Miami from a serious stomach ailment that already has had him away from his desk in New York for about two months.

Harmon originally went to his home in Mississippi to rest and was due back in mid-December. His stomach kicked up so badly, however, that he was forced into a sanatorium in Miami, where doctors are insisting that he remain indefinitely. They have told him he won't return to work until the end of March, at the earliest.

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DAILY VARIETY
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'Solomon's Mines' Tops Nation's B.O. For 2d Straight Month; 'Let's Dance' 2d

National boxoffice winners last month included many of the top pictures of November, according to reports from VARIETY correspondents in 24 representative key cities. In many ways the principal favorites at the wickets represented a virtual retake of the November sweepstakes. As in that month, "King Solomon's Mines" (M-G) swept through with ease to cop first place in December.

Despite the sharp downbeat boxoffice-wise, "Solomon" zoomed to a $760,000 total gross. This compares with $895,000 in November. Second place went to "Let's Dance" (Par), although racking up only about half as much money. Same was true of "West Point Story" (WB), which finished third, not far behind "Dance." Latter was sixth in November while "Story" was ninth that month.

"Two Weeks With Love" (M-G) took fourth money, almost even with "Story." "Jackpot" (20th), which was eighth the month before, never did show as much strength as expected but managed to edge up to fifth slot last month.

"All About Eve" (20th), in second position in November, continued strong to take sixth place in December. "American Guerilla," also from the 20th-Fox stables, was seventh, while "Breakthrough" captured eighth position. "Guerrilla" was fourth, and "Breakthrough" fifth in the previous month.

"Harriet Craig" (Col), while a bit disappointing for a Joan Crawford starrer, managed to wind up ninth. "Joan of Arc" (RKO), out on pop-scale dates, rounded out the Big 10 list.

Indicative of how desultory film theatre biz was last month is the large number of runnerup pix for December, few of which did consistently big trade. One big exception was "Trio" (Par), which was sock in the few spots where played, but the overall total was not large, since it went into arty houses for the most part.

A surprise entry to get into the runnerup classification was "Kansas Raiders" (U), clicking sufficiently to rack up more than $125,000 in just the biggest keys. Other runnerup films were "Never a Dull Moment" (RKO), "I'll Get By" (20th), "Two Flags West" (20th) and "Highway 301" (WB).

While several new pictures, which started out the final week in December, showed marked strength, aided by Xmas week trade, they were not included in the December list because they didn't have enough playdates to make representative showings. In this category and showing the biggest money totals as well as the most strength were "Mr. Music" (Par), "Harvey" (U), "Pagan Love Song" (M-G), "Dallas" (WB), "Frenchie" (U) and "For Heaven's Sake" (20th). Initial engagements hint that the first four have the strongest boxoffice potential. "Heaven," oddly enough, was not uniformly smash, despite Clifton Webb's draw. "Frenchie" did excellently on two opening dates.

"Born Yesterday" (Col), which started at N. Y. Victoria on Dec. 26, landed a smash opening session, total being near the house's alltime high. "Vendetta" (RKO) also did well opening week in N. Y. "Mudlark" (20th), which opened strongly in N. Y., slipped sharply in second round.

"Branded" (Par) was strong on its initial playdate. "Cyrano" (UA) showed great promise on basis of first few dates, although in smaller houses, and in N. Y. playing two-a-day. "Kim" (M-G) loomed big on basis of showings in two key cities. "Magnificent Yankee," also from Metro, was great on L.A. teeoff.

"Watch Birdie" (M-G) was a bit disappointing on first dates, but managed to do stout and nice trade in some spots.

"Mad Wednesday" (RKO) had some fairly good weeks via additional datings. "Southside 1-1000" (Mono), just starting out, managed several worthwhile sessions. "Never Dull Moment" (RKO), which finished sixth one week, was in a like category.

"Rio Grande" (Rep), third in November, was a runnerup one session and continued to show real stamina. "Woman On Run" (RKO) was in a similar situation, being sixth one stanza. "Milkman" (U) did some sizable biz where Jimmy Durante, comedy star of pic, was given big ballyhoo.

Grant, Bautzer Huddle On East-West Teaming

Film attorneys Arnold Grant and Greg Bautzer are understood huddling in New York this week on an east-west legal partnership. Grant's law firm in New York and Bautzer's in Hollywood would be welded into a cross-country entity.

Grant maintained an office on the Coast until about a year ago. Bautzer's office has been handling work for him there for the past six months, and the partnership would be an extension of that arrangement. Gordon Youngman, former RKO general counsel, joined Bautzer's firm a couple weeks ago.

Bautzer returns to the Coast tomorrow (Thursday) after a D.C. stopoff in re his Navy service. He was a wartime Naval flyer.

2 Italo Film Execs Seen Getting by McCarran Act As MPAA Eases the Way

Washington, Jan. 9.

Two Italian film execs, Dr. Genato Gualino and Dr. Pietro Bullio, whose entrance to the U. S. has been blocked under provisions of the McCarran act, are expected to get the green light for a visit here any day now, thanks to efforts of the Motion Picture Assn. of America.

MPAA went to bat with State Dept. and immigration officials when the men, members of the association's foreign advisory board, were refused visitors' visas under the strict interpretation of the controversial law. Though there have been cases of musicians barred by far-fetched effects of the act, these are the first to affect pix reps.

Dr. Gualino, veepee of Lux Films of Rome, on whose lot "Bitter Rice" was made, was refused entry because, while at college, he automatically became a member of a student group which has been branded as Fascist. Dr. Bullio, prexy of Scalera Films, had to join a similar group under the Mussolini regime in order to earn a law degree.

Both men's companies have American affiliates and applied for the visa in order to consult with them.

Seek to Clear Actress

Another case currently in the initial stages of being cleared by MPAA is that of Anna Marie Perangeli, young Roman featured player in Metro's "Terese." Miss Perangeli, whom studio is trying to get here along with her mother and twin sister, for a tubthumping tour and additional screen tests, was a member of a Fascist youth group at the age of 8. Membership in those days was compulsory.

Loophole which is expected to ease the way for these people, as well as others in the same international boat, is the famed 9th proviso of the 1917 Immigration Act, which enables the attorney general to admit on temporary permits visitors who have been labelled "inadmissible." The way through this proviso is paved with a tangle of red tape and a series of complicated steps. MPAA reps, anticipating more cases of the same type, look upon this trio of cases as trailblazers.

Feeling here is that congressional foes of the McCarran act are delighted with the strict letter-of-law interpretation, verging on the absurd in some cases, which the Justice Dept. has applied to its application. They feel this will show up weaknesses and injustices.

Scuttlebut here is that State Dept. will soon ask Justice Dept. for a special ruling on cases of clear-cut hardship such as these of the Italian film folk.

John Ford Rejoins Navy

Hollywood, Jan. 9.

John Ford is postponing the start of "The Quiet Man" to rejoin the Navy as a captain. He is on his way to Korea to film naval action there.

During World War II Ford made a series of pictures which were adopted officially by the Navy. While he is away, preparations for "The Quiet Man" will be carried on by his Argosy partner, Merian C. Cooper.

Last Month's B.O. Champs

1. "Solomon's Mines" (M-G).
2. "Let's Dance" (Par).
3. "West Point Story" (WB).
4. "2 Weeks With Love" (M-G).
5. "Jackpot" (20th).
6. "All About Eve" (20th).
7. "Amer. Guerrilla" (20th).
8. "Breakthrough" (WB).
9. "Harriet Craig" (Col).
10. "Joan of Arc" (RKO).

$7,854,454 NET FOR METRO IN 1949-50

Upsurge of over $1,500,000 in its radio transcription service and a cut of over $4,000,000 in its theatre and office operating expenses were the chief factors behind the boom in earnings racked up by Loew's, Inc., for the last fiscal year. In an annual report issued this week, the company disclosed a net of $7,854,454 for the year ending Aug. 31, 1950, equivalent to $1.53 per share, as compared with $6,744,761 for the previous year, which equalled $1.31 per share.

Company indicated that it is continuing its profitmaking for the current fiscal year by releasing at the same time figures for the first 12 weeks ended Nov. 23, 1950, showing a net of $1,994,954, equivalent to 39c per share, as against $1,652,649 for the corresponding period last year, equal to 32c per share. Thus, the net was up $1,109,693 for the year and $342,305 for the new first quarter.

Loew's revenue from theatres, film rentals and M-G-M Records fell from $170,542,120 in 1949 to $167,913,312 for 1950. While the company does not break down the revenue figures, they reflect the boxoffice slump suffered during the last year. But Loew's more than compensated for the decline by its two biggest plus items. Revenue from its radio transcription service, labeled M-G-M Radio Attractions, plus that from WMGM, its 50,000-watt radio station in New York, totaled $5,908,215 in 1950, as compared with $4,369,744 in 1949.

As for its operating expenses, the company listed $46,364,052 for 1950, as compared with $50,807,342 for the previous year. Loew's also trimmed its payment of film rentals to outside producers to $3,154,506 for 1950, as compared with $5,425,699 for 1949. Payment of salaries to corporate execs and stars remained approximately the same for the two years. Financial statement listed general and administrative expenses for 1950 at $2,620,600 for 1950, as against $2,611,489 for the preceding year.

While no breakdown on film production costs were listed, the company reflected its recently-instituted increase in the number of films produced. Assets listed films in production at $30,396,935 for 1950, as against $28,020,728 for 1949. Films completed and not released totaled $19,799,979, as compared with $18,315,779 for the preceding year, while those currently in release, less the standard amortization, totaled $24,378,707 for 1950, as against $23,462,886 for the previous year.

Net for 1950 includes $808,020 profit, after taxes realized from the sale of capital assets. Net of $6,744,761 for 1949 included earnings of $525,855 not previously accrued of an allied corporation now wholly owned (but unidentified) and $460,460 due to reduction of prior years' depreciation on certain properties to conform to rates fixed by the Internal Revenue Bureau.

Loew's share of net income of partly owned subsidiaries not distributed as dividends to the parent company amounted to $274,118 in 1950, compared with $725,581 in 1949. Current and working assets at Aug. 31, 1950, totaled $114,161,876, compared with $116,299,820 for the previous fiscal year, while current liabilities totaled $24,967,018, compared with $22,965,982.

Stillman Shelves 'Sky'

Hollwood, Jan. 9.

War conditions caused Robert Stillman to shelve "Island in the Sky," originally slated as his third independent production.

Picture would have required cooperation by the U. S. Air Force, which is not available at this time.

Await Court Clarifying on Tele Rights Of Play Sold for Film Production

Absence of a court determination with respect to the television rights of a play which has been sold for motion pictures is stymying clarification of the problem, Edward E. Colton, theatrical attorney and motion picture negotiator for the Authors League, said last week. Writing in the Authors League News, Colton expressed hope that in the near future the problems would be cleared up by court decisions or otherwise.

The Screen Writers Guild is currently in a dispute with the studios on a demand for separation of screen and TV rights. Settlement of that situation would undoubtedly influence ownership of tele rights to plays sold for pix.

Question of whether an author can grant kinescope rights along with his grant of live television rights is one of the headaches facing all parties involved. Colton said there was a sharp difference of opinion among lawyers on this issue. Picture companies take position that an author cannot grant kinescope rights since the companies own all motion picture television rights. Claim is based, Colton said, on principle that a kinescope is a film recording of a live telecast and is, therefore, part of the motion picture television rights owned exclusively by them.

Arguments on behalf of the authors' position, however, point to the creation of kinescope networks, a development not contemplated when many of the early contracts were drawn up. Film companies did not object to the author holding on to the live video rights to be used after the expiration of the restricted period, Colton said.

Expense Issue

Because of the expense involved in live telecasting, film studios felt the plays could not be presented frequently enough to impair the value of pic exhibition rights. It was not realized at the time that technical problems would prevent live telecasts on a national network, as was the case in radio. Kinescoping changed the situation.

A second arugment in favor of the right of an author to grant kinescope rights as part of the live television grant is that this is implied in motion picture contracts, Colton pointed out. As a matter of contract construction, provisions frequently are implied in agreements.

Until there is a court determination of the issue, Colton contended, an author cannot safely grant kinescope rights as part of the grant of live television rights. What he can do, without incurring risk, is only to relinquish, or quitclaim, whatever kinescope rights he has. Colton asserted that parties acquiring such a quitclaim, or acquiring only the live tele-

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Hoosier Hotshots Set For Vidpix at Mono.

Hollywood, Jan. 8.

Hoosier Hotshots are set to make 26 half-hour vidpix at Monogram, starting Jan. 26, with Bill Broidy Productions distributing. Broidy, brother of Monogram's prexy, Steve Broidy, is financing the $182,000 program, which James Doolittle will produce.

Anita Gordon, regular singer on country combo's airshow, will be in cast. Hotshots were on live video for Ontra Cafeterias at $1,250 weekly and ducked out for eastern personals at $3,500 weekly. Restaurant chain hasn't replaced them.

B&K Loses Motion To Temper Decree Of Jackson Park

Chicago, Jan. 9.

Balaban & Katz's drawn-out legal crusade to temper the Jackson Park decree was lost last week in Chi federal court. In an oral decision nixing the circuit's petition, Judge Michael Igoe questioned how "anyone could have respect for me or for this court" were he to uphold the circuit's motion. As a recourse, however, the jurist suggested B&K work out a quota system in the Loop, similar to the current local RKO setup.

Igoe's alternative is a long way from B&K's demands, but nevertheless an improvement over its current downtown policy. A system would have to be worked out, the jurist said, whereby among its four houses the circuit would have to release a given number of films in a 13-week period to the neighborhoods. Among its two Loop theatres RKO is currently setting loose 15 picts every 13 weeks.

B&K had originally asked that the court lift the two-week limit on pix playing its Loop houses, that it be granted at least three weeks' clearance time, and the right to double up on films released by distrib defendants in the original 1947 decree. To this, Igoe charged that the circuit was merely attempting to retry the initial case. "There is nothing wrong or illegal with unlimited runs and clearance time per se," Igoe said, pointing out, however, that they become evils when used for an unlawful end.

Tom McConnell, Jackson Park attorney, said that a system similar to RKO's would be perfectly agreeable to the plaintiffs, should B&K wish to adopt it. Al Teton, circuit counsel, denied that such a recourse had ever been opened to B&K.

N. Y. to L. A.

Greg Bautzer
Edna Best
Maurice Duke
Anne Francis
Bert Friedlob
George Glass
Jack Hylton
Arnold Jacobs
Henry Jones
Joseph Justman
Sam Katz
Stanley Kramer
Abe Lastfogel
Herman Levin
Monica Lewis
Lenore Lonergan
Robert Rossen
Spyros Skouras
Carleton Smith
Bill Watters
Nat Wolff
Sam Zagon

N. Y. to Europe

Alfred W. Crown
Marquis de Cuevas
Louis Dreyfus
Hanya Holm
Fred Leahy
Yvette Lebon
Jules Levey
Alexander Paal
Perce Pearce
Nathan Wachsberger
Larry Watkin

Europe to N. Y.

Art Buchwald
Charles Carpenter
Maurice Winnick

L. A. to N. Y.

Ellis Arnall
Art Arthur
Robert Benjamin
Mal Boyd
Jo Brooks
Caroline Burke
Joe Carlton
Marge & Gower Champion
Dane Clark
Hume Cronyn
Armand Deutsch
Joanne Dru
Maurice Evans
Charles Feldman
Frank Fontaine
Samuel Goldwyn
Diana Herbert
John Hodiak
Al Horwits
John Ireland
Joe Kaufman
Arthur Krim
Charles Lederer
Aleen Leslie
Edwin Lester
Lou Levy
John Lund
Jeanette MacDonald
Sarah Marshall
Louis B. Mayer
Hugh Owen
Gene Raymond
David E. Rose
Roy Rowland
Dorothy Schiff
Martha Scott
Eddie Sherman
Howard Strickling
William Warfield
Jane Wyatt
Max Weinberg

SEE H'WOOD PROD. SLIP ABROAD

Few Hurdles Remain in Kramer-Katz Deal for Col Release; Huddle in N.Y.

Few major hurdles remain in current negotiations by Stanley Kramer and Sam Katz for release of their product by Columbia. Kramer and Katz are currently in New York huddling with Col sales chief Abe Montague and v.p. Abe Schneider.

It is understood likely that the deal will go through, with a compromise probably worked out on some of the distribution aspects. Aside from that theres a tremendous mass of detail to be solved before an actual contract can be drawn and inked.

Deal calls for three to six pix yearly, with Col splitting profits with Kramer and Katz after taking out a 25% distribution fee. Pattern would be the same as Col's arrangements with Sidney Buchman, Louis de Rochemont and Edward Small.

In their cases, Bankers Trust, N. Y., puts up first money and Col provides second money and guarantees. Kramer visited Alex Ardrey, exec v.p. of Bankers, last time he was in New York, but the bank has not actually been approached for financing. Kramer has dealt before with Bank of America in Los Angeles and it is believed that institution will probably get first crack at the business.

Kramer and Col prexy Harry Cohn have reportedly worked out policy on production control during recent weeks' talks on the Coast. Kramer will continue to have full control on all pix as long as budgets remain below approximately $900,000. Any outlay above that would be subject to Col approval.

Agreement was also reached on the Coast that Kramer organization would operate on the Col lot. That will push costs up somewhat, since overhead will be considerably higher than the 11% basis on which the unit has operated as an indie.

Kramer, as did all other United Artists producers, had full approval of exhibition contracts there. Supervision of his sales has been exercised by George J. Schaefer. Latter's position under the new Col deal has not been clarified, although he'd still continue to handle residual playoff on the four previous Kramer pix.

Producer said yesterday (Tuesday) that he had no intention of giving up the plan under which he originally made his partnership deal with Katz last summer. That calls for production of up to 20 pix yearly. He said he's working toward that goal, which might take four or five years to achieve. Katz was to provide partial financing for the program.

Kramer and Katz were accompanied east by v.p. George Glass and attorney and stockholder Sam Zagon. Kramer and Glass expect to return to the Coast this week. Zagon may stay a few days longer and Katz possibly will remain in New York for several weeks.

Legion of Decency Also Nixes 'Gigi,' 'Wench'

Aside from banning Joseph Burstyn's omnibus feature, "Ways of Love," the National Legion of Decency last week put two other foreign imports into its "condemned" category. "Gigi," French-made feature distributed by Spalter International Pictures, was said to "condone and glorify immorality and is offensive to religion." Group voiced a similar objection to Spalter's French film, "The Wench."

Legion placed four pictures in its Class "B" (Morally Objectionable in Part for All) bracket. Metro's "Grounds for Divorce," "reflects the acceptability of divorce." British-made "Here Come the Huggetts," a Pentagon release, contains "suggestive costuming and dialog." "Prehistoric Women" (ELC) has "suggestive lines, situations and costuming." ELC's "Rogue River" was rapped for a "suicide in its plot solution."

New Metro Pact Ends Cummings' Indie Plans

Hollywood, Jan. 9.

Metro handed a new long-term producer contract to Jack Cummings, who had been mulling the idea of organizing an indie unit with Roy Rowland at the expiration of his old ticket.

Simultaneous with the new pact, Cummings drew producer responsibilities on "Give Every Girl a Break," a new yarn by Vera Caspary. Others on his program are "Texas Carnival," "Montes the Matador" and "Lovely to Look At."

Overwhelming OK By Stockholders Seen on WB Split

Meeting of Warner Bros. stockholders for ratification of the major's divorcement consent decree with the Government has been set for Feb. 20 in Delaware. Overwhelming affirmative vote is anticipated.

Split of the WB theatre chain from production-distribution must be effected within 27 months from last Thursday (4), when the settlement pact was formally entered at a hearing in the U. S. statutory court in N. Y.

Also at the court session, Government attorney Philip Marcus confirmed that Loew's, heretofore the only holdout from the trust suit settlement arena, finally has decided to talk a truce with the Department of Justice. He said he expects the firm will begin negotiations shortly. Marcus also advised the court that 20th-Fox is well underway with its peace discussions.

Noting that the end of the 12-year-old suit at last is in view, Judge Augustus N. Hand, senior of the three jurists on the bench, commented on the calibre of the legal talent involved in the litigation. He said the court recognized and appreciated that all the lawyers who appeared before him had a complex and difficult job through the years, and they performed in commendable fashion.

Motion to Intervene

Only unexpected matter which cropped up at the brief hearing last Thursday was a motion to intervene, presented by Sutphen Estates as owner of the land on which the N. Y. Strand theatre

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SRO Gets 'Pilgrims' To Aid French Subsid

In order to bolster product for its French subsidiary, Selznick Releasing Organization has acquired "The Joyful Pilgrims" ("Les Joyeux Pelerins") for world-wide distribution. Picture, now in work at the Buttes Chaumont studios, Paris, will be completed in April and is being financed partly by SRO's frozen francs. No release arrangement for the U. S. is set yet.

David O. Selznick's French company handles Selznick's own productions and other independent product. Headed jointly by John McNab and Rene La Fuite, the organization is an outgrowth of Constellation Films, which was composed of French and Moroccan interests.

Selznick intends to make other deals for joint production. Associated with him in "Pilgrims" is Union Cinemategraphique, Lyonnaise. Picture stars Aime Barelli and his orchestra. Fred Pasquali is directing.

UNCERTAINTIES DUE TO THE WAR

Downbeat appears certain for 1951 in quantity of Hollywood production abroad. While the war situation will be the final determinant, developing uncertainties throughout the world have already made prospects highly unlikely for matching for many years to come the peak of overseas production of 1950.

More than 30 feature-length films were lensed abroad in the last 12 months by the majors and independent filmmakers. Either all or part of these were turned out in some 14 countries scattered all over the globe.

Much of the foreign shooting was done with the express purpose of making a useful conversion of what otherwise would be idle frozen remittances. But in 1951 this incentive will be virtually removed since a large slice of U. S. film companies' blocked funds were melted last year by location lensing. Moreover, the majors and other producers have now discovered more convenient means of extracting iced earnings.

Topping the economic reasons, however, the critical international situation is the prime factor in keeping Hollywood's future program within the confines of its own studios. Some projects, which previously were to have been done abroad, have been temporarily abandoned. Among these is an African locationer that Columbia had assigned producer S. Sylvan Simon. Company cancelled the venture until world conditions improve. Twentieth-Fox has also called off "The Desert Fox." Originally to have been a North African locationer, it will now roll at the studio.

Carrying off top honors in 1950 global filmmaking was 20th, with

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Goldwyn in N.Y. To Cast Writers

Samuel Goldwyn arrived in New York over the weekend to huddle with several top name writers on possibility of inking one of them to do the screenplay of "Hans Christian Andersen." Producer expects to send the pic, which he is budgeting at between $3,000,000 and $4,000,000, before the cameras next fall.

While east he is also seeking an important name scripter to screenplay a pic he is planning as a sort of sequel to his tremendously successful "Best Years of Our Lives." A treatment has already been completed by Edward Newhouse, based on a series of four stories about his home town, Edgerton, N. Y., which he wrote for the New Yorker mag.

Newhouse's treatment tells of the effect on the lives of various people and their families when they are called back to service by the current crisis. "Best Years" told of their difficulties in adjusting to civilian life when they returned from World War II. Dana Andrews and Farley Granger will be starred. Andrews also starred in "Years."

Goldwyn also has a treatment on the "Andersen" pic. It will be in Technicolor and include two ballets featuring Moira Shearer of the Sadler's Wells company. Danny Kaye will be starred. It will be the most expensive pic made by Goldwyn in a number of years.

"The market is there to get the money out of a good film," producer declared. "The question is not how much you spend on a film, but how good a story you start with. Now more than ever the industry should not be pulling in its horns, but should be concentrating on getting the best possible stories and then spending whatever is necessary to film them. Above all, producers shouldn't give in to the demand of exhibitors for more product and wind up making quickies that will break both producer and exhibitor alike."

UA Deal With Krim-Benjamin-Heller Highly Nebulous; McNutt Calls Meet

United Artists situation continued in the air this week despite a session last Saturday (6) in Hollywood between reps of UA owners and the Arthur Krim-Robert Benjamin-Walter Heller Co. group. Latter syndicate is mildly interested in a deal if negotiators for owners Charles Chaplin and Mary Pickford can prove they can deliver control, but little is expected to come of the talk.

Jacques Grinieff, film financier and exporter, who has been trying to put together a deal for tiding UA over its present hump is also apparently coming to nought in his efforts. He's continuing to try, but making little progress, as far as can be learned.

In the meantime, board chairman Paul V. McNutt has called a stockholders meeting in New York for next Wednesday (17). Since Miss Pickford and Chaplin are the only shareholders, insiders were scratching their heads this week in an effort to figure McNutt's reason for calling the session.

The stockholders can appear either in person or by proxy. It's figured that McNutt's action is a legal maneuver for some sort of showdown so that he'll be in position to take further steps in regard to the company. He holds options giving him operating control, but has been unable to fulfill certain financial and management commitments and Pickford-Chaplin attorneys have been negotiating around him with other potential buyers.

Meeting on the Coast on Saturday was held at the instance and at the home of producer Sam Spiegel. He has at various times tried to get together people who might be able to get UA out of its present hole. It is losing almost $30,000 a week and has no new product coming up.

At the session were Krim, Benjamin, Milton Gordon, v.p. of Heller & Co.; Loyd Wright, counsel for Chaplin; and Clinton La Tourette, counsel for Miss Pickford. Krim and Benjamin are members of the law firm which reps Heller, Chicago financial house. Heller has made loans to numerous indie producers and Krim and Benjamin also rep a number of other people who have made film investments.

It is understood that Krim and Benjamin, who were on the Coast for other reasons, were called in by Spiegel. They had previously talked a deal very tentatively. Their feeling is still understood to be that there's very slim likelihood of any arrangement being made until Miss Pickford and Chaplin actually giving their counsel full power of attorney to make a deal.

Benjamin returned to New York yesterday (Tuesday). He refused to comment on the meeting. Krim returns today (Wednesday).

Bank's Bankruptcy Charge Against Walter Wanger

Los Angeles, Jan. 9.

Bank of America filed an involuntary petition in bankruptcy against Walter Wanger, declaring the film producer owes the bank $178,476.

Wanger explained: "It is the result of one of those complicated business arrangements. My attorneys will file an answer." Case was assigned to Benno Brink, referee in bankruptcy.

Key Cities Lag Behind New Year Grosses of 1950

Although business in key cities picked up New Year's week, per usual, many of the larger communities showed trade to be lagging considerably behind the corresponding week a year ago. Present week at film theatres, of course, is generally down sharply from the session which took in New Year's Eve and Jan. 1.

Check of reports from VARIETY correspondents in some 25 key cities reveals that the sharpest losses in most instances were suffered in key spots having many TV sets with which to compete, pointing up television is very strong opposition to be contended with even on such ordinarily smash weeks at the theatre boxoffice. Grosses nationally were off 10-30% on the week as against the same period a year ago.

Outstanding example of such TV competition was provided by New York City, with nearly 2,000,000 tele sets. Broadway first-runs ran about $120,000 behind the $851,000 total for New Year's week a year ago. While the Music Hall came about the nearest to equalling the high figures of last year, the $171,000 done by "Kim" and annual Xmas stageshow contrasted with $177,000 done on the 1949-50 week, which, incidentally, was an all-time high for the Hall.

In several key communities not yet strongly hurt by TV, the totals were not far behind comparable week a year ago. This was true of Omaha and to some extent Kansas City. San Francisco was down somewhat but not as sharply as such keys as Providence, Chicago and Boston, all big cities having keen TV competition.

In the case of the really outstanding films such as "Harvey," "Mr. Music," "Dallas," "For Heaven's Sake" and "Pagan Love Song," there was little differential between this year and the 1949-50 week. The lesser pictures often had tough sledding even when all circumstances were favorable. For instance, in N. Y. straight films had a tough time for the most part, with such exceptions as "Harvey," "Born Yesterday" and "Mudlark."

Harry Davis to Tokyo As MPEA Exec Aide

Harry Davis, who has been in foreign managerial posts for American film companies during the last 20 years, hopped to Tokyo yesterday (Tuesday) to become assistant general manager of Motion Picture Export Assn. in Japan.

Davis spent several years in Asia for Universal and for 14 years was manager for Republic and RKO in Central and South American countries.

In announcing appointment, Irving Maas, vicepresident of MPEA, said Davis would fortify the executive staff in anticipation of an expanded volume of business and releases expected to surpass the record volume of 1950.

Test Dates Cue Par To Change 'Goldbergs' Title

Two test engagements on "The Goldbergs" have decided Paramount on giving the picture a new title. Feeler openings in Philadelphia and San Francisco were good, but failed to measure up to expectations. The sales department has called off further dates while a new tag is being mulled.

"Molly" or "The Story of Molly" are being considered as possible titles. Even before picture was released, Par execs were considering a new name, despite the successful run of the radio and TV shows with the same name and characters. It was feared that the Jewish connotation of the title might hurt the chances of what otherwise was considered an entertaining picture, and the test shots apparently bore out the theory.

Failure of an important radio property to click with the same vigor on the screen as on the air has happened before. The exception is the "Irma" series, also a Paramount property.

Zenith Claims Phonevision May Tap 'New Audience' for Film Producers

Chicago, Jan. 9.

Besides supplying a home boxoffice for new releases, Zenith claims its Phonevision system may open up a big new market for subsequent-run and standard films. Figures released to VARIETY last week, based on initial reports filed by subscribers to the premiere pic offered to the 300 Chi families taking part in the 90-day test of the pay-as-you-watch video system, tend to support the contention by Zenith prexy Eugene F. McDonald, Jr., that the gadget can tap the so-called "lost" motion picture audience.

Of the 80% of the subscribers who reported on their reactions to the initial Phonevision pix—WB's "April Showers"—75% stated they had not seen the film during its regular theatre run. McDonald, quick to grasp the ramifications of these figures, is now touting the home boxoffice device as the producers' answer to the problem of how to reach the "65,000,000 persons who seldom or never go to motion picture theatres."

It's with a further sampling of this supplemental re-run audience in mind that Zenith is slotting several older-vintage film classics during the course of the trial run. One such, "Hunchback of Notre Dame" (RKO, '39) is slated for three daily showings starting Jan. 18.

All Pix at Least a Year Old

All pix obtained by McDonald for the Chi FCC-approved experiment are at least a year old and have been well played. If further subscriber reports bear out the initial indication that the public is willing to order pix sent into their homes which they failed to see at the theatres, McDonald expects to have another strong selling point in pitching his favorite brainchild to the film companies.

Now that the Phonevision test is finally off the ground, McDonald has resumed his wooing of Universal and 20th-Fox in an attempt to get them to supply product. He has lined up pix released by Warners, Metro, Paramount, Eagle Lion and RKO, and is hopeful of getting the two holdouts to cooperate so the test can be conducted on the broadest possible base.

The Chi Phonevision debut, postponed three times because of difficulty in securing adequate films, was marked by a big flurry in the local press. Besides generous news column coverage in the four

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'49 PIX AMONG 19 EL'S SET FOR CHI VIDEO

Chicago, Jan. 9.

Last week's announcement by WGN-TV that it has gained video rights to 19 Eagle Lion picts which were released to theatres as late as 1949 reportedly came as a surprise to local EL branch manager Harry Goldman, who said he is currently trying to book all of the product. Quickly moved by the action was Allied Theatres of Illinois, which promptly entered all the film titles on its bi-monthly report to local exhibs. Bulletin lists all films which have appeared on video over local stations, with the understanding that owners do not buy listed films.

Spot check of theatreowners resulted in a threatened boycott of the EL films. No local exhibs are reportedly playing pix once they've hit the video circuit here.

WGN, which purchased the package from Flamingo Films, a teevee distrib, will sked the product about Feb. 1. Bundle includes "Out of the Blue," "Love From a Stronger," "Repeat Performance," "Red Stallion," "Bury Me Dead," "On This Corner," "Behind Locked Doors," "Assigned to Danger," "Adventures of Casanova," "The Cobra Strikes," and eight Eddie Dean westerns.

L. A.'s Free Showing

Hollywood, Jan. 9.

Los Angeles televiewers are getting free at least one film Chicago phonevision subscribers are paying for. "Lost Honeymoon," Phonevisioned last week and slated for beaming again this week to subscribers only, will be beamed free over KTLA next week.

It's part of package of Eagle Lion pix sold to KTLA, which in turn has leased it to WGN-TV, Chicago.

Phonevision's Pix Sked

Phonevision pix for Jan. 1-6: "April Showers" (WB-'48), "Welcome Stranger" (Par.-'47), "Homecoming" (Metro - '48), "Lost Honeymoon" (EL - '47), "Unsuspected" (WB-'47), "Silver River" (WB-'48), "Dear Ruth" (Par. - '47), "I Walk Alone" (Par.-'47).

Pix for Jan. 7-13: "Song of Love" (Metro-'47), "Voice of the Turtle" (WB - '47), "Enchanted Cottage" (RKO - '45), "10th Avenue Angel" (Metro-'48), "Murder, My Sweet" (RKO-'44), "Golden Earrings" (Par.-'47), "Song of the Thin Man" (Metro-'47).

Pix for Jan. 14-20: "Bride Goes Wild" (Metro-'48), "Man From Texas" (EL-'48), "Winter Meeting" (WB - '48), "Where There's Life" (Par. - '47), "Hunchback of Notre Dame" (RKO-'39), "Romance On High Seas" (WB-'48), "I Remember Mama" (RKO-'48).

Phonevision As 'Life or Death' Threat to Exhib

Phonevision stands as a life or death threat to film theatres throughout the country in that only one or the other will be able to survive as a method of film exhibition. That's the challenge thrown at film producers by Fred Schwartz, prez of Century Circuit, one of the largest indie theatre chains in the east. Schwartz based his statement on reports of the success of the Phonevision experiments currently being conducted by Zenith in Chicago.

Circuit chief expressed conviction, however, that the producers and distributors eventually must realize that their livelihood depends on theatres. "I don't think Phonevision has a chance," he said, "because the producers will realize that they cannot control its audience. As many as 200 people will be able to watch a first-run film for the $1 Phonevision charge." Schwartz pointed out that such a situation could not occur in theatres, where the audience is controlled in that each patron must buy a ticket at the boxoffice before entering the house.

Century prez also charged Phonevision with being technically impossible to control. Under its system of providing an unscrambling device for subscribers to receive the Phonevision images, he said, almost any amateur electrician will be able to unscramble the signal. Results of the test so far in Chicago, he said, actually don't represent a test. "The experiment proves only that people will buy the system and like it," he declared, "but doesn't prove that it's economically feasible."

Slightly different reaction to Phonevision was voiced by RKO Theatres prez Sol A. Schwartz. He said he is certain that the American public will not want to stay home every night regardless of how good the entertainment available is. As a result, he said, if and when the time comes when Phonevision has access to first-run product, it will break down into simple competition, with the people judging for themselves whether the program offered them at home is better than one they can see on the outside.

RKO's Schwartz, kidding on the square, admitted, though, "that we'll really have to begin worrying if they ever start to show a 'King Solomon's Mines' on Phonevision."

Interstate's Comm'ls

Dallas, Jan. 9.

Commercial trailers are returning to the Interstate theatre circuit after an absence of nearly four years. Circuit ran four advertising blurbs in each of its theatres until early 1947, when the practice was abandoned. Now it comes back on a smaller scale. New system calls for one commercial during each showing in nabe houses but not in class theatres.

RKO Three-Day Div. Mgrs. Meet Set for Next Week

Three-day meeting of division managers of the new RKO Theatres Corp. opens here next Monday (15). Sessions will be the first held under the new corporate setup.

Division chiefs scheduled to attend are Jerome Shinbach, Chicago and midwest; Jay Golden, Los Angeles, San Francisco and Denver; Joseph Alexander, Ohio; Harry Weiss, Minnesota and Iowa; Benjamin Domingo, New England; Hardie Meakin, Washington, D. C.; H. Russell Emde, upstate New York, and Edward Sniderman, New Jersey.

Representing Metropolitan New York area will be Michael Edelstein, Sigurd Wexo, Charles Oelreich and John Hearns.

22 Doug Fairbanks, Sr., Pix Acquired by Son & Lesser; Most for Theatre Release

Hollywood, Jan. 9.

Twenty-two silent pictures of the late Douglas Fairbanks, Sr., have been acquired by Sol Lesser, in association with Douglas Fairbanks, Jr., under a deal concluded yesterday (Tues.). Also associated in the project are Irving Lesser and Seymour Poe.

Lesser and Fairbanks, Jr., will buy the rights to the films from the remaining heirs of the senior Fairbanks. They include Sylvia Fairbanks Gable and the daughters of Robert Fairbanks.

Lesser's plan is to re-edit the pix and add commentary and music. They will be made available primarily for theatre distribution, although some of the minor ones may be sold for TV. It appears unlikely that all of the 22 features will be re-edited and released, however.

Museum of Modern Art in New York has the pictures, from which dupe negatives will have to be obtained. Among the pix in the lineup are "Robin Hood," "The Mark of Zorro," "The Black Pirate" and "Three Musketeers."

CALVERT SWITCHES TO HUGHES, AS SALES REP

Lowell V. Calvert, veteran sales exec, has joined Howard Hughes Productions as representative in the east. He'll serve as sales liaison with RKO which, of course, handles Hughes' pix.

For a number of years Calvert has been acting as distribution rep for various indie producers. Switching to Hughes meant Calvert's dropping the Sam Bischoff account. Bischoff, in turn, is understood to have closed a repping deal with Arthur W. Kelly, former executive vice-president of United Artists, to handle his residuals. Bischoff is now a producer at RKO. Kelly also reps Edward Small and Charles Chaplin.

Meanwhile, another former UA exec entering the scene is Harry Schroeder. He was foreign sales manager at UA under Kelly. Schroeder is now rejoining Kelly in the indie sales field.

Army Denies Okaying Korean War Killing Pic

Washington, Jan. 9.

U.S. Dept. of Defense yesterday (Tues.) denied specifically that it had granted its seal of approval to Lippert Productions' "Steel Helmet," film about the Korean war which shows for the first time an American soldier killing a North Korean prisoner of war. Army spokesmen said they never saw more than a rough cut of the film for review purposes, and that they cleared it only insofar as to grant permission for the Signal Corps to furnish footage for background scenes.

Army spokesmen are reportedly especially incensed with reports that the film obtained a Production Code seal only on claims that it had been granted the Dept. of Defense okay. Army considers the film in its present version unauthentic, pointing out that a GI murdering an enemy war prisoner would be subject to the same penalties as an enemy soldier killing an American POW. It's been learned that the Army refused to cooperate with Linpert on the preem ceremonies for "Helmet" this week in Los Angeles.

Major Cos. Await More Specific Info On Phonevision Before Test Decision

Major film companies which have provided product for the current Phonevision tests in Chicago are waiting for more specific information on results of the experiment before deciding whether the system will pay off. According to one major company exec, there are still too many questions left unanswered, after only a week's trial run in Chi, to determine how economically feasible Zenith Radio's "pay-as-you-see" system is.

In a roundup by VARIETY of the various film companies involved, they indicated that the most important answers being sought are: (1) How representative the 300 families selected by Zenith for the test are; (2) whether these families are "old" video viewers or whether they are new to the medium, in which case TV's novelty factor must be taken into consideration; (3) if it's possible, as some reports emanating from Chi have indicated, that even the TV homes in Chi without the Zenith device can enjoy the first-run pictures being transmitted via Phonevision, and (4) how many people are viewing at a time in each Phonevision home. "In any case," one exec averred, "you can be certain that results from the final 30 days of the test will be much more indicative than the first 30 days."

Zenith prez E. F. McDonald, Jr., so far has failed to provide answers to these questions, the film execs declared. As a result, Paramount, for one, took steps this week to obtain the desired information by retaining indie research analyst Al Sindlinger to observe and analyze the audience and public reaction to the Phonevision tests. Sindlinger, who has had considerable experience in the film biz, was one of the founding partners of Audience Research, Inc., and more recently has been studying radio and TV audience trends via his patented Radox device. It's the hope of Par that he can correlate this information with whatever he comes up with on Phonevision to work out the required answers.

Several of the major company execs questioned, meanwhile, intimated they have little faith in the success of Phonevision. Nation's current war effort, with the resultant necessary shortages of vital materials, may make Phonevision only an "academic problem," one spokesman said. He explained that, if there is to be a cutback in production of home TV receivers this year, then Phonevision might not stand a chance of getting started. Another exec, noting that the Federal Communications Commission has consistently banned the licensing of radio programs for a fee, declared it's hardly likely the FCC will reverse itself by okaying Phonevision. "Congress didn't set up the FCC for any purpose such as that," he said.

So far as could be learned, 20th-Fox and Universal have still refused to furnish any of their product for the test, so that McDonald still has only 75 features for the 90-day experiment. It's believed, however, that he may attempt to line up exclusive rights to sports events, legit shows, etc., to round out his schedule. None of the majors, incidentally, is charging Zenith for use of its product during the run of the experiment.

Dembow, Jr., Sues for % In Reade Stock Sale

Sam Dembow, Jr., producers' representative, filed a $50,000 suit in N. Y. Federal court yesterday (Tues.) against Walter Reade, Sr., Walter Reade, Jr., Gertrude Reade and Long Park, Inc. Action asks $50,000 as compensation for services, allegedly rendered in arranging for sale of 250 shares of common stock of Trenton-New Brunswick Theatre Corp., owned by the Reade-controlled Long Park.

Dembow, according to the complaint, claims he was hired by Reade, Sr., to effect the stock sale to RKO Theatres, Inc., for $1,000,000 cash and $250,000 in 10 annual payments. Under an August, 1949 deal, plaintiff asserts that he was to receive 5% of the $1,000,000. He charges that through his efforts RKO agreed to purchase the shares in October, 1949, but the defendants refused to sell.

In seeking $50,000 damages from Reade, Sr., Dembow charges that he relied on the warranty of the elder Reade that he had the power to employ him on Long Park's behalf. The producers' rep also claims that if Reade, Sr., lacked authority to make the deal, then the court should order the other defendants to pay him his 5% commission.

Foreign Films Activity Getting Hypo in New York

Foreign film field continues to perk in the New York metropolitan area. With the new year barely started, two new distribution outfits have begun operations and a theatre formerly screening Spanish-language pictures exclusively has changed to an art policy. Three fresh imports are also scheduled to preem within the next two weeks.

Pacemaker Pictures, Inc., was formed last week by Max A. Goldberg, William Goldberg and Irwin A. Lesser after the trio disposed of their lease on the Little Carnegie, N. Y., to Jean Goldwurm and George Schwartz. Pacemaker's first acquisition is "Happiest Days of Your Life," a British-made picture which played the Little Carnegie last September.

A Frank Launder-Sidney Gilliat production, "Days" was previously distributed in the U. S. by Sir Alexander Korda's London Films. Pacemaker is also negotiating for several other pix at the moment, but Max Goldberg declined to state what films are involved in the pending deals.

Meanwhile, Goldwurm and Schwartz, who took over the Carnegie as of Jan. 1, have refurbished the house and will open with a French import, "Face to the Wind," Monday (14). "Wind" is being handled by Broadway legit producer William R. Katzell, this marking his first venture into the foreign film distribution field. Picture was originally titled "Plus des Vacances Pour le Bon Dieu."

Belmont theatre, N. Y., of the Ansell circuit, which has specialized in Spanish-language pix, closed several weeks ago for alterations. It reopens around Feb. 1 with a first-run art policy. Its first film has not been picked as yet.

Meanwhile, "Christina," a German-made feature, moves into the Stanley, N. Y., Saturday (13) with Central Cinema distributing. Irvin Shapiro's Films International of America has booked its English-German dialog pic, "The Last Illusion," into the Little Cinemet, N. Y., starting Jan. 24.

R.I. Gov. Invites Exhibs

Providence, Jan. 9.

Gov. Elect Dennis J. Roberts of Rhode Island has invited all exhibs in the state to a get-acquainted meeting at the Narragansett hotel, Providence, on Thursday (11).

Among subjects up for discussion will be the March of Dimes, of which Gov. Roberts is honorary chairman in the state.

Schenectady Theatre Sues Fabian, Distribs

Albany, Jan. 9.

Fast Theatres, Inc. (Fabian) and nine distributors were named defendants in an antitrust action filed yesterday (Mon.) by Colony Theatre, Schenectady, in U. S. District Court, Utica.

Attorney Leonard Rosenthal said the Colony "Seeks to enjoin permanently the illegal monopoly in Schenectady and control of all products, "and asks that plaintiff be permitted to play first-run product. Fabian operates two first-run and three subsequent-runs in Schenectady, John Gardner owns Colony.

Paul Stehman Named

Piedmont, Mo., Jan. 9.

Paul Stehman, owner of the Lyric theatre, Winchester, Ill., has been named secretary-treasurer of Mid-Central Allied Independent Theatre Owners, Inc.

Stehman will fill the unexpired term of Hugh M. Graham, resigned.

ALL PIX IN COLOR IN 5 YEARS

Record Biz Continues for 'Miracle' As Catholic Church Issues Boycott

Boycott on "The Miracle" called for by Cardinal Spellman and the resultant picket line by Catholic War Veterans failed to dent grosses being amassed by the Roberto Rossellini-Anna Magnani film at the Paris theatre, N. Y. House totted up a greater number of admissions this Monday (8) than it had the previous Monday, which was the New Year's Day holiday.

Gross for the week tallied almost $18,500. That compared with the previous (third) week's approximately $10,000. Difference was accounted for by the fact that "The Miracle," 41-minuter, was off the bill for half the third week as a result of the ban by City License Commissioner Edward T. McCaffrey. He charged the film was "blasphemous" and offensive to a large number of people.

Joseph Burstyn, distributor of "The Ways of Love," three-part feature of which "The Miracle" is one portion, on the other hand was in an all-out slugging match with the Catholic hierarchy in New York.

Burstyn held a press conference Monday (8) at which he handed to newsmen photostats of documents purporting to show that the film—indirectly, at least—had not been disapproved by the Vatican or the local heirarchy in Rome. Documents didn't show that the Church's general headquarters had ever given its stamp of approval to the Rossellini film, but at least by lack of action hadn't nixed it.

Counter-Reply

This was a counter-reply to a denial by an exec of the Legion of Decency of a previous statement by Burstyn that the film had at least the tacit okay of the Vatican. The Rev. Thomas F. Little, assistant exec secretary of the L. of D., declared last Friday (5): "In a message received from Rome, Monsignor A. Galletto, secretary of the Pontifical Film Commission, most emphatically condemned the picture. The message also stated that the Centro Cattolico Cinematografico, the agency for Catholic action in Rome, which reviews and classifies films on the basis of their

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CLEVE. STAGEHANDS VOTE PAY CUT NIX

Cleveland, Jan. 9.

Local AFL stagehands voted to reject a 25% pay cut proposed by the Cleveland Motion Picture Exhibitors' Assn., representing nearly 100 theatres here.

Association also recently asked the AFL film projectionists to take a similar voluntary salary cut, to help nabe houses hit by slumping receipts attributed mainly to television competition. Although machine operators' local officials would not make any comment, it is expected they will follow stagehands in balking at the request.

About 250 projectionists and 26 grippers are now employed on Cleveland suburban circuits, which have chopped around 20 houses down to a playing time of three days per week. Approximately seven houses closed in the last year.

Majority of those theatres hit hardest, union chiefs point out defensively, are old rundown 600 or 700-seaters located in sections blighted by industrialization or changed social conditions.

Two east side areas, which were big theatrical money-makers up to a dozen years ago, have been steadily slipping ever since they were turned into rooming-house belts inhabited by floating southern war workers.

Owners of most ancient small-seaters shuttered here have replaced them with de luxe, ultramodern houses built in higher-calibre suburbs 15 to 20 miles from downtown Playhouse Square. Box-offices in these sections of home-owners, according to a quick check of three major nabe circuits, is off about 15% of average this season.

Benjamin, Krim Back In N.Y. After Pic O.O.

Robert S. Benjamin and Arthur Krim returned to New York yesterday (Tuesday) after spending the weekend on the Coast. They went out to see a rough cut of the new John Garfield starrer, "He Ran All the Way," produced by Roberts Productions.

Benjamin and Krim represent a syndicate which financed the pic. They are members of the law firm of Phillips, Nizer, Benjamin & Krim, and Benjamin is prez of the J. Arthur Rank Organization in the U. S.

Wage Freeze Talks Loom At IA Meet in Tucson

Possibility of a wage freeze looms as a major topic for discussion at forthcoming midwinter executive board meeting of International Alliance of Theatrical Stage Employees. Sessions are slated to open Feb. 5 in Tucson, Ariz., and will continue until all business has been completed.

Although agenda has not been set, spokesman said any problem dealing with a wage freeze was sure to come up, indicating subject was due for overall study.

Meanwhile, Richard Walsh, international president, has issued a denial of reports that projectionists' locals around the country were satisfied with present scales and not likely to make new demands. Walsh, in a prepared statement yesterday (Tues.), asserted that he was misquoted; that the point he wanted to make, when queried, was that no drive for wage increases was being made by the general office of the IA, because each local has the right to negotiate its own contracts.

Where agreements have expired this fall and winter, Walsh said, demands for increases have been the rule rather than the exception. But, he added, there has been no concerted drive by the general office or group of locals, as "that is not our system."

Another highlight of the midwinter huddles is expected to be IATSE's stand in regard to the Taft-Hartley law, in view of last November's elections. At the IA convention in Detroit last summer, Walsh told delegates the IA would work for repeal of all anti-labor legislation. At the same time, he warned against violations that would make members vulnerable to penalties. Walsh is scheduled to bring the board up to date on Taft-Hartley effects.

WB Protests Burstyn Use of 'Miracle' Title

Warners this week protested to indie distrib Joseph Burstyn and the Paris theatre, N. Y. over their use of the title of "The Miracle" as a tag for the Roberto Rossellini featurette now at the Paris. The major, which owns film rights to the Max Reinhardt play, "The Miracle," claims Burstyn's appropriation of the label is damaging to the Reinhardt work since it's contemplating early use of the stage property.

Burstyn, on the other hand, maintains that he's checked with the U. S. Copyright Bureau and "my attorneys tell me I have a perfect right to use the title." Now part of the omnibus feature "Ways of Love," the Rossellini film was originally titled "Amore" and "The Human Voice." When the distrib spliced the pic into "Love" he retitled it as "The Miracle."

ONLY LONG WAR SEEN AS STYMIE

By WALT GREENE

Hollywood, Jan. 9.

Motion picture production will be entirely converted to color in about five years. This is the prediction of several qualified observers who point out, however, that the progress can be stopped cold if a long and protracted war eventuates. Such a condition would freeze necessary metals and supplies required for processing equipment, and would also restrict manufacture of color rawstocks.

Both the manufacturers and producers have been willing and anxious to increase the number of tinted features, especially since the end of the war. They are in accord with the resolution of the Theatre Owners of America convention demanding entire conversion to color, but feel that the exhibs are not conversant with the numerous problems involved for such a program.

First is the availability of a sufficient amount of color raw stock, both negative and positive, from the manufacturers. Greatly enlarged processing laboratories;

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Wald-Krasna Sign Peters On Basis of TV Kine; Plan Another Durbin Buildup

Roberta Peters, 20-year-old Bronx-born soprano who had a sock debut at the Metropolitan Opera this season when she stepped into one of the three "Don Giovanni" leads, as Zerlina, on less than a day's notice, has been pacted to a seven-year contract by Jerry Wald and Norman Krasna. Pacting, it's reported, was done on basis of a kine recording of the Ed Sullivan TV show, which the producers saw. Singer, who had never been on a stage before her Met debut, will do a Krasna original, "Debut," this summer in Technicolor. Producers see in her another potential Deanna Durbin, and will give her similar handling and development.

Miss Peters isn't set to go to the Coast till May, after the Met N. Y. season and spring tour. Her film pact states that her pix are to be shot around her Met and concert recital schedules, presumably during summers and autumns only. She's not due to go to Hollywood Feb. 1 for screen tests, as reported elsewhere. Sol Hurok, who discovered Miss Peters a year ago in her teacher's studio, and handles her for all opera and concert dates, also reps the singer for pix. Wald-Krasna got her after spirited bidding by a half-dozen companies.

TECHNICOLOR RELEASES SHOW SHARP INCREASE

Technicolor films in release, about to be released or in production stages at the end of 1950 showed a considerable improvement over the status of such pictures at the close of 1949. Figures compiled by Technicolor Motion Picture Corp. disclosed that some 32 Techni features were in release last month as compared to only 20 in December, 1949.

Pix scheduled for distribution also added up to a hefty increase. Year's end revealed the company had 48 features ready for screening as against 34 for the comparable date in 1949. Listed in production last month were 15 films, including one British pic. Tally is about the same as December, '49, when 16 were before the Techni cameras.

Particularly striking is the plethora of pix slated for Technicolor treatment. Producers have indicated that 40 films will be so handled in 1951. Figure includes 15 British features. At the windup of 1949 a mere 20 were in preparation for Technicolor.

Escapism the Trend Among 68 Pix Going Into Prod. in 1st 6 Wks. of '51

By MIKE CONNOLLY

Hollywood, Jan. 9.

Although war films counted for heavy grosses during the past year, few of them are on current studio agendas. Trend evident in the 68 pix going before the cameras in the first six weeks of 1951 is definitely toward escapism.

Fully three-fourths of the scripts earmarked for lensing up to Feb. 15 are in the light genre. They include musicals, comedies, comedies-with-songs, swashbucklers, westerns, mysteries and actor, horror and pseudo-scientific yarns about those men from Mars.

Only 19 of the 68 are dramas, and only a handful of those could be classed as four-handkerchief items. A few war themes are included among them. General Hollywood opinion apparently is, however, that there is a sufficient number of battle pix either in early days of release, in the can or already before the cameras.

There were eight war pix among 1950's top-grossers. They were paced by "Battleground," "Sands of Iwo Jima" and "12 O'Clock High." Despite this success, there is felt to be a sufficiency currently with all the following in or close to release: "Red Badge of Courage," "Operation Pacific," "The Steel Helmet," "Go for Broke," "Jet Pilot," "Up Front," "A Yank in Korea," "Korean Patrol," "Soldiers Three," "Fighting U. S. Coast Guards," "Wings Across the Pacific," "Outpost in Hell," "Flying Leathernecks" and "Halls of Montezuma."

Metro's tune-and-titter entries, with emphasis on Technicolor, include "Texas Carnival," with Esther Williams, Red Skelton, Howard Keel and Ann Miller, with Jack Cummings producing (his last for Metro) and Chuck Walters directing; "Belle of New York," with Fred Astaire and Vera-Ellen; Arthur Freed, producer; Stanley Donen, director; plus a comedy-with-music, "Strictly Dishonorable," Ezio Pinza-Janet Leigh starrer to be produced and directed by Norman Panama and Melvin Frank, and "The Strip," with Mickey Rooney and Sally Forest; Joe Pasternak, producer, and Leslie Kardos, director.

Metro's 'Scaramouche'

In addition, studio will start "Scaramouche," costume drama with Ava Gardner, Stewart Granger and Ricardo Montalban; Carey Wilson, producer; George Sidney,

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W-K's 345-Page Pact

Hollywood, Jan. 9.

Jerry Wald and Norman Krasna won't have to go far afield for scripts. They can practically shoot their new contract with RKO. It runs a record 345 pages.

Pact for the indie unit is now near the inking stage. Its tremendous length resulted from sorting out the various equities in 60 films which they'll make—and own—with RKO financing in the next five years.

W-K Promise To Start Delivering 1-a-Month by Aug.

Hollywood, Jan. 9.

Jerry Wald and Norman Krasna, in response to a call from Ned E. Depinet last week, promised the RKO prexy that they will start delivering one picture a month to the company by next August. Their initialer, "Strike a Match," goes into production at the end of next week.

The W-K unit will provide a needed fillip to the RKO release program, which has been suffering from lack of product recently. Thus Depinet's call to the pair and their promise to have pix coming off the line at the one-every-30-days rate within eight months.

The contract of their indie unit with RKO, which has been in negotiation for many months, is now close to inking. As a preliminary to it they obligated themselves to controlling stockholder Howard Hughes to supervise completion and polishing of 16 pix that were in work at RKO or in the can. Job has now been completed. Number of the pix had been left dangling when production exec Sid Rogell left the lot.

Under the unit's pact, Bankers Trust, N. Y., and the Mellon Bank, Pittsburgh, will advance first-money financing for the five-year program of 60 pix. This will be a revolving fund involving a total of $30,000,000 in loans, although only a relatively small part of that amount will be outstanding at any one time. Second-money, totalling about $20,000,000, will be advanced by RKO.

Disclosed during the week was the fact that Wald and Krasna had organized a syndicate in an effort to buy control of the RKO production-distribution company from Hughes. They offered $5 per share for Hughes' 929,000 shares, or almost $5,000,000, but Hughes refused to sell. Wald and Krasna are still hopeful that the deal may still be revived.

W-K are close to consummating

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Fulton, Pitt, To Use TV As Adjunct to Pix

Pittsburgh, Jan. 9.

Fulton, Shea-owned first-run spot, is first Golden Triangle theatre to announce it will use TV as an adjunct of its programs. John Walsh, manager of house, said engineers would arrive in couple of days to begin installing $25,000 worth of equipment for a full size 18 by 16-foot television screen.

Fulton will set up equipment for photographing images on film and showing it almost immediately afterwards on theatre screen. No definite program policies have been set yet but Walsh expects to show, in addition to Fulton's regular film fare, special sporting events as well as a number of big-time teevee shows which don't come through town's single station, WDTV, DuMont-owned Channel 3.

JOSSEY SELLS INTEREST IN HALLMARK TO BABB

Hollywood, Jan. 9.

J. S. "Jack" Jossey, Cleveland exhibitor and co-founder of Hallmark Productions, sold his half interest in the firm to prexy Kroger Babb, it was disclosed today (Tues.). Amount involved in the transaction was not revealed. Actual signing of the papers took place in Cleveland Dec. 30 after six months' preparation.

Jossey, the moneyman in launching Hallmark (nee Hygienic Productions), will remain with the organization as financial advisor. He said failing health prompted him to dispose of his slice. Babb already has named Gilbert Wilkin, a certified public accountant and veteran businessman, as the company's new comptroller.

In buying out Jossey, Babb now has complete ownership of Hallmark. This includes the company's distribution contracts, star contracts, real estate, equipment, story properties, copyrights, publishing and recording businesses, its 15 subsidiary corporations and its worldwide distribution organization.

Meanwhile, Hallmark has put "Secrets of Beauty" before the cameras at the Motion Picture Centre studios following completion of its "One Too Many." Latter pic stars Ruth Warrick, Richard Travis and Ginger Prince.

L.A. Offish But 'Halls' Terrif 63G; 'River' Slow at $18,000; 'Yesterday' Big 33G, 'Harvey' Fancy 10G, 2d

Los Angeles, Jan. 9.

"Halls of Montezuma" is grabbing the most boxoffice attention here this frame. Kicked off with a big preem, it is racing for a sock $63,000 in five theatres, way out in front of other new bills. "Mr. Music" teed off yesterday (Mon.) in two spots fairly well for Monday opening. "Rogue River" looks only light $18,000 in five spots.

"Born Yesterday" still was big $33,000 in second session at two houses although slanting of ad campaign for dignified Academy Award pitch trimmed possible take at Downtown Hillstreet. However, even there biz was good. It is holding a third frame.

"Harvey" continued big in second week at Carthay with $10,000 after great opener. "Trio" and "Cyrano" both are steady but "Magnificent Yankee" is slipping in third round.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10)—"Halls of Montezuma" (20th). Sock $63,000. Last week, "Heaven's Sake" (20th) (2d wk-4 days), $10.500.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344 70-$1.10)—"Dallas" (WB) 3d wk-4 days). Final 4 days was $10,000. Last week, hearty $31,800.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Pagan Love Song" (M-G) and "Cherokee Uprising" (Mono) (Loew's only) (2d wk). Mild $19,000. Last week, good $33,200.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-$1)—"Born Yesterday" (Col) (3d wk). Launched third frame Monday (8). Last week, solid $33,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 50-$1)—"Mr. Music" (Par) and "Pride Maryland" (Rep) (L.A. only). Opened Monday (8). Last week, "Let's Dance" (Par) (3d wk) and "California Passage" (Rep) (1st wk). Small $13,500.

Orpheum, Hawaii, Beverly Hills Music Hall (Metropolitan) (2,210; 1,106; 855; 60-$1.10)—"Outrage" (RKO) and "Rio Grande Patrol" (RKO). Opens today (9). Last week, "Mrs. O'Malley, Mr. Malone" (M-G) and "Call Klondike" (Mono) (8 days), thin $11,500 in Orpheum and Hawaii.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10)—"Rogue River" (EL) and "Second Face" (EL). Light $18,000. Last week, "Frenchie" (U) and "Hidden Room" (EL) (2d wk-3 days), $7,200.

Four Star (UA) (900; 70-90)—"Magnificent Yankee" (M-G) (3d wk). Off to $3,000. Last week, $5,000.

Fine Arts (FWC) (677; $1.20-2.40)—"Cyrano" (UA) (8th wk). Started eighth frame (9). Last week, good $6,000.

Carthay (FWC) (1,518; 85-$1.50)—"Harvey" (U) (3d wk). Started on Monday (8). Last week, nice $10,000 after great $15,000 first frame, above hopes.

Beverly Canon (ABC) (520; $1.20)—"Trio" (Par) (3d wk). Nice $5,500. Last week, $6,000.

'Frenchie' Okay $10,500 Paces Laggard L'ville

Louisville, Jan. 9.

Downtown houses teed off briskly this session but were slowed down by snowfall on Sunday (7). "Frenchie" and "Rookie Fireman" at Loew's State and "Never Dull Moment" and "Experiment Alcatraz" at Rialto, are running about even, both mild.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Dallas" (WB) (2d wk) slowing to walk. Weekend snowstorm hurt so only $5,500 is likely. Last week, giant $12,000.

Rialto (Fourth Avenue) (3,000; 45-65) — "Never Dull Moment" (RKO) and "Experiment Alcatraz" (RKO). Oke $10,000. Last week, "Mr. Music" (Par), swell $15,500.

State (Loew's) (3,000; 45-65) — "Frenchie" (U) and "Rookie Fireman" (Col). Opened strong, but slowed up Sunday (7). Passable $10,500 looms. Last week, "Pagan Love Song" (M-G), big $14,000.

Strand (FA) (1,200; 45-65)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues). Medium $4,500. Last week, "Distinction Moon" (EL), sturdy $6,500.

Broadway Grosses

Estimated Total Gross
This Week $605,000
(*Based on 17 theatres.*)
Last Year $598,200
(*Based on 18 theatres.*)

'Harvey' Best Bet In Cleve., $16,000

Cleveland, Jan. 9.

After several sad-sack stanzas, Loew's State is getting back into a man's size stride with "Harvey," despite being hurt by snowstorms. "Dallas" also looks strong second week at Hipp. "Man Who Cheated Himself" looks brisk at Allen.

Estimates for This Week

Allen (Warners) (3,000; 55-80)—"Man Who Cheated Himself" (20th). Bright $12,000. Last week, "For Heaven's Sake" (20th), $13,500.

Esquire (Community) (704; 55-80)—"Mad Wednesday" (RKO) (3d wk). Light $2,500, following $3,000 last round.

Hipp (Warners) (3,700; 55-80)—"Dallas" (WB) (2d wk). Fine $13,000, after $18,500 last folio.

Lower Mall (Community) (505; 55-80)—"Bitter Rice" (2d wk). Satisfactory $5,000 following $6,000 last week.

Palace (RKO) (3,300; 55-80)—"Mystery Submarine" (U). Good $14,000. Last week, "Vendetta" (RKO), $15,500.

State (Loew's) (3,450; 55-80)—"Harvey" (U). Nice $16,000, and holding. Last week, "Pagan Love Song" (M-G), $15,800.

Stillman (Loew's) (2,700; 55-80)—"Mrs. O'Malley, Mr. Malone" (M-G). Oke $6,000. Last week, "Mr. Music" (Par) (2d wk), $8,000.

'Harvey' Boffo $19,000, Port.; 'Music' Rousing $25,000, 'Dallas' Big 16G

Portland, Ore., Jan. 9.

All first-runs raised their night scale without any ballyhoo. "Harvey" is terrific at the Broadway. "Mr. Music" also is great in two houses while "Dallas" looks big at Paramount.

Estimates for This Week

Broadway (Parker) (1,850; 50-90)—"Harvey" (U) and "Sleeping City" (U). Terrific $19,000 or over. Last week, "Mrs. O'Malley, Mr. Malone" (M-G) and "Johnny One Eye" (UA), $10,500.

Mayfair (Parker) (1,500; 50-90)—"Kansas Raiders" (U) and "Deported" (U). Fast $8,500. Last week, "So Young, So Bad" (UA) and "Silk Noose" (UA), $5,000.

Oriental (Evergreen) (2,000; 50-90) — "Mr. Music" (Par) and "Tougher They Come" (Col), day-date with Orpheum. Big $11,500. Last week, "For Heaven's Sake" (20th) and "Dark City" (Par), $4,500.

Orpheum (Evergreen (1,750; 50-90)—"Mr. Music" (Par) and "The

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'Dallas' Rugged $13,000, Indpls.; 'Moment' 9G

Indianapolis, Jan. 9.

Winter clamped down hard on showbiz over weekend, but results still are better than average at most first-runs. "Dallas" is leading town with a nice take at Indiana and both "Emergency Wedding" at Loew's and "Never a Dull Moment" at Circle are okay.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Never Dull Moment" (RKO) and "Pygmy Island" (Col). Neat $9,000. Last week, "Mr. Music" (Par) and "Call of Klondike" (Mono), $13,500.

Indiana (G-D) (3,300; 44-65) — "Dallas" (WB) and "Chain Gang" (Col). Solid $13,000. Last week, "For Heaven's Sake" (20th), $12,000.

Loew's (Loew's) (2,427; 44-65) — "Emergency Wedding" (Col) and "So Young, So Bad" (Col). Nice $10,000. Last week, "Pagan Love Song" (M-G) and "Tougher They Come" (Col), $16,000.

Lyric (G-D) (1,600; 44-65) — "Outrage" (RKO) and "Rio Grande Patrol" (RKO). Fair $5,000. Last week, "Where Danger Lives" (RKO) and "Blazing Sun" (Col), good $7,000.

'Grounds' Slim $18,000, Philly

Philadelphia, Jan. 9.

Film biz is off this week after the holiday session, with town cluttered up with holdovers. Also newcomers are showing no real strength. "Grounds for Marriage" looms weak at Mastbaum while "Great Manhunt" looks slow at Aldine. In contrast, "Fuller Brush Girl" shapes smart at Stanton. Best third week showings are being made by "Kim," "Mr. Music" and "Pagan Love Song."

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Great Manhunt" (Col). Fair $8,500. Last week, "Watch Birdie" (M-G) (2d wk), nice $10,000.

Boyd (WB) (2,360; 50-99)—"Kim" (M-G) (3d wk). Fine $17,000 after $18,500 last week.

Earle (WB) (2,700; 50-99) — "When You're Smiling" (Col) with Ted Mack amateur unit onstage. Mild $19,000. Last week, "Hit Parade 1951" (Rep) with George Shearing, Rose Murphy. Figured to do more in holiday week but okay at $23,000.

Fox (20th) (2,250; 50-99) — "Heaven's Sake" (20th) (3d wk). Oke $16,000. Last week, neat $24,000.

Goldman (Goldman) (1,200; 50-99)—"Mr. Music" (Par) (3d wk). Tidy $16,000. Last week, $22,000.

Mastbaum (WB) (4,360; 50-99) — "Grounds for Marriage" (M-G). Slim $18,000. Last week, "Dallas" (WB) (2d wk), $17,000.

Midtown (Goldman) (1,000; 50-99) — "Goldbergs" (Par) (3d wk). Dull $6,500. Last week, $9,000.

Randolph (Goldman) (2,500; 50-99)—"Pagan Love Song" (3d wk). Nice $15,000. Healthy response for second chorus. $17,500.

Stanley (WB) (2,950; 50-99) — "Branded" (Par) (2d wk). Off to $14,000. Last week, neat $22,000. Total receipts were cut into by record $10,200 which house drew New Year's Eve with added preview of "At War With Army" (Par).

Stanton (WB) (1,473; 50-99) — "Fuller Brush Girl" (Col). Trim $11,000. Last week, "Man Cheated Himself" (20th), $15,000.

Trans-Lux (T-L) (500; 50-99) — "Trio" (Par) (8th final wk). Oke $2,800. Last week, $3,800.

World (Indie) (500; 50-99) — "Bitter Rice" (Indie) (7th wk). Strong $5,000. Last week, $6,500.

'Song' Solid $19,000 in St. Loo; 'Dallas' $18,000, 'Harvey' Lush 9G, 2d

St. Louis, Jan. 9.

Trade at mainstem houses has sloughed off currently after swell biz last week which was highlighted by Red Skelton and other acts boosting "Dial 1119" to smash session at Loew's State. "Pagan Love Song" is out ahead currently with fine total at this house. "Dallas" did well enough last week at the huge Fox. "Harvey" continues strong in second round after big opening session at Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Harvey" (U) and "Never Dull Moment" (RKO) (2d wk). Holding at $9,000 after big $13,000 first stanza.

Fox (F&M) (5,000; 60-75)—"Mr. Music" (Par) and "Gasoline Alley" (Col). Opened Tuesday (8). Last week, "Dallas" (WB) and "Southside 1-1000" (Mono), good $18,000.

Loew's (Loew) (3,172; 50-75)—"Pagan Love Song" (M-G) and "Admiral Was Lady" (UA). Big $19,000. Last week, "Dial 1119" (M-G) and stageshow, smash $41,000.

Missouri (F&M) (3,500; 60-75)—"Heaven's Sake" (20th) and "California Passage" (Rep) (2d wk). Down to $10,000 following fine $14,000 initial session.

Shubert (Indie) (1,500; 60-75)—"Outrage" (RKO) and "Lonely Heart Bandits" (Rep). Okay $6,500. Last week, "All About Eve" (20th) (2d wk), $4,000.

Det. Hurt by H.O.s Albeit 'Branded' Trim $26,000; 'Cheated' Fair 21G, 2d

Detroit, Jan. 9.

"Branded" is the hottest thing in town at the Michigan with good total likely. "Man Cheated Himself" is only fair in second stanza at Fox. "Flying Missile" is not going far at the Palms while "Watch Birdie" looks barely fair at Downtown.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Man Cheated Himself" (20th) and "Bandit Queen" (Lip) (2d wk). Fair $21,000. Last week, oke $26,000.

Michigan (United Detroit) (4,000; 70-95)—"Branded" (Par) and "Hidden City" (Mono). Trim $26,000. Last week, "Dallas" (WB) and "Cockeyed Wonder" (Col), $25,000 in 11 days.

Palms (UD) (2,900; 70-95)—"Flying Missile" (Col) and "Jungle Stampede" (RKO). Nsh $14,000. Last week, "Milkman" (U) and "Mrs. O'Malley and Mr. Malone" (M-G), $12,000.

Madison (UD) (1,800; 70-95)—"Where Danger Lives" (RKO) and "Trail of Robin Hood" (Rep) (2d wk). Down to $9,000. Last week, solid $15,000.

United Artists (UA) (1,900; 70-95)—"Harvey" (U) (3d wk). Down to $5,000. Last week, nice $8,000.

Adams (Balaban) (1,700; 70-95)—"Mr. Music" (Par) (3d wk). Slipping to $7,000. Last week, fine $9,000.

Downtown (Balaban) (2,900; 70-95)—"Watch Birdie" (M-G) and "Call of Klondike" (Mono). Fair $9,000. Last week, "Never Dull Moment" (RKO) and "Palooka Squared Circle" (Mono) (3d wk). Thin $6,000. Last week, $8,000.

Key City Grosses

Estimated Total Gross
This Week $2,764,200
(*Based on 25 cities, 200 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,661,000
(*Based on 24 cities, and 212 theatres.*)

'Jackpot' Fat 18G, D.C.; 'Harvey' 12G

Washington, Jan. 9.

With flood of post-holiday holdovers, general average shows a sharp dip over last week. Impression, however, is that midtown boxoffice is on the upswing. Past weekend, despite lack of new product, was lively, with influx of service men from nearby camps beginning to show up. "Jackpot," newcomer at Loew's Palace, shapes as week's winner. "Pagan Love Song," hypoed by Hollywoodites Debbie Reynolds and Carelton Carpenter on stage, is sturdy in second semester. Huskiest of holdovers, however, appears to be "Harvey," in second stanza at RKO Keith's.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Pagan Love Song" (M-G) (2d wk) plus vaude. Fine $15,000 for final 5 days after sock $33,000.

Dupont (Lopert) (378; 50-85)—"Tight Little Island" (U) and "Seventh Veil" (U) (reissues). Smart $3,500. Last week, "Bitter Rice" (Indie) (8th wk), big $4,000.

Keith's (RKO) (1,939; 44-80) — "Harvey" (U) (2d wk). Big $12,000 after boff $17,500 opener.

Metropolitan (Warner) (1,163; 44-74)—"Girls Under 21" (Col) and "Girls of Road" (Col) (reissues). Nice $4,000. Last week, "Gilda" (Col) and "Platinum Blonde" (Col) (reissues), better than recent average $5,000.

Palace (Loew's) (2,370; 44-74)—"Jackpot" (20th). Tops town with husky $18,000. Last week, "For Heaven's Sake" (20th), so-so $15,000 despite upped scale and extra holiday shows.

Warner (WB) (2,164; 44-74)—"Dallas" (WB) (2d wk). Slow $3,500 in final 4 days. Last week, sturdy $14,000.

K.C. Okay; 'Dallas' Hot $11,000, 'On Run' 13G; 'Love Song' Mild 9G, 2d

Kansas City, Jan. 9.

Theatre row is swinging into the new year with somewhat improved prospects, with biz appearing to be on the upgrade. Biggest magnet currently is "Dallas" at the Paramount with good session. "Woman on the Run" shapes moderate at the Fox Midwest first-run trio. "Southside 1-1000" looms so-so at the Missouri.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Hitler's Strange Love Life" (Indie) and "Passion's Payment" (Indie). Hitting fair $3,000. Last week, "Atrocities Ft. Santiago" (Indie) and "Q Bombs" (Indie), $3,500 in 8 days.

Kimo (Dickinson) (550; 50-75)—"Kind Hearts" (EL) (2d wk). Nifty $2,000. Last week, brought best returns here in many weeks at $3,100.

Midland (Loew's) (3,500; 45-65)—"Pagan Love Song" (M-G) and "He's Cockeyed Wonder" (Col) (2d wk). Fair $9,000. Last week, nice $16,000.

Missouri (RKO) (2,650; 45-65)—"Southside 1-1000" (Mono) and "Modern Marriage" (Mono). So-so $7,500. Last week, "Vendetta" (RKO) and "Experiment Alcatraz" (RKO), fine $10,000.

Paramount (Tri-States) (1,900; 45-65)—"Dallas" (WB). Good $11,000. Last week, "Mr. Music" (Par) (2d wk), strong $9,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65) — "Woman on Run" (U) and "Mystery Submarine" (U). Average $13,000. Last week, "For Heaven's Sake" (20th) trim $20,000 in 9 days.

Too Many Westerns Bop Hub; 'Raiders' OK 12G, 'Branded' Mild $14,000

Boston, Jan. 9.

Holiday letdown plus holdovers and influx of westerns will combine to make current stanza very spotty. "Bitter Rice" foreign pic at Beacon Hill continues to amaze, while holdovers of "Dallas" at Paramount and Fenway and "Pagan Love Song" at Orpheum and State shape fair for second round. "Branded" at Met looks mild while "Kansas Raiders" at Boston is about average.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Operation X" (Col) (2d wk). Mild $4,000 after $5,500 for first.

Beacon Hill (Beacon Hill) (780; 40-90)—"Bitter Rice" (Indie) (2d wk). Huge $10,000 Last week, $11,500.

Boston (RKO) (3,200; 40-85) — "Kansas Raiders" (U) and "On Isle of Samoa" (Col). Okay $12,000. Last week, "Vendetta" (RKO), nifty $26,500 in 10 days.

Fenway (NET) (1,373; 40-85) — "Dallas" (WB) and "Father's Wild Game" (Mono) (2d wk). Good $5,200. after neat $8,000 for first.

Memorial (RKO) (3,500; 40-85)—"Frenchie" (U) and "Double Deal" (RKO). Opened Saturday (6). Last week, "For Heaven's Sake" (20th), oke $15,000.

Metropolitan (NET) (4,367; 40-

(Continued on page 18)

SNOW SLOUGHS PITT; 'COPPER' DRAB $14,000

Pittsburgh, Jan. 9.

Worst winter weather recalled here in many years putting skids to biz again. Everybody had a big Saturday (6) and then the snows came. "Copper Canyon" at Penn got off strongly but fell away like the others. "Harvey" was set for a big second stanza at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Harvey" (U) (2d wk). Would have done only slightly less than first session if weather had been right. But $8,500 is okay after smash $12,500 opener.

Harris (Harris) (2,200; 50-85)—"Harriet Craig" (Col). Slight $8,000. Last week, "Heaven's Sake" (20th) (2d wk), $7,500 in 5 days.

Penn (Loew's) (3,300; 45-80)—"Copper Canyon" (Par). Heavy snow on Sunday knocked bottom out, lean $14,000. Last week, "Pagan Love Song" (M-G), $17,500.

Stanley (WB) (3,800; 50-85)—"Dallas" (WB) (2d wk). Holding over 6 days to get back on Friday openings. Light $9,000. Last week, solid $19,000, and biggest here in some time.

Warner (WB) (2,000; 50-85)—"Highway 301" (WB) (2d wk-6 days). Down to $4,500. Last week, bang-up $9,500.

New Fare Helps Chi; 'Husbands' Plus Skelton Loud $53,000, 'Grounds' 14G, 'Prehistoric' 11G; 'Harvey' 18G, 2d

Chicago, Jan. 9.

Strong fare bowed in the Loop this session as a good backstop for usual post-holiday dip. Getting an assist from nice weather, biz outlook currently is slightly above par. Biggest bundle is Red Skelton and vaude onstage which is boosting "Three Husbands" at Chicago to a lusty $53,000.

"Grounds for Marriage" and "Next Voice You Hear," slipped in sans fanfare at United Artists, is a mere $14,000. "Prehistoric Women" looks only $11,000 at the Grand.

"Harvey" ended second stanza at State-Lake with a big $18,000 after sock opener. "Mr. Music," third-weeker at Oriental with Ames Bros. heading stagebill, okay $25,000 after great $50,000 holiday stanza. "Breakthrough" is heading for fast $14,000 in second frame at Roosevelt. Third week of "For Heaven's Sake" continues to disappoint at Woods with drab $9,000.

Estimates for This Week

Chicago (B&K) (3,900; 55-98) — "Three Husbands" (UA) plus Red Skelton topping stageshow. Fine $53,000. Last week, "Pagan Love Song" (M-G) with Phil Silvers and Ethel Smith onstage (2d wk), nice $45,000.

Grand (RKO) (1,200; 55-98) — "Prehistoric Women" (EL). Moderate $11,000. Last week, "Vendetta" (RKO) (2d wk), $10,000.

Oriental (Indie) (3,400; 55-98) — "Mr. Music" (Par) (plus Ames Bros. topping stage bill (3d wk). Okay $25,000 after great second frame with $50,000.

Palace (RKO) (2,500; 55-98) — "Mr. Lucky" (RKO) and "Lady Takes Chance" (RKO) (reissues). Average $4,000 for three days. Last week, "Never a Dull Moment" (RKO) and "Tougher They Come" (Col) (2d wk), $13,000.

Roosevelt (B&K) (1,500; 55-98) —"Breakthrough" (WB) and "Mrs. O'Malley, Mr. Malone" (M-G) (2d wk). Fast $14,000. Last week, $18,000.

State-Lake (B&K) (2,700; 55-98) — "Flying Missile" (Col) and "Counterspy Meets Scotland Yard" (Col). Opened today (Tues.). Last week, "Harvey" (U), (2d wk), big $18,000 after sock first week at $20,000.

United Artists (B&K) (1,700; 55-98) — "Grounds for Marriage" (M-G) and "Next Voice You Hear" (M-G). On disappointing side at $14,000. Last week, "Frenchie" (U) and "He's Cockeyed Wonder" (Col), $12,000.

Woods (Essaness) (1,073; 98) — "For Heaven's Sake" (20th) (3d wk). Drab $9,000. Last week, $13,000.

World (Indie) (587; 80)—"Bitter Rice" (Indie) opened yesterday (8). Last week, "Blue Angel" (Indie) (4th wk). Okay $3,300.

Ziegfeld (Lopert) (434; 98) — "Trio" (Par) (8th wk). Tidy $4,000. Last week, $4,200.

'CROSS' FINE $16,000, PROV.; 'BRANDED' 7½G

Providence, Jan. 9.

State is about the only house hereabouts doing any real biz, and it looms fairly nice with "Right Cross." Second week of "For Heaven's Sake" is way off after sturdy Majestic opener.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Mr. Lucky" (RKO) and "Lady Takes Chance" (RKO) (reissues). In 4-days only, fair $5,000. Last week, "Vendetta" (RKO) and "Shot Billy Kid" (Lip), neat $15,500.

Carlton (Fay) (1,400; 44-65) — "Highway 301" (WB), and "The Dalton's Women" (WB) (2d wk). Fair $3,500. Last week, nice $5,000.

Majestic (Fay) (2,200; 44-65) — "For Heaven's Sake" (20th) (2d wk). Only fair $5,000. Last week, very nice $15,000.

Metropolitan (Snider) (3,100; 44-65)—"Dallas" (WB) and "Blondie to College" (Par). Carrying for 11 days and good $9,400. Opened Sunday (31).

State (Loew) (3,200; 44-65) — "Right Cross" (M-G) and "While Sun Shines" (Lip). Nice $16,000. Last week, "Pagan Love Song" (M-G) and "Counterspy Meets Scotland Yard" (M-G), $14,000.

Strand (Silverman) (2,200; 44-65) "Great Manhunt" (Col). Opened Monday (8). Last week, "Branded" (Par) (2d wk), good $7,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Harvey' Hotsy At $15,000 in Omaha

Omaha, Jan. 9.

Helped by favorable weather, grosses hit a sensational stride for "Harvey" and "Mr. Music," but proved nothing much for the others. Midnight shows Christmas and New Year's Eve at upped admission gave biz a terrific buildup. "Harvey" at Orpheum shapes to hit smash $15,000 or over, near-record of around $17,000. "Mr. Music" packed the small State at the start and looks nice.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65)—"Harvey" (U) (2d wk). Opened Sunday (7). This hit sock $15,000 in its first session here, including capacity midnight show at $1.

State (Goldberg) (865; 20-75)—"Mr. Music" (Par) (2d wk). Started Monday (8). First week hit very nice $5,000. Last week, "To Please Lady" (2d wk), $5,000.

Paramount (Tristates) (2,800; 16-65)—"Pagan Love Song" (M-G) (2d wk). Good $10,500. Last week, fine $11,500.

Omaha (Tristates (2,100; 16-65)—"Woman on Run" (U) and "Spy Hunt" (U). Modest $8,500. Last week, "Desert Hawk" (U), $9,000.

Brandeis (RKO) (1,500; 16-65)—"Outrage" (RKO). Fair $6,500. Last week, "Vendetta" (RKO), $5.-800.

'Manhunt' Slight $6,000, Mpls.; 'Branded' Sturdy $12,000 'Music' 9G, 2d

Minneapolis, Jan. 9.

Despite sub-zero temperatures and endless snow, grosses here have taken on a new lease of life. The boxoffice upward trend started shortly after Christmas and the turn is providing early 1951 cheer. While holdover predominate currently such newcomers as "Branded," "The Great Manhunt" and "Fuller Brush Girl" are doing nicely. Second session for "Mr. Music" shapes good after smash opener at Radio City.

Estimates for This Week

Century (Par) (1,600; 50-70)—"For Heaven's Sake" (20th) (3d wk). Okay $4,500 after neat $6,000 preceding stanza.

Gopher (Berger) (1,000; 50-70)—"Fuller Brush Girl" (Col). Good $5,000. Last week, "King Solomon's Mines" (M-G) (7th wk), great $5,600.

Lyric (Par) (1,000; 50-70)—"Dial 1119" (M-G) and "Spy Hunt" (U). Trim $5,000. Last week, "Monkey Business" (Par) and "Horse Feathers" (Par) (reissues) (2d wk), okay $3,500 in 4 days.

Radio City (Par) (4,000; 50-70)—"Mr. Music" (Par) (2d wk). Best-liked Bing Crosby picture for a long time. Okay $9,000 after boff $16,000 initial stanza.

RKO - Orpheum (RKO) (2,800; 35-70)—"Great Manhunt" (Col). New tag of "State Secret." Very well regarded but only sluggish $6,000. Last week, "Vendetta" (RKO), $8,400.

RKO-Pan (RKO) (1,600; 35-70)—"Girls in Hell" (Indie) and "Crimes of the Gestapo" (Indie) (reissues). Moderate $5,000. Last week, "Mad Wednesday" (RKO) and "Experiment Alcatraz" (RKO), oke $5,500.

State (Par) (2,300; 50-70)—ture and doing fancy $12,000. Last week, "Two Flags West" (20th), nice $10,000.

World (Mann) (400; 50-85)—"Kind Hearts" (EL) (2d wk). Good $3,500 after $3,800 opener.

'Secret' Sturdy $11,000, Toronto; 'Music' 16G, 2d

Toronto, Jan. 9.

Despite holdovers, top quality product is okay here this session. "State Secret" and "Last of Buccaneers" are doing nicely among newcomers. "Harvey" and "King Solomon's Mines" shape nice on holdover.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 698; 694; 35-57)—"Last Buccaneers" (Col) and "Revenue Agent" (Col). Neat $15,000. Last week, "Kansas Raiders" (U) and "Blues Busters" (Mono), $16,000.

Imperial (FP) (3,373; 38-77)—"Mr. Music" (Par) (2d wk). Big $16,000. Last week, sock $20,000.

Loew's (Loew) (2,096; 48-67)—"King Solomon's Mines" (M-G) (2d wk). Fine $12,000. Last week, $17,500.

Nortown, University (FP) (959; 1,556; 38-77)—"State Secret" (Col). Good $11,000. Last week, "For Heaven's Sake" (20th) (2d wk), $13,000.

Odeon (Rank) (2,390; 50-90)—"I'll Get By" (20th) (3d wk). Holding nicely at $10,000. Last week, $12,000.

Shea's (FP) (2,386; 38-77)—"West Point Story" (WB) (2d wk). Fine $12,000. Last week, $17,500.

Uptown (Loew) (2,743; 38-67)—"Harvey" (U) (2d wk). Good $8,000 after last week's rousing $12,500.

'Music' Robust $15,500 in Cincy

Cincinnati, Jan. 9.

Downtown biz is settling back to a seasonal level here after the holidays swell. "Mr. Music" in Albee is topping currently among new pix with fine stanza. "Three Husbands," the only other fresh entrant, is in Palace for four days plus second week of "Vendetta," holding three days, looms okay. "Harvey" shapes big in second Keith round after sock opener.

Estimates for This Week

Albee (RKO) (3,100; 39-75) — "Mr. Music" (Par). Fine $15,500. Last week, "Dallas" (WB), $16,500.

Capitol (Mid-States) (2,000; 39-75) — "Branded" (Par) (2d wk). Good $8,000. Last week, "For Heaven's Sake" (20th) (2d wk-3 days) plus "Branded" (Par) (4 days), socko $12,500.

Grand (RKO) (1,400; 39-75) — "Pagan Love Song" (M-G) (3d wk). Moderate $6,000 after okay $10,000 second stanza.

Keith's (Mid-States) (1,542; 39-75)—"Harvey" (U) (3d wk). Big $6,000 on heels of sock $13,000 second sesh.

Palace (RKO) (2,600; 39-75) — "Vendetta" (RKO) (2d wk-3 days) and four days of "Three Husbands" (UA). All right $8,000. Last week, "Vendetta" (RKO), pleasing $11,000.

'HARVEY' TOPS BALTO WITH GREAT $15,000

Baltimore, Jan. 9.

A slight brightening in the downtown sector is indicated here this week, with "Harvey" pointing to stellar trade at Keith's. "An American Guerrilla" is making good progress at the New. The combo Hippodrome is also getting some action thanks to pleasing support from Patti Page heading stageshow with "Emergency Wedding."

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Pagan Love Song" (M-G) (2d wk). Holding moderate gait at $7,000 after nice $12,800 opener.

Hippodrome (Rappaport) (2,240; 20-80) — "Emergency Wedding" (Col) plus vaude headed by Patti Page. Stageshow helping to nice $14,000. Last week, "Vendetta" (RKO) plus vaude, $14,200 with help from extra shows and upped scale.

Keith's (Schanberger) (2,460; 20-70)—"Harvey" (U). Pointing to smash $15,000. Last week, wound up 13 days of "Mr. Music" (Par) at fine $14,600.

Mayfair (Hicks) (980; 20-70) — "Killer That Stalked N. Y." (Col) and "Pygmy Island" (Col). Average $4,500. Last week, "High Lonesome" (EL), $5,700 in 10 days.

New (Mechanic) (1,800; 20-70)—"American Guerrilla" (20th). Good $9,000. Last week, "Heaven's Sake" (20th), $8,800.

Stanley (WB) (3,280; 25-75) — "Undercover Girl" (U). Mild $7,-000. Last week, "Dallas" (WB) (2d wk), held well at $9,000.

Town (Rappaport) (1,500; 35-70) —"Flying Missile" (Col) (2d wk). Down to $6,000 after good first at $8,300.

Post-New Year's Dip Hurts B'way; 'Montezuma'-Stageshow Sock 105G; 'Kim' Off to 120G, 'Born' Wow 44G

Usual post-New Year's week dip is sloughing most Broadway first-run houses. N. Y. deluxers soared in the previous week, with a big boost from New Year's Eve shows and usual tilted admissions plus a fairly strong New Year's Day. While the increase in trade was great compared with the recent pace on Broadway, it failed to measure up to similar stanza a year ago by a wide margin.

Customary slump this first full week after the holiday week is being accelerated by a surplus of holdovers and extended - runs. Broadway houses had to contend with rain on two days of present frame, the all-day affair with a threat of heavy snow on Sunday (7) being very damaging. Severe cold Monday (8) clipped trade generally.

The lone newcomer, "Halls of Montezuma," with stage layout topped by Al Bernie, Robert Maxwell and iceshow at the Roxy, also is highlighting the present week. Looks to hit sock $105,000, biggest here in many weeks.

Still leader in actual coin despite the sharp drop on the Street, "Kim," with the annual Xmas stageshow, is holding so well in the fifth round at the Music Hall that it remains a sixth week. Current week is down to $120,000 while the fourth (New Year's) week soared to a terrific $171,000, near-alltime record for the Hall.

Next strongest showing is being made by "Born Yesterday," which held at smash $44,000 in second stanza at the Victoria after near-record $52,000 opening week. Also strong is "Harvey" with $30,000 for third round at the Astor. "Mudlark," which had dipped sharply in the second session, is down to good $20,000 this week at the Rivoli. Other straight-film theatres are very wobbly this frame, with a batch of new pix due to replace in about four theatres.

"Mr. Music" with Louis Prima band and Jan Murray heading stage bill, is off to okay $52,000 in third frame at the Paramount after socko $94,000 for second. "Vendetta," fine $17,000 in first week, is down to mild $8,000 on second canto at the Globe. "Pagan Love Song," with Ink Spots, Shep Fields band, Marilyn Maxwell onstage, is down to light $42,000 for 10 days of second week at Capitol after big $77,000 opening round.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50) —"Harvey" (U) (3d wk). Current session ending today (Wed.) is slipping off a bit to $30,000, still very big, after smash $37,000 for second round, which was ahead of first week. Stays on indef.

Bijou (City Inv.) (589; $1.20-$2.40) — "Cyrano" (UA) (8th wk). Seventh stanza ended last night (Tues.) held to $12,000 after capacity $17,800 for sixth week, this being possible only because of extra shows nearly every day of holiday week.

Capitol (Loew's) (4,820; 55-$1.50) —"Pagan Love Song" (M-G) with Ink Spots, Shep Fields orch, Marilyn Maxwell topping stage bill (3d wk). Holding only 3 extra days in third week; opening new bill tomorrow (Thurs.). Previews on "Grounds for Marriage" (M-G) today expected to help this to mild $45,000 in 10 days. First week was big $77,000. "Grounds," with Phil Silvers, Wiere Bros., Ted Straeter orch, opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-$1.75) —"Where Danger Lives" (RKO) (2d wk). Initial holdover frame ending Friday (12) dipped to $7,000 after moderate $12,000 first week.

Globe (Brandt) (1,500; 50-$1.20) —"Vendetta" (RKO) (3d wk). Second week ended Sunday (7) slipped to $8,000 after fine $17,000 opener.

Mayfair (Brandt) (1,736; 50-$1.20)—"The Milkman" (U) (2d wk). Second frame ending Friday (12) was mild $10,000 after $14,000 opening round. "Sun Sets At Dawn" (EL) opens Saturday (13).

Palace (RKO) (1,700; 55-$1.20)— "Man That Stalked N. Y." (Col) with vaude. Doing surprisingly well with fine $20,000, making two very profitable weeks in succession here. Last week, "Prehistoric Women" (EL), with Slapsie Maxie Rosenbloom heading vaude, $21,000.

Paramount (Par) (3,664; 55-$1.50)—"Branded" (Par) with Kay Starr, Dick Brown, Jerry Wald orch others, onstage. Opens today (Wed.) Last week, "Mr. Music" (Par) and Louis Prima orch, Jan Murray heading stageshow (3d wk), slipped to okay $52,000 after great $94,000 for second frame.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Kim" (M-G) with annual Xmas pageant and stageshow (5th wk). Off sharply from terrific New Year's week but still strong enough at $120,000 to hold a sixth round. Fourth week, taking in New Year's Eve and Jan. 1, soared to $171,000, near alltime high for Hall. Pageant stays on through Sunday (14). "Magnificent Yankee" (M-G) opens Jan. 18.

Rialto (Mage) (594; 44-98)—"The Sinners" (Indie) (2d wk). Holding fairly well at $6,000 after fine $8,000 opening round. Holds a third.

Rivoli (UAT-Par) (2,092; 90-$1.25) —"Mudlark" (20th) (3d wk). Current session is dipping again to around $20,000, still nice, after $26,000 for second. Stays on.

Roxy (20th) (5,886; 80-$1.75) — "Halls of Montezuma" (20th) with Al Bernie, Robert Maxwell, Dick and Dot Remy, iceshow, others, onstage. Looks to hit smash $105,000 or near opening week following big benefit preem on Thursday (4) night for U. S. Marine League. In ahead, "Heaven's Sake" (20th) with Yuletide stageshow (3d wk-6 days), held to sturdy $78,000.

State (Loew's) (3,450; 55-$1.50)— "Flying Missile" (Col) (3d wk). Present frame winds up Friday (12), with only about $6,000 likely after thin $8,000 for second week, especially dull for holiday session.

Strand (WB) (2,756; 55-$2) — "West Point Story" (WB) with Jackie Miles, Mary Raye & Naldi, Don Cornell onstage (3d-final wk). Current stanza likely will finish at lean $20,000 after passably good $36,000 in second week.

Sutton (R & B) (561; 90-$1.50)— "Trio" (Par) (14th wk). The 13th week ended Monday (8) was fine $8,400 after big $11,600 for 12th round. Stays on for another month or two at this pace.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Seven Days to Noon" (Indie) (4th wk). Third round ended Sunday (7) dipped to $16,000 after $18,000 in second week.

Victoria (City Inv.) (1,060; 95-$1.50)—"Born Yesterday" (Col) (3d wk). Initial holdover session ended Monday (8) held to great $44,000 after smash $52,000 opening week, near alltime high here. In for run.

'Branded' Brisk $13,000, Seattle; 'Harvey' 11G, 2d

Seattle, Jan. 9.

Film theatres here hit the jackpot over New Year's. This week is holding up fairly well with plethora of holdovers. "Branded" is one of few new entries and fine at Paramount. "Harvey" continues big at Liberty after huge opening round. "Never Dull Moment" shapes solid in second stanza at Coliseum after great initial week.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Highway 301" (WB). Great $6,000. Last week, "Mystery Submarine" (U) (2d wk), nice enough $3,200 in 6 days.

Coliseum (Evergreen) (1,877; 65-90)—"Never Dull Moment" (RKO) and "Blues Buster" (Mono) (2d wk). Solid $10,000. Last week, great $16,000.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Mr. Music" (Par) (3d wk). Good $6,500 in 6 days after nifty $11,000 last week.

Liberty (Hamrick) (1,650; 65-90) —"Harvey" (U) (2d wk). Big $11,-000. Last week, immense $15,300.

Music Box (Hamrick) (850; 65-90) —"Johnny One-Eye" (UA), and "Prisoner's Tower" (UA). Fair $3,500. Last week, "Rogue River" (EL), $4,500 in 8 days.

Music Hall (Hamrick) (2,200; 65-90)—"King Solomon's Mines" (M-G) (7th wk). Terrific $9,500. Last week, wow $14,500, new longrun record for house.

Orpheum (Hamrick) (2,600; 65-90)—"Dallas" (WB) and "Hidden Room" (EL) (2d wk). Hot $10,000. Last week, great $18,300.

Palomar (Sterling) (1,350; 50-84) —"Deported" (U) (2d run), plus stageshow. Fair $5,500. Last week, "Milkman" (U) (2d run), plus stageshow, modest $6,000 for holiday week.

Paramount (Evergreen) (3,039; 65-90) — "Branded" (Par) and "Father's Wild Game" (Mono). Fine $13,000. Last week, "Heaven's Sake" (20th) (2d wk), good $9,000.

Anglo-American Neighborliness Seen Salvation of Film Industry

By HERBERT WILCOX

London, Jan. 9.

Under the crack of our government's whip, but motivated, I am well aware, by the utmost goodwill to Britain, Hollywood's choicest producers, directors, stars, technicians, are crossing the Atlantic to make "British" pictures. I am all for that. Throughout a lifetime in show business I've preached and practiced Anglo-American good-neighborliness. I believe that to be the salvation of the business.

But . . let those pictures the American companies plan to make in Britain be indigenous to Britain. In other words, let them reflect Britain itself and not be pale and pallid reflections of Hollywood's hallmark.

Heaven alone knows we have an abundance of crusty, cantankerous, suspicious characters on the fringes of the business this side. When Eric Johnston negotiated his first Monetary Agreement with the British government, thereby ending the deadlock which exhibitors at least believed was afflicting their trade with creeping paralysis, but which I always felt was hitting Hollywood just as hard as us, the arrangement was come to for the utilization of unremittable sterling in production here. Immediately, those ivory-towered suspicious boys affected to uncover a sinister American conspiracy to bludgeon Britain's production out of existence. They rushed off to Harold Wilson at the Board of Trade with their piccolo-piped allegations that he had sold the pass; that he had surrendered Britain's studios to the Americans who would take very good care to see that the pictures they made there just stank to high Heaven. And what did Mr. Wilson propose now for the salvation of British production and that far-famed way of British life and all the rest of it, not to speak of the substantial contribution which Britain has made to film production?

Piccolo Players At It Again

With the recently reduced quota and the renewal of proposals for American production this side, the piccolo players are at it again with their plaint. No one, I feel, takes them very seriously. But I'm wondering, nevertheless, whether suspicions, resentment, fears, aren't current on the American side of the Atlantic also? And whether American producers aren't getting off on the wrong foot with the productions they plan over here.

I claim to know something about the art and craft of "selling the picture." I'm well aware of the difficulty of convincing the earnest burgesses of Logan, Iowa, Pottsville, Pa., and points west that a picture has merit which doesn't carry a Hollywood name and which doesn't fall in with the Hollywood pattern. But that I believe is just plumb lazy unintelligent salesmanship. Darryl Zanuck has lately been making great play with the necessity of "widening the motion picture's horizon." And each and everyone of us agrees with him. The greatest peril threatening our business is this current "falling for the formula." By the same token, the indolent, easy-going, unintelligent, stereotyped, sales executive is its biggest curse.

Restless Adventure

The DeMilles, Zukors, the Warners, and all the rest of them had the spice of restless adventure about them in the old days. They knew that in show business you don't stand still and expect the manna to fall from Heaven into your lap.

Which, as I see it, is the pitfall in the way of many producers seeking to make pictures in Britain. My country has something to offer and something of which to be proud. British film makers are disposed to resent the implied suggestion that, now that the American Occupation is an accomplished thing, Britain is just a branch office of Hollywood, or at the best an outpost of its empire.

In all friendship and respect I urge American producers to heed those feelings. Let them make their British-made pictures instinctively reflect Britain, the British tempo, Britain's present mood which—believe me—is no bad thing. Let them make their British-made pictures indigenous to Britain.

New Prod. Formula For 'Cloudburst' in London

London, Jan. 9.

A new formula for Anglo-American co-production was inaugurated here yesterday (Mon.) when lensing started on "Cloudburst," an Exclusive undertaking with Alexander Paal's Hollywood Exclusives. Under a deal negotiated by James Carreras, Executive's topper, on his recent Hollywood visit, the Yank investment calls only for use of a Hollywood star in return for Western Hemisphere rights.

For "Cloudburst," Paal has loaned Robert Preston and his salary and living expenses while in London represents the sum total of his investment. Exclusive in Britain, apart from having UK rights, will also have 25% of the Western Hemisphere profits. Distribution in U. S. will be through Eagle Lion. Similar co-production deals have been pacted by Carreras with Sol Lesser and Roy Lippert.

Ex-CEA Leader Hits Eady Boost

Glasgow, Jan. 2.

Latest move of British film producers is described here by Sir Alexander King, past prexy of the Cinematograph Exhibitors Assn. of Great Britain, as a piece of "damned impertinence."

He made this reference in a fighting spech before Scot exhibs in a meeting of the CEA here. He was referring to the producers' suggestion that exhibs should adjust prices so as to give another farthing per seat to the producers.

It would mean, said Sir Alexander, another $4,500,000 dollars out of boxoffice without any benefit to the British exhibitor. He said: "I, for one, will never agree to an extension of the Eady Plan whereby the producers get something and we get nothing."

Other exhibs declared they were being victimized in order to subsidize British production. One angry exhib said: "We have to pay more for British films than American. Yet there is no guarantee that British pictures will be boxoffice. I have had a recent run of British pictures and, believe me, if you are going to increase the levy to make any more of that type, then heaven help us!"

Sir Alex pleaded that the Film Quota Act be put on a proper basis. He suggested a 30% quota of British pix for a cinema showing one film per week a 15% for twice-weekly changes and 10% for three-a-week change spots. Other exhibs here want Scotland to be excluded, like northern Ireland, from the Film Quota Act.

'ANNIE,' 'CINDY' PACE AUSSIE PIX BIZ BOOM

Sydney, Jan. 9.

New Year's vacation period brought an upsurge in biz at Aussie film theatres. The three standout pix were "Cinderella" (RKO), playing six shows daily; "Annie Get Your Gun" (M-G) and Cheaper By the Dozen" (20th), each doing five-a-day. Other top pictures include "Fancy Pants" (Par), "City Lights" (UA), "Our Very Own" (RKO), "Where Sidewalk Ends" (20th), "Comanche Territory" (U) and "Happiest Days" (Korda).

"Annie," playing in eight of Metro's nine firstrun Aussie showcases, registered a new high for a single week's biz. At the Minerva here it broke the record three successive weeks. Lone house where it did not hang up a new record was the St. James in Melbourne, but there it was some 160% above normal.

Besides "Cinderella" and "Annie," the big grossers in Melbourne were "Foolish Heart" (RKO) and "Cure For Love" (Korda).

Probe Salzburg Music Setup

Vienna, Dec. 29.

With the entire capital of the Salzburg Music Olympics ($45,000) spent to date, an investigation was ordered by the Austrian Minister of Finance. Reported that the only progress made in two years was a handsome booklet sent to newspapermen.

Since the money came from public funds raised by state and community taxes, police will look into the matter.

Aussie Exhibs Battle Govt's. Free Air Shows

Sydney, Jan. 2.

First exhibitor squawks of the new year is against the Australian Broadcasting Commission (non-commercial and partly government controlled) via its decision to stage free vaude shows in Central Park here throughout the year. It would use top air talent garnered mostly from vaude and legit circles, headed by Bob Dyer, Aussie's highest paid radio artist.

Prediction is that the gratis shows will draw around 50,000 people, meaning there will be thousands of empty seats in the film houses on those free nights.

Exhibs forces are forming to fight the ABC on its free show move, with exhibs pointing out that it is a cinch the local commercial radio stations in this zone will also break into the free field.

Expected that exhibitor toppers will approach the government (especially since the ABC is backed by that political group) on a plea to nix the free idea. Their main blast will be that the gratis shows spell so many empty seats in film houses that the government will lose plenty of admission tax revenue, presently running into millions.

Monopoly Complaint By Mexico Indies Brings Full Probe of Pic Biz

Mexico City, Jan. 2.

Told by top independent producers that a trust rules 80% of the cinemas in Mexico and that such a situation makes it so tough for indie exhibs that some 600 of them will quit if the government doesn't take drastic action, Adolfo Ruiz Cortines, secretary of the interior, said his department, acting on orders of President Miguel Aleman, is probing the whole Mexican pic industry. He added that if a monopoly is found, it will be smashed. The Mexican constitution guarantees free trade for all, including exhibitors.

Secretary was interviewed by an indie producers' delegation, including Miguel Contreras Torres, Mauricio de la Serna, Alfonso Sanchez Tello and Juan Bustillo Oro. Talk was attended by J. Jesus Castillo Lopez, chief of the government's cinematographic department.

Current London Shows

(*Figures show weeks of run*)

London, Jan. 9.

"Accolade," Aldwych (18).
"Blue for Boy," His Majesty's (6).
"Capt. Carvallo," Garrick (22).
"Carousel," Drury Lane (31).
"Cocktail Party," New (36).
"Dear Miss Phoebe," Ph'nix (13).
"Dish Ran Away," Vaude (28).
"Follies Bergere," Hipp (66).
"His Excellency," Piccadilly (33).
"Holly and Ivy," Duchess (35).
"Home & Beauty," Wyndh'm (15).
"King Rhapsody," Palace (68).
"Knight's Madn'ss," Vic. Pal. (43).
"Lace on Petticoat," Ambass. (4).
"Little Hut," Lyric (20).
"Mister Roberts," Coliseum (25).
"Reluctant Heroes," W'teh'll (17.)
"Ring Round Moon," Gl'be (41).
"Seagulls Sorrento," Apollo (30).
"2d Tanqueray," Haymark't (19).
"Take It From Us," Adelphi (10).
"To Dorothy," Savoy (7).
"Who Is Sylvia," Criterion (11).
"Will Any Gent," Strand (18).
"Worm's View," Comedy (194).

CLOSED LAST WEEK

"Ace of Clubs," Cambridge (30)
"Home at Seven," Wyndh'm (43).
"Top of Ladder," St. Jas. (12).

Govt. Film Chief Cracks Down On Arg. Producers; Wants B.O. Pictures

Buenos Aires, Jan. 2.

Argentina's self-conscious film industry has been bluntly put on the carpet by Raul Alejandro Apold, under-secretary for press in the Peron Cabinet. At two conferences the producers were told how big a disappointment they had been to the government, which has gone all out to help them. They were informed that in future they will be regimented far more strictly to insure that all the benefits they have been granted yield higher profits to the national treasury.

Apold pointed out that, although the National Industrial Credit Bank has been subsidizing the producers with loans of 60 to 70% of production costs, not even the Argentine patrons themselves are satisfied with the material turned out. Also, that as for foreign markets, it was understandable how reluctant distribs were to handle such fare in their countries.

According to Senor Apold, in the future the Credit Bank is to handle the returns on each picture to make certain that any profits, or a substantial share of any profits, should be reinvested in the industry itself, and thus possibly make certain of constantly increasing improvement in quality. Moreover, the government intends taking a more careful hand in the selection of story material, with the primary objective of putting on the screen only product which shows a true picture of Argentine life, at the same time making films interesting enough to go well in foreign markets.

Script writers and directors ordered to Apola's pep-talks were urged to keep away from adapting foreign story material, and use the country's intellectuals to secure higher quality story material.

The Industrial Credit Bank has decreed that studios which still owe the bank any part of the loans advanced may not pay out either cash or stock dividends above 8% per annum of their invested capital.

By some oversight, exhibitors were not invited to attend the Press Secretary's meeting. As a consequence the Exhibitors Assn. sent a wire to Apold early in this week, pointing out this omission and suggesting that the exhibitors are the most suitable people to help the government in an analysis of what's wrong with the industry. The exhibitors are anxious to gain the government's ear to underline the fact that the motion pictures are losing ground as entertainment in Argentina because of the poor product available, whereas other branches of entertainment are enjoying a terrific boom.

In the first 11 months this year the industry turned out about 54 Argentine-made pictures, but few exhibs can point to many of these as outstanding boxoffice films.

New British Censorship Rating Hits Teen-Agers

London, Jan. 2.

Introduction of the new "X" censorship category, forecast recently by the Home Office, took effect from the start of the new year. The existing "H" for horrific certificate will be dropped. New censorship grading automatically bars children under 16 from picture theatres. Understood the "X" category will be used on a wider scale than the previous "horrific" rating and will apply to pix which are "adult in treatment." "Snake Pit" is an example of the type of Hollywood production that would probably qualify for an "X" grading.

The existing "A" and "U" grading for adult and universal exhibition continues. Children are not barred from "A" pix if accompanied by parents or guardians.

Arg. Studios Plan Big '51 Programs

Buenos Aires, Jan. 2.

Argentina's major picture company, Argentina Sono Film, has just outlined its production program for next year, which apart from 14 productions, includes the distribution of three pix—one in English, one in Spanish and another in German.

The English picture is "Native Son," which was made in the Sono Film studios last year, with author Richard Wright playing the lead, together with U. S. film actress Jean Wallace. French director Pierre Chenal directed this. The Spanish film was rolled in Mexico with Luis Cesar Amadori directing. Zully Moreno and Arturo de Cordova were teamed up again in it. Sono Film also has the post-war German picture, "Above Us the Sky."

Early in January Estudios San Miguel will release "My Life for Yours" of its 1950 crop at Gran Cine Opera. This was directed by Mexican director Roberto Gavaldon and stars the Italian actress Emma Grammatica.

In the future all Argentine pictures exported to foreign markets will have to register with the Central Bank and obtain export permits so it can check on all foreign earnings and make sure that part of coin goes into the national treasury. The Industrial Credit Bank also has amended regulations covering loans to film producers, and no film studios will be able to pay dividends in excess of 8% until the loans by the bank have been paid off. The Industrial Bank is also drafting regulations to make certain that a large portion of profits on each picture are reinvested in the pic industry.

Cinematografica Interamericana will distribute 179 Mexican productions and 56 Argentines in Peru this year. Interamericana distributes for Argentina Sono Film, Emelco and San Miguel.

Cohen to N.Y. for New Pix

London, Jan. 9.

Nat Cohen, co-director with Stuart Levy in Anglo Amalgamated Productions, planes out to New York Jan. 20 in search of new indie product for British distribution. He will huddle with Ed Small and Sam Bischoff and other producers whom his company represents. He is also taking over six British productions for which he hopes to find an American outlet.

After two weeks in New York, Cohen plans to spend a fortnight on the Coast, where he hopes to tie up an Anglo-American film production deal for lensing in Britain.

Weltner to Latin America

George Weltner, Paramount foreign department chief, hops off next week for Havana and Rio de Janeiro.

Shortly after his return to N. Y., Weltner will leave for South Africa and then make a swing around to Australia, Malaya and Europe.

'HARVEY' LASTS ONLY 10 DAYS IN ZURICH

Zurich, Dec. 27.

First Swiss production of Mary Chase's "Harvey" at Casino Aussersihl here did poor business, despite the starring role being done by Swiss comedian Alfred Rasser. Play was given under the German title "Mein Freund Harvey" (My Friend Harvey), the Swiss dialect version by Rasser being based on Alfred Polgar's German adaptation which scored in Germany and Austria. Originally scheduled for two weeks, the play was taken off without notice after 10 days. Only U. S. hit in recent years which did equally as badly here was John van Druten's "Voice of the Turtle" three years ago.

Another American play that did not click here was Eugene O'Neill's "The Iceman Cometh." The German version "Der Eismann Kommt," translated by Marianne Wentzel, had its preem early this month at the Schauspielhaus. Despite excellent performances, topped by Kurt Horwitz, Erwin Kalser, Erwin Parker and Sigfrit Steiner in the leading roles, business fell off sharply after a capacity house opening night. "Iceman" closes Dec. 29 with only six performances. The original length of five hours, incidentally, was cut down here to three hours.

British Producers May Ask Quota Changes of BOT to Bolster Prod.

London, Jan. 9.

The failure of the 1948 Quota Act to serve as an inducement for the production of an increasing number of British films is to be emphasized in a memorandum to be sent to the Board of Trade next week by the British Film Producers Assn. The BFPA memo follows a request from the BOT to all trade associations requesting observations on the Films Act's operation, and to make proposals for amending legislation which may be introduced later.

Apart from detailed comments, the BFPA's review of the 1948 Act will cover three basic heads. The first will underline the justification for protective legislation, the second will comment on the method of fixing and enforcing the quota while the third will deal with the functions of the Films Council.

The first two quota Acts of 1928 and 1938 contained schedules planned 10 years ahead for exhibitor and renter quotas. On the suggestion of the BFPA and other organizations, the fixed schedules were dropped from the 1948 measure, and in its place a clause inserted providing for the quota to be fixed by Parliament six months ahead of introduction. Initial quota of 45% in 1948 was sliced by 5% the following year. For the current quota year which began last October, it was cut to 30%.

Producers Would Change Policy

The BFPA and other organizations interested in production feel that this is not proving an inducement to production. On the contrary, events have proved that it is a discouragement and each lowering of the quota is followed by a consequential curtailment of studio activity. Once on the downgrade, it appears here to be difficult to start the uphill climb again.

British producers, who have been cutting their schedules to fit the quota, are now claiming that a more stable policy is necessary if the production side of the industry is to continue healthy. They are therefore urging the BOT to adopt, without necessarily reverting to pre-arranged schedules, some alternative form of determining the quota.

They are also advocating more rigid penalties for default and a more stringent policy for dealing with reliefs, which they feel, have been overly generous during the last two or three years. In this they will be joined by the technicians who are advocating a maximum penalty of $2,800 for a quota default and for the loss of license after two convictions. The present penalty clause provides for a maximum fine of $280 and loss of license after three convictions.

SPENCER IN TROUBLE OVER GERMAN SONGS

Tel Aviv, Dec. 27.

Kenneth Spencer, American Negro singer, was attacked by music crix for singing German songs before audiences in Israel. This was in the face of an enthusiastic reception from the public. The director of music department of the Ministry of Education, demanded intervention in favor of Spencer stating that it was his opinion that German songs could be heard even in Israel.

Until a decision is reached, Spencer is not singing in German, with Hebrew and Yiddish songs now in his repertoire.

Granada Theatres Net Profit Dips $48,000

London, Jan. 2.

Trading profits for Granada Theatres, the indie circuit controlled by Sidney and Cecil Bernstein, dropped $56,000 to $596,400. Results for the year ended last Sept. 30 show that subsidiary companies returned no profit as against $70,000 in the previous year.

The net profit of the entire group reached $187,000 compared with $235,000 for the previous year, while the parent company finished the year with a net of $165,000, a drop of only $5,000.

Dividend on the ordinary shares, all privately held, has been fixed at 5% as against 7%.

French Actors Ask 50% Wage Tilt for TV Pix

Paris, Jan. 9.

Actors Union has instructed members to insist upon a 50% hike in salaries if pictures in which they appear are televised. Organization's ukase followed charges that cheap shorts are made here for American release via TV.

Indeterminate in U. S.

Fixed wage scales for TV films have not as yet been set by performers' associations in the U. S., pending determination as to what union has jurisdiction in the field. Both the Screen Actors Guild and the Television Authority have staked claims to the video territory. Question is now before the National Labor Relations Board for adjudication.

Germans Want To Cut Pix Imports

Hamburg, Dec. 20.

German film producers have introduced a resolution to the general assembly of top German film industry association, Spitzenorganization der Filmwirtschaft (SPIO), demanding federal legislature to cut foreign imports and to establish an imports quota. However, without taking action, SPIO referred the matter to a special market regulation committee for consideration. Action came during the SPIO general assembly meeting here. Special committee has the task of reaching an agreement between the producers' interests and demands of the Motion Picture Assn. of America companies for free imports.

This committee announced that another meeting will be held in conjunction with the next SPIO general assembly confab in Berlin. However, trade circles believe that an approchment toward the American viewpoint had been reached during these negotiations. Marc M. Spiegel, MPAA rep for Germany, was requested to attend as guest consultant, another indication that intentions were aimed at reapprochment.

Trade circles believe that the meeting will probably facilitate the conclusion of an agreement for the 1950-51 American film imports on the basis of a principle for free imports and possibly a limited screen quota for the protection of local product.

The resolution claimed that German film production, similar to that of other European countries, is permanently endangered by excessive imports of world films. It also stated that a cut in imports is therefore an economic necessity, which, is that can not be achieved through the present voluntary basis, must be dealt with by fast legislative action.

Agree on How to Split Money From Eady Fund

London, Jan. 9.

A formula has been worked out for splitting up the anticipated $4,000,000 which will accrue to British production under the Eady fund tax subsidy scheme. Differences of opinion have now been ironed out between the British Film Producers Assn. and the Assn. of Specialized Film Producers, and final version will be submitted for confirmation at a meeting of production fund board, Jan. 16.

Basis for allocation of the fund's proceeds will be the proven boxoffice value of pictures screened during the year. The distributors gross will be taken as the quotient without any deductions for overheads, advertising, etc. In the case of first and second feature British pix, the amount to be returned will be calculated on the actual gross. In regard to shorts and documentaries, the distributor's gross will be multiplied two and a half times. It is felt that this method is an equitable one since majority of shorts receive comparatively small rentals.

No Throwing Laff Stones At 'Stone of Scone'—BBC

Edinburgh, Jan. 2.

Theft of Scotland's ancient Stone of Destiny from London's Westminster Abbey has produced a crop of gags among stage comedians in Scotland.

But the British Broadcasting Corp. has placed a ban on all radio jokes about the stone.

In Scotland, where the stone's theft has caused an upsurge of national feeling and jubilation, comedians are echoing the public's laughter with gags and skits.

See U. S. Distrib Rental Upbeat Soon in Aussie

Sydney, Jan. 2.

Indications Down Under presently point to an upbeat in both percentage and flat rentals for the eight major U. S. distributors operating here following governmental greenlight given to exhibs to increase their admission rates. Boost was given because of high operational costs following in the wake of payroll boosts for all major and minor staff.

Understood the increased percentage for U. S. pix has not yet been decided upon by the majors, but it soon will be boosted rather steeply. It is expected that the majority of Aussie exhibs will protest strongly against upped rentals on the contention that extra coin obtained via increased admissions is absorbed by high operational costs. They are expected to claim that this leaves no extra coin to pay to distribs.

Reported that some distribs are holding off signaturing new contracts until a formula is finally worked out to bring added rental coin this year.

Some Aussie exhibs have a so-called unwritten law whereby they refuse to pay over 40% rental. However, Metro found plenty of takers for "Gone With Wind" when that hit was offered at far above this 40% figure. Exhibs also made deals with RKO above the 50% figure for "Snow White."

British Disk Jockeys Put on Carpet by BBC For Pre-Release Plugs

London, Jan. 9.

Disk jockeys have been rapped over the knuckles by the British Broadcasting Corp. for breaking the rule which forbids the plugging of disks other than those already on the market or slated for early release. In recent weeks at least three of the jockeys have jumped the gun and boosted records of which only advance copies were available in the country.

One of the jockeys, Jack Jackson, made Nellie Lutcher, formerly an unknown artist here, into an overnight celebrity after one playing of "Hurry On Down." Richard Attenborough did the same for Rose Murphy, and Sam Costa put Mel Blanc's "I Taut I Taw A Puddy Tat" into the hit parade category.

Now the BBC is demanding full compliance with the rule so they can avoid charges of pro-American bias in plugging songs weeks ahead of release, and also to prevent dealers being inundated with orders for disks they cannot supply.

RANK HOSTS EXHIBS IN ROUNDTABLE SETUP

London, Jan. 9.

J. Arthur Rank is hosting exhibs of London and home counties at a luncheon next Tuesday (16). Luncheon will be patterned on those which he held during his recent swing around exchange centers in the British provinces, where he met many of his customers for the first time.

Meetings were reported to be so successful that Rank now plans to make an annual tour of the distribution centers and hold roundtable huddles with theatre operators in each area. It is said exhibs let their hair down at these behind-closed-doors, off-the-record sessions.

London Film Biz Big; 'Samson' Wow 24G for 2d, 'Solomon'-Stage Great $25,500 in 3d, 'Eve' Sock 11½G, 3d

London, Jan. 2.

With one exception, the new holiday pix did socko business last week. In many cases the totals for six days (West End theatres were closed on Christmas Day) were well above the average for a full week.

"Samson and Delilah," playing day-date at Paramount's two first-runs, the Plaza and Carlton, hit a smash $12,600 and $11,200 respectively in second weeks. "Cinderella" in its second round at Prince of Wales was powerful $12,600.

"King Solomon's Mines" with stageshow was a socko $25,500 in its third Empire stanza. "All About Eve" continues to capacity at Gaumont in third frame. "Flame and the Arrow" at the Warner clicked at better than $11,000 in its first six days. On disappointing side is "Harvey," which is down to $6,200 in its second Odeon week.

"Into the Blue," also new, looks very mild $5,500, new Britisher not catching on.

Estimates for Last Week

Carlton (Par) (1,128; 65-$1.60)—"Samson and Delilah" (Par) (2d wk). Doing standout biz and attracting long lines. This round finishing at over $11,200, huge for spot. Stays on indef.

Empire (M-G) (3,099; 50-$1.60)—"King Solomon's Mines" (M-G) and stageshow (3d wk). One of biggest bills at this house in months; powerful $25,500 for this stanza. Holds on.

Gaumont (CMA) (1,500; 45-$1.60)—"All About Eve" (20th) (3d wk). Continues to draw great crowds with capacity on most nights. This round near $11,500. Stays at least another two weeks.

Leicester Square Theatre (CMA) (1,753; 45-$1.60)—"Into the Blue" (BL). Only mild $5,500 for this new British pic.

London Pavilion (UA) (1,217; 45-$1.60)—"Transcontinental Express" (Rep) and "Jungle Stampede" (Rep). Did surprisingly well opening stanza at $5,200. "So Young, So Bad" (UA) opens Jan. 5.

Odeon, Leicester Sq. (CMA) (2,200; 45-$1.60)—"Harvey" (U) (2d wk). Not up to expectations, second week being moderate $6,200. Stays another week.

Odeon, Marble Arch (2,200; 45-$1.60)—"I Shall Return" (20th). Crix didn't help this, third week slipping to moderate $4,000. "Born to Be Bad" (RKO) and "Where Danger Lives" (RKO) starts Jan. 4.

Plaza (Par) (1,902; 65-$1.60)—"Samson and Delilah" (Par) (2d wk). Larger capacity than Carlton means bigger take here with second round wow $12,800. Stays on.

Prince of Wales (Moss Emp.) (1,200; 45-$1.60)—"Cinderella" (RKO) (2d wk). This Disney picture proving strong holiday offering, with resounding $12,500 for initial holdover week at this comparatively small theatre. Stays on indef.

Rialto (LEP) (592; 45-$1.25)—"City Lights" (UA) (reissue) (10th wk). Still a big draw at $4,200. Continues on.

Warner (WB) (1,735; 45-$1.60)—"Flame and Arrow" (WB). Also drawing holiday crowds and big lines. Strong $11,300 and holds at least two more weeks.

Brit. Film Producers Meet on ASCAP Fees

London, Jan. 9.

A meeting is being held in London today (Tues.) between the British Film Producers Assn. and the Performing Rights Society to consider questions affecting British film producers arising from the recent American Society of Composers, Authors and Publishers consent decree.

The confab is being held to determine responsibility for payment of performing fees when British films are shown in America. In Britain normal procedure is that the PRS fees are paid by the exhibitor, but the ASCAP decree appears to put the responsibility on the producer.

Politico Hassle Over Aussie TV

Sydney, Jan. 2.

Politicians attached to the Ben Chifley Opposition government in Canberra have been taking heavy shots at Aussie pic leaders on charges that they are working underground to retard the launching of video in Aussie. Allegations are that film toppers have secret blueprints all set to keep TV away from the Aussie public for a long time. The politico blasts covet both exhibs and distribs.

Spokesmen for the picture industry state that the allegations are just politico pixes, mainly made to cover up the politicians own mulling of the video problem, and to steer the public away from the true position—failure of politicos to get TV underway here in 1951.

Film toppers like Norman B. Rydge, of Greater Union Theatres, and Ernest Turnbull, of the Hoyts' loop, following recent overseas looksees, have already made plans in advance for the intro of TV in certain ace houses when the time is ripe. Many industry leaders can't see video operating here fully for five years.

The first tele bow in will be under governmental control via the Australian Broadcasting Commission. The Robert Menzies Liberal government, through a special TV board, has not yet accepted any tender for video plant. It's understood that only two experimental stations will be set up as a kickoff, and commercial operators don't fit into the picture as yet.

Collaborationistic Onus Threatens to Snafu Rossi

Tel-Aviv, Dec. 27.

All concerts slated for Tino Rossi had to be postponed for 10 days because he was not permitted to enter the country. When Rossi applied for visa with the Israel legation in France he was given one, but because of an oversight the usual confirmation was not obtained from the Immigration Department in Jerusalem.

In view of Rossi's collaboration with the Germans during the occupation of France his visa later was cancelled. However, the Israel censorship board finally permitted Rossi to enter Israel and appear as arranged.

Rossi's first performance at the Armon theatre, Haifa, was interrupted by Communists who pumped tear gas through a ventilator. Performance was interrupted for about 30 minutes but resumed with police on guard.

Scots Pick Parks-Garrett

Glasgow, Jan. 2.

Larry Parks and Betty Garreett were unanimously nominated here as the best American act to play a vaudeville date in Scotland during 1950.

Show scribes of three dailies named the pair as the most popular Transatlantic act to top variety shows at the Glasgow Empire, Scotland's No. 1 music-hall.

LUX THEATRE QUITS AUSSIE AFTER 11 YRS.

Sydney, Dec. 26.

After a consecutive run of 11 years, on Sabbath airing, the Lux Radio Theatre (Lever Bros.) quits the Aussie field early in 1951. A new show is now being set to replace this oldtimer. Harry Dearth, who directed the Lux show, probably will move in as director. Lux first began over 2 UW, Sydney, then switched to 2 GB, Sydney, both ace commercials.

Understood that one of the major reasons for the fadeout is the difficulty experienced in securing suitable plays from the U.S. because of dollar restrictions and the lack of interest by Yank playwrights in the Down Under market. Lux, over many months, got by on air adaptations of screen plays and a few British plays.

THE MARINES HAVE LANDED IN NEW YORK AND LOS ANGELES AND THE SITUATIONS ARE TERRIFIC!

HALLS OF MONTEZUMA

Soon they'll land in America's Heart . . . in theatres across the nation!

There's No Business Like 20 CENTURY-FOX Business!

The Mating Season
(SONGS)

Hollywood, Jan. 9.

Paramount release of Charles Brackett production. Stars Gene Tierney, John Lund; features Miriam Hopkins, Thelma Ritter, Jan Sterling, Larry Keating, James Lorimer. Directed by Mitchell Leisen. Written by Charles Brackett, Walter Reisch, Richard Breen; camera, Charles B. Lang, Jr.; music, Joseph J. Lilley; editor, Frank Bracht. Tradeshown Jan. 8, '51. Running time, **101 MINS.**

Maggie Carleton	Gene Tierney
Van McNulty	John Lund
Fran Carleton	Miriam Hopkins
Ellen McNulty	Thelma Ritter
Betsy	Jan Sterling
Mr. Kalinger, Sr.	Larry Keating
Geo. C. Kalinger, Jr.	James Lorimer
Mrs. Conger	Gladys Hurlbut
Mrs. Williamson	Cora Witherspoon
Mr. Williamson	Malcolm Keen
Annie	Ellen Corby
Mugsy	Billie Bird
Spinster	Mary Young
Colonel Conger	Samuel Colt
Mrs. Fahnstock	Grayce Hampton
Mr. Paget	William Welsh
Mr. Tuttle	William Fawcett
Susie	Carol Coombs

Paramount has what looks like a good money comedy in "The Mating Season." Its fun is brightly told and makes sense, and the trouping is smooth, so it should have comparatively easy going in most situations, helped along by word-of-mouth.

Nominal stars of the piece are Gene Tierney and John Lund, but it is Thelma Ritter who glitters the brightest, having been given the pivotal character and choicest lines, which she socks with just the right amount of underplaying.

Bolstering the comedy considerably is fact the laughs are not based on situations that are too far-fetched, even though a plot springboard that finds a mother-in-law taking a maid's job in the home of her new daughter would seem to come under that heading. Scripters Charles Brackett, Walter Reisch and Richard Breen make it all seem perfectly logical, and the playing and direction by Mitchell Leisen strengthen that effect.

Lund, a factory clerk, ties up with Miss Tierney, world traveler and intimate of diplomatic personages, in a love-at-first-sight marriage. Miss Ritter, Lund's mother and a hamburger stand operator, hitchhikes to visit the new bride and groom but is taken for a domestic being sent to help out at the newlyweds' first party. She goes along with the situation and then decides to continue it over the opposition of Lund. Things are working fine until Miriam Hopkins, mother of Miss Tierney, moves in.

Script embroidery puts the principals through all manner of complications, including a lovers' quarrel, a threat to Lund's factory job and promotion to bigger things, a persistent male love rival, and society snobbery, before it wraps all angles up into a neat finale.

Leisen's direction paces the comedy for full quip value over the 101-minute stretch. Dialog is loaded with zingy words and they are delivered with a wallop aimed straight at the risibilities. The two stars go about their assignments very smoothly and please. Miss Ritter is sockeroo, and Miriam Hopkins milks her role for all its fun. Jan Sterling, Larry Keating, James Lorimer, Galdys Hurlbut and Cora Witherspoon are among the other very capable players.

Brackett's production appurtenances are well-valued and expertly shown off by Charles B. Lang, Jr.'s photography.

Two tunes are spotted during a party sequence, one being the oldie, "When I Take My Sugar to Tea," and the other a French number done by Miss Tierney. The Joseph J. Lilley music score enters the spirit of fun, and other production phases are good.

Brog.

Operation Pacific

Hollywood, Jan. 3.

Warners release of Louis F. Edelman production. Stars John Wayne, Patricia Neal; features Ward Bond, Scott Forbes, Philip Carey, Paul Picerni. Written and directed by George Waggner. Camera, Bert Glennon; editor, Alan Crosland, Jr.; music, Max Steiner. Tradeshown Jan. 2, '51. Running time, **109 MINS.**

"Duke" Gifford	John Wayne
Mary Stuart	Patricia Neal
"Pop" Perry	Ward Bond
Larry	Scott Forbes
Bob Perry	Philip Carey
Jonesy	Paul Picerni
The Talker	Bill Campbell
Commander Steele	Kathryn Givney
Caldwell	Martin Milner
Comsubpac	Cliff Clark
The Chief	Jack Pennick
Sister Anne	Virginia Brissac
A Soundman	Vincent Fotre
Squad Commander	Lewis Martin
Radarman	Louis Mosconi
Junior	Sam Edwards

Warners has en exploitable submarine melodrama in "Operation Pacific." It's a patly-concocted World War II underwater tale that will rate considerably stronger b.o. returns than it will critical praise. Marquee weight of John Wayne's name in the action field and other good selling points offset the rather formula conception and give it sturdy chances.

The George Waggner story, which he directed, doesn't follow the current vogue for realistic, documentary war pix. Instead, it's the standard motion picture conception of heroics, seemingly more fiction than fact, although well-founded on World War II incidents in the Pacific. The style is one that is usually profitable when well-done, as this one is; so, accompanied by the fullscale ballyhoo Warners is putting behind its release, there's every indication of stout business.

Waggner's handling stirs up quite a bit of excitement and the submarine sequences passed muster with the Navy Department for detail. The technical factors are good, as are the numerous underwater fighting sequences. When on dry land, however, the romantic phases of the plot are strictly run-of-the-mill, but careful handling keeps them from going too far overboard.

Plot finds Wayne, sub officer, divorced from Patricia Neal, Navy nurse. There's still a fire between the two, though, so during his brief land excursions, Wayne keeps up the romancing in the hope they will eventually get back together. Rivalry offered by Philip Carey, Navy flier, is only lightly sketched and there is little doubt the two stars will wind up in a finale clnch.

At sea, the story takes on a lot more pace and punch. Opening finds the sub, Thunderfish, rescuing two nuns and a group of kids from a Jap-held island. From that they come through a depth-bomb attack and, when the ship is ready again, are off to more sea adventures—torpedoes that don't explode, Jap decoys disguised as freighters and, finally, the climax during which the Thunderfish and her men tackle the whole Imperial Fleet so that U. S. forces can be notified of the enemy's location.

Performances are competent according to the demands of the characters. Wayne registers with his usual punch. Miss Neal is good without having too much to do in the action yarn. Ward Bond shows up very well as the sub officer who, wounded, orders the Thunderfish to dive knowing he will be swept into the sea. Capables among the crew include Jack Pennick as the chief, Scott Forbes, Paul Picerni, Bill Campbell, Martin Milner, Vincent Fotre, Louis Mosconi and Sam Edwards. Kathryn Givney, hospital commander; Cliff Clark, an admiral, and Virginia Brissac, a nun, do well.

Louis F. Edelman put the production together with a good eye for technical detail. Camera work of Bert Glennon is firstrate, as are the special effects. Max Steiner's music score fits the action. There is some excess footage to be found in the 109 minutes of running time, but the pace is not slow.

Brog.

Tomahawk
(COLOR)

Hollywood, Jan. 6.

Universal release of Leonard Goldstein production. Stars Van Heflin, Yvonne De Carlo, Alex Nicol; features Preston Foster, Jack Oakie, Tom Tully, Susan Cabot. Directed by George Sherman. Screenplay, Silvia Richards, Maurice Geraghty; suggested by story by Daniel Jarrett; camera (Technicolor), Charles P. Boyle; editor, Danny B. Landres; music, Hans J. Salter. Previewed Jan. 3, '51. Running time, **82 MINS.**

Bridger	Van Heflin
Jule Madden	Yvonne De Carlo
Lt. Rob Dancy	Alex Nicol
Col. Carrington	Preston Foster
Sol Beckworth	Jack Oakie
Dan Castello	Tom Tully
Red Cloud	John War Eagle
Burt Hanna	Rock Hudson
Monahseetah	Susan Cabot
Captain Fetterman	Arthur Space
Major Horton	Russell Conway
Mrs. Carrington	Ann Doran
Sergeant Newell	Stuart Randall

Indians and the cavalry fight it out in a satisfactory manner in "Tomahawk," shaping it for okay results in the general action market. It has been prettily decorated in Technicolor as an added value for release intentions.

Face to the Wind

"Face to the Wind," French import which opens soon at the Little Carnegie, N. Y., was originally reviewed by VARIETY in Paris under the title of "Plus Des Vacanes Pour Le Bon Dieu" ("No More Vacation for the Good Lord"). Directed by Robert Vernay, the film features Pierre Larquey and introduces moppet Jackie Gencel.

In the issue of May 24, 1950, *Mosk* described the picture as a good juvenile film that trades on the appeal of kids and dogs. "Story of some urchins in picturesque Montmartre," he opined, "will please in sureseater setups aided by proper exploitation and word of mouth." Film is being distributed in the U. S. by William R. Katzell.

Miniature Reviews

"The Mating Season" (Songs) (Par). Sprightly comedy of marital mixups and mothers-in-law. Good b.o. prospects.

"Operation Pacific" (WB). Submarine warfare in World War II. John Wayne and exploitation will rate good b.o.

"Tomahawk" (Color) (U). Van Heflin, Yvonne De Carlo in Indian uprising drama. Okay for general market.

"Pride of Maryland" (Rep). Okay horse-racing programmer for lowercasing in general situations.

"Into the Blue" (British) (B-L). Michael Wilding, Constance Cummings in quiet comedy not likely for U. S.

Period of the story goes back to the 1860's during the great Sioux uprising, a war that spread over 30 years, and plot concerns itself with about two years of that time, with the Fetterman Massacre and the Wagon Box Massacre as the chief battles shown.

Van Heflin sells his early-west scout role expertly in acting out the Silvia Richards-Maurice Geraghty script. Plotting is episodic but manages to span the time period fairly well in bringing out how covenants with the Indians were broken at the convenience of the whites, leading to warfare as settlers moved into the west and took over lands.

Action centers around establishment of Fort Phil Kearny. In addition to the soldiers led by Preston Foster, the fort is peopled by Heflin and a fellow scout, Jack Oakie, Yvonne De Carlo and Tom Tully, wagon show entertainers; Susan Cabot, an Indian girl whose people had been brutally killed in a raid participated in by Alex Nicol, a sadistic cavalryman.

Story makes a few tentative moves towards romance between Heflin and Miss De Carlo, but little comes of it as George Sherman concentrates his direction on the action phases. The location site of South Dakota forms a magnificent backdrop, beautifully displayed by Charles P. Boyle's color cameras, for the small and large clashes between whites and Indians.

Sherman's pacing is good in leading up to the massacre of a small cavalry group led by Captain Fetterman, played by Arthur Space, and there's only slight hesitation between that sequence and the finale when the Sioux are all but wiped out while charging bravely but futilely into the rapid-firing, breech-loading rifles, first use of such rifles against the Sioux.

Nicol, legit recruit, gets his first starring role in this and gives a personable account of himself playing the lieutenant whose brutality towards the redmen caused much of the fighting. Miss De Carlo is good, although having less to do than usual. Susan Cabot gets over her Indian maiden role. Foster, Oakie, Tully, John War Eagle, as the Sioux leader, and the others are competent.

The Leonard Goldstein production gains value from the outdoor sites and the manner in which they were filmed. Background music score and editing are among the capable technical assists.

Brog.

Pride of Maryland

Hollywood, Jan. 6.

Republic release of William Lackey production. Features Stanley Clements, Peggy Stewart, Frankie Darro, Joe Sawyer. Directed by Philip Ford. Written by John K. Butler; camera, John MacBurnie; editor, Harold Minter. Previewed Jan. 4, '51. Running time, **60 MINS.**

Frankie	Stanley Clements
Christine	Peggy Stewart
Steve	Frankie Darro
Knuckles	Joe Sawyer
Colonel Harding	Robert H. Barrat
Walter Shannon	Harry Shannon
Stevie	Duncan Richardson
Sir Thomas Asbury	Stanley Logan
Mr. Herndon	Joseph Crehan
Dr. Paley	Emmett Vogan
Fred Leach	Clyde Cook
Referee	Donald Kerr
Lord Blanford	Guy Bellis

Republic presents this racetrack yarn in an acceptable manner for the programmer market. It is okay filmfare for lowercase playdates in the more general situation.

The John K. Butler script creditably blends hokum, action and romance, neatly sidestepping the usual formula pattern of this type tale. Plot pivot is Stanley Clements, jockey who discovers a new type of "crouch" riding and rises to fame and fortune by booting in winners.

While at the top of his stride, Clements bets on himself, is found out and barred from all tracks. Ban finds him broke as his winnings had been going to an old girl-friend and her father to help raise a prize colt. Scripting carries off such a setup very well without dipping too deeply into tearjerking. Finale finds Clements overcoming this and other obstacles, again booting in winners and getting the girl.

Clements does very well in his character and Peggy Stewart pleases as the girl. Frankie Darro, Joe Sawyer, Robert H. Barrat and Harry Shannon are among others helping to carry off the story under Philip Ford's good direction. Duncan Richardson is an okay moppet in the yarn.

William Lackey's production and the lensing by John MacBurnie are good. However, a production flaw is the use of some poor stock shots of old races and some obvious process photography.

Brog.

Into the Blue
(BRITISH)

London, Dec. 27.

British Lion release of Herbert Wilcox-Michael Wilding production. Stars Michael Wilding, Odile Versois; features Constance Cummings, Jack Hulbert, Edward Rigby. Directed by Herbert Wilcox; screenplay, Pamela Wilcox, Donald Taylor; camera, Austin Dempster; editor, Bill Lewthwaite. At Leicester Square theatre, London. Running time, **83 MINS.**

Nicholas Foster	Michael Wilding
Jackie	Odile Versois
Kate Fergusson	Constance Cummings
John Fergusson	Jack Hulbert
Bill, the Skipper	Edward Rigby

There is something essentially British in the humor of "Into the Blue." It's quiet, restrained, and almost genteel in its approach, being designed to draw a polite chuckle but never a boisterous laugh. Film is a modest venture which will earn a handsome return in the domestic market. It is too slight to make much impact overseas.

The plot has refreshing originality. It is staged almost entirely on a small yacht with five characters.

The story shows Jack Hulbert and Constance Cummings leaving on a month's cruise to Norway in a chartered yacht. Their first holiday in years on the boat develops into a series of not very subtle diversions. Script overcomes a plot that is loaded with contrived situations. Dialog is mainly lighthearted and frivolous. The part of Nick Foster is a walkover for Wilding, while Odile Versois provides a refreshing new romantic lead for the British screen. Hulbert has the prize and gets the major laughs. Miss Cummings plays up nicely as his wife. Edward Rigby has a typical sour-puss role as the skipper.

Myro.

Il Cammino Della Speranza
(The Road to Hope)
(ITALIAN - SONGS)

Genoa, Dec. 19.

LUX release of a LUX (Luigi Rovere) production and release. Stars Raf Vallone, Elena Varzi. Directed by Pietro Germi. Screenplay, Federico Fellini and Tullio Pinelli, from story by Fellini, Pinelli and Pietro Germi; camera, Leonida Barboni; editor, Rolando Benedetti. Previewed in Genoa. Running time, **104 MINS.**

Saro	Raf Vallone
Barbara	Elena Varzi
Ciccio	Saro Urzi
Vanni	Franco Navarra
Rosa	Liliana Lattanzi
Lorenza	Mirella Ciotti
Ragioniere	Saro Arcidiacono

One of the top Italian pix of the season, expensively produced, well-directed, and acted with conviction by a strong cast, this should get fair returns in some U. S. situations. It lacks exploitation possibilities, but may catch on via word-of-mouth.

Story resembles "The Last Chance," Swiss pic of a few years back, since it follows a group of unemployed Sicilian miners on their long and difficult illegal trek to the French border. Then it shows them going secretly into France in search of a job. Some give up, others are lost, two die on the way, and only a few finally reach the border where an understanding sentry closes an eye and lets them cross. Idea that the Sicilians are forced to expatriate to find help and a means of making a living may be a bitter pill for Italians to swallow, but it reflects an actual condition and makes for a powerful theme.

The end, where a speaker comments on the already obvious, is the weakest spot in film, but this commentary can easily be eliminated without impairing the action. Otherwise, film's rambling structure makes some action jumps necessary, but shouldn't bother most patrons.

Operation Disaster

"Operation Disaster," tradeshown in New York last week by Universal-International, is a British-made film originally reviewed in VARIETY March 1, 1950, from London under the title of "Morning Departure." Produced by independent filmmaker Jay Lewis, the picture stars John Mills and Richard Attenborough.

"'Morning Departure,'" wrote *Myro*, "is a fine film in the best tradition of the British studios and packs a hard dramatic punch throughout its 102 minutes. Here is a solid boxffice attraction and one which in foreign markets, particularly America, should enhance the prestige of the British industry." Plot revolves around a submarine disaster.

Pietro Germi's direction is skillful, drawing top performances from his cast. As the group leader, Raf Vallone was never better and Elena Varzi is fine as the girl he wins away from a bandit (Franco Navarra). Others who do well are Liliana Lattanzi, as a young bride, and Saro Urzi as a crooked guide. Carlo Rustichelli's folkish songs should prove one of pic's big selling points. Photography (done in Sicily, Rome and Northern Italy) by Leonida Barboni is exceptionally strong.

Hawk.

Meurtres
(Murders)
(FRENCH)

Paris, Dec. 19.

Victory release of Cite-Films-Fides production. Stars Fernandel. Directed by Richard Pottier. Screenplay, Charles Plisnier; editor, Helene Battini. At Normandie, Paris. Running time, **109 MINS.**

Noel	Fernandel
Martine	Jeannne Moreau
Herve	Jacques Varenne
Annequin	Raymond Souplex
Isabelle	Line Noro

Fernandel, Gallic film comic, has his chance to play a tragic role in this. Pic uses the mercy killing peg and then strays off the theme and breaks the pic into three uneven segments. Pis is uneven. The Fernandel characterization is inconsistent though the film will probably do well here. Hypoing of Fernandel in a straight role may get it some dates in the U. S.

Fernandel has a tendency to declaim his histrionic scenes. Though playing with fine restraint he does well only when he falls into the role of the revengeful brother. Jeanne Moreau is refreshing in her ingenue role. Pottier never overcomes the uneven literary script in his direction, but manages to infuse some tempo into two parts of the production.

Mosk.

Souvenirs Perdus
(Lost Souvenirs)
(FRENCH)

Paris, Dec. 19.

Cocinor release of Gray Film production. Stars Edwige Feuillere, Pierre Brasseur, Bernard Blier, Yves Montand, Gerard Philipe, Daniele Delorme, Francois Perier, Suzy Delair. Directed by Christian-Jaque. Screenplay, Jacques Campaneez. Camera, Christian Matras; editor, Jacques Desagneaux. At Colisee, Paris. Running time, **135 MINS.**

Florence	Edwige Feuillere
Paul	Pierre Brasseur
Raoul	Bernard Blier
Raoul	Yves Montand
Boy	Gerard Philipe
Girl	Daniele Delorme
Jean-Pierre	Francois Perier
Carcasson	Suzy Delair
Armand	Armand Bernard

Christian-Jaque has taken a page from Julien Duvivier's notebook in this film of sketches reminiscent of "Carnet De Bal." Pic has a fine diversity of moods, irony, disenchantment and impudent humor. A splendid cast, good treatment, and expert technical gloss is making this a real grosser over here. It should do big at U. S. arty houses.

Four articles hanging in the Paris lost and found are used to animate the pic. The first sketch is a story of two old lovers. The second is a droll Gallic tale of a lovesick gendarme who does not win his girl. The third is the story of a maniac on a killing rampage who meets a girl bent on suicide. Using the tilted camera, the episode exerts a morbid fascination brilliantly underlined by the strong characterizations of Gerard Philipe and Daniele Delorme. The last is an impudent farce showing how a man about town meets his downfall. It is a comic tour nicely handled by Francois Perier and Suzy Delair.

Christian-Jaque has directed at a crisp pace. Christian Matras ably changes his lighting for the varying moods. Editing is fine. Acting is uniformly good. Ives Montand, a leading French chanteur, gets a chance to put over a couple of numbers as a vagabond street-singer.

Mosk.

Song of My Heart
(ITALIAN)

Crown Pictures release of Guido Brignone production. Stars Giuseppe Lugo. Directed by Brignone. Based on novel, "Mura" by Maria Volpi; camera, Clemente Santoni; editor, Esther Rotunno. At Squire, N. Y., starting Dec. 26, '50. Running time, **86 MINS.**

Carlo Tanzi	Giuseppe Lugo
Luisa Perelli	Ruby D'Alma
Clara	Laura Nucci
Dr. Oreste Camillini	Ugo Ceseri
Annibale Perelli	Guglielmo Sinaz
Paolo	Giulio Stival
Marcello	Giacomo Moschini

(*In Italian; English Titles*)

"Song of My Heart" is a natural for Italian foreign-language theatres because it gives full play to the singing of Giuseppe Lugo, Italian tenor. The comedy vehicle, an excuse for his repeated singing, is a trite affair.

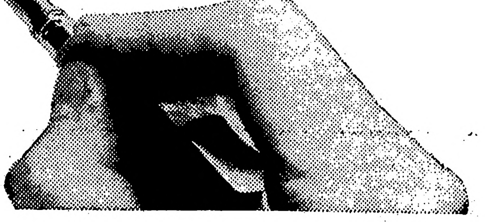
Yarn of a town doctor and pharmacist who fail to make a go of a small sanatorium until the arrival of the famous tenor never

(Continued on page 20)

TAKE A PEEK AT THIS!

M-G-M's "KIM" is writing new show business history in Radio City Music Hall. "KIM" set the second highest single day's M-G-M gross and its total for 4 weeks is M-G-M's second greatest in the entire history of the famed Music Hall. Still going strong!

and it's OKim everywhere!



P.S. There's more gold where "King Solomon's Mines" came from.

Inside Stuff—Pictures

Telecasting of clips from "Born Yesterday" on the Kate Smith video show recently was applauded in letters to top execs of other companies by Ohio exhib leader Pete Wood. In a letter to Abe Montague, Columbia's vice president, Wood, secretary of Independent Theatre Owners of Ohio, declared that every major film company should plug its product in a similar manner "so that we can obtain the advantage of this ever-increasing TV audience."

Wood's letter to Montague of which copies went to other companies, brought a reply from Ned Depinet, RKO president. He informed Wood that his company intended to make judicious use of video for the promotion of its pictures at every opportunity. He pointed out that RKO did an advance ballyhoo for Walt Disney's "Alice in Wonderland" on TV Christmas afternoon.

If the intelligentsia wants better films, Council of Motion Picture Organizations' exec veepee, Arthur Mayer, declared in New York Friday (5), it must support meritable product by turning out at the boxoffice. Addressing the Women's City Club, he pointed out that a number of pictures have been financial flops for their producers although their quality had won critical plaudits. Hollywood will make mature films, the topper added, if receipts at the wicket warrant it.

Author-critic Gilbert Seldes, who took part in the same discussion, asserted that "bad" pictures are responsible for driving adult audiences away from theatres. The reason why inferior product continues to be made by studios, he said, is because the more literate members of society fail to object to poor pictures other than merely staying away physically.

International Film Associates, distributors of the French import, "L'Affaire," has strenuously protested the New York Film Critics' interpretation of what constitutes a foreign film feature. In a letter to N. Y. Times' reviewers, Bosley Crowther, Tom Pryor and Abe Weiler, IFA criticized the selection of Joseph Burstyn's omnibus entry, "Ways of Love," as the "best foreign language picture" of 1950. IFA charged, among other things, that it's unfair to classify a trilogy of foreign featurettes as a full-length feature and thus make it eligible for award consideration. "Ways of Love," incidentally, was voted the "best" import after six ballots were cast. "L'Affaire" drew one or more votes on four ballots.

Amusements Division of the National Conference of Christians and Jews, in trying to raise funds, will hold a dinner Jan. 25 at the Hotel Waldorf-Astoria, N. Y., in honor of Paul Reynaud, chairman of the executive committee of the Council of Europe and former Premier of France. Instead of selling tickets for a luncheon and then soliciting contributions, it's planned to sell subscriptions for the dinner. Each subscription of $50 will entitle the donor to one ticket for the affair. Entire gift, of course, is tax exempt. No funds will be solicited at the dinner.

Acme of frankness was probably reached by an Ohio theatre manager recently when he ran a large display ad in the Lancaster Eagle-Gazette apologizing for the coldness of his house. In an open letter to the public, Lyric theatre manager William C. Gillam pointed out that the heating and ventilating system had been thoroughly overhauled and "utmost comfort is now guaranteed." Gillam's action was in keeping with a policy set by the Jamestown Amus. Co. (Shea circuit), owners of the Lyric, that no stone be unturned to build goodwill and public relations. Response to the ad was said to be exceptionally good.

Stanley Kramer's "Cyrano de Bergerac" last week became the third film in motion picture history to win a New York City Board of Education endorsement. Following the board's approval, the Kramer organization and the Bijou, N. Y., where the picture is playing, made special school discount rates available to students for matinee performances. Previously only J. Arthur Rank's "Hamlet" and "Henry V" were okayed by New York's education authorities. Endorsement of a picture permits students to be excused from classes to attend weekday performances.

Unpublished photographs from the private collection of Robert Flaherty, as well as a wealth of memorabilia of the film director and explorer, are being compiled by Richard Griffith in "The World of Robert Flaherty," Duell, Sloan & Pearce will publish next fall. Assistant to the director of the Museum of Modern Art Film Library, N. Y., Griffith is culling his material from Flaherty's Arctic diaries, family letters and sundry other sources.

U. of California at Los Angeles has set up an educational film sales department on its campus to release product turned out by the institution's motion picture division. New department will function as one of the divisions of University Extension, which for years has maintained a film loan library. Most of UCLA's current campus-produced pix deal with stage techniques such as "One Way to Build a Flat," "Four Ways to Drama," etc.

Phonevision's 'New Audience'

Continued from page 6

dailies, the sheets' teevee editors gave considerable space to the reception quality of the Phonevision offerings.

Chi Exhibs Beg Off Comment

With this heavy newspaper attention attendant to the teeoff, Chi exhibs were generally reluctant to publicly air their reactions. They begged off comment, claiming they don't want to add to the publicity. Needless to say, however, Windy City theatremen are closely watching the living-room boxoffice system.

Technically, the test made a smooth takeoff. Not all of the prints are virginal but they are of considerably better quality and of later vintage than most of the old reels seen on regular teevee channels. (WGN-TV's recent purchase of 19 Eagle Lion films released in 1949, '48 and '47, which go on the air next month, may show some interesting comparisons). Besides the general superiority of the prints, their soundtracks also are fresh and clear.

It's expected the January orders for the three Phonevision films offered daily will be unusually high because of the novelty factor. But McDonald anticipates subscriptions will fall off during the second month, with the third month of the test being "the most significant."

During the first two weeks of the experiment the pix are offered at 4, 7 and 9 p.m. Next week the afternoon showing will be moved up to 2 p.m. Films play three consecutive days — first day in the afternoon, second day in the early evening, third day the late showing.

Using the reports filed by subscribers, McDonald is keeping close tab on the number of persons viewing the film in each home, and how they rate the picture. Subscribers are also asked if they prefer "home to theatre showing."

The 300 test families were selected mechanically with International Business Machines equipment from some 51,000 applicants by the U. of Chicago's National Opinion Research Center.

Actual cost of the test to Zenith is above $600,000, which figure, McDonald points out, does not cover the more than 19 years experimentation with Phonevision.

COMPO

Continued from page 1

for representation of all of its 10 constituent groups.

Theatre Owners of America is the principal hurdle because of its request that each of its 28 local organizations be allowed to elect members to the exec board. Allied States Assn., the other principal national exhib group, is pretty much opposed to the TOA plan, but hasn't shut the door completely. That a compromise can be reached is the prime hope for survival of COMPO.

Should TOA's scheme fail of acceptance, it might well pull out. It has never formally ratified its membership in COMPO for this year. There's a possibility that the organization would go on without TOA, but that's not thought too likely. It would break the common front and deprive COMPO of a prime source of revenue.

COMPO prexy Ned E. Depinet, fully cognizant of the crucial nature of this week's meetings at the Hotel Astor, has invited a number of company presidents and other important film people to attend. He wants as wide a representation of the industry as possible to fully understand the problems faced.

Allied prez Trueman Rembusch will not be present for the opening sessions, at least. He had a previous engagement at an Allied regional meet, but the political implications of his absence are believed to go beyond that. It is thought that he wasn't anxious to be on hand unless his opposite number from TOA, Sam Pinanski, would also be present and with full authority to vote.

Pinanski is expected and it is understood that contrary to his stand at the last COMPO session in November he will vote. Ted Gamble and exec director Gael Sullivan will also be on hand for TOA. Gamble heads a committee which has been trying to work out a plan to keep the organization in COMPO.

Allied, in the absence of Rembusch, will be repped by board chairman and counsel Abram F. Myers and by Wilbur Snaper, prez of the New Jersey unit.

Pacific coast groups may have slack representation at the sessions. H. V. (Rotus) Harvey, delegate of the Pacific Coast Conference of Independent Theatre Owners, wired yesterday (Tuesday) that he wouldn't be able to be on hand. Exec veepee Arthur L. Mayer wired back a request that he make a special effort because of the importance of the meeting.

Motion Picture Industry Council will have only one delegate instead of two. Art Arthur, its exec secretary, will represent the Coast group. Roy Brewer, Hollywood head of the American Federation of Labor affiliated unions and an MPIC delegate to COMPO, will not attend.

N.Y. Critics to Distrib 1950 Awards Jan. 28

New York Film Critics will distribute prizes to winners of their 1950 awards on the stage of the Radio City Music Hall during the evening of Jan. 28. Howard Barnes, critics' prez and reviewer for the Herald Tribune, will preside at the ceremonies, assisted by Bosley Crowther of the Times.

In the course of the event, the critics expect to run off some special film excerpts from prize-winning pictures, as was done in 1948, when the award presentations were also made at the Hall. Following distribution of the laurels, the crix and their guests will attend a party elsewhere in the Hall.

Bette Davis, 20th-Fox production chief Darryl F. Zanuck, director Joseph F. Mankiewicz and Gregory Peck already have indicated they will appear for the ceremonies. French director-writer Marcel Pagnol and Roberto Rossellini were also invited. However, Pagnol has declined since he has a "morbid fear of oceans" and Rossellini has no U. S. visa.

U Ups J. J. Jordan

James J. Jordan, top-echelon member of the sales staff at Universal, has been promoted to circuit sales chief, under domestic distribution topper Charles J. Feldman.

Associated with U for 25 years, Jordan had been assistant to William A. Scully, Feldman's predecessor. Circuit sales post has been newly created.

Rawstock Distrib Warns Freeze Possible, But Not Probable Now

There is nothing to indicate that the Government will place film rawstock on an allocation basis, it's revealed by William German, president of J. E. Brulatour, Inc., Eastman film distributor. He warned, however, that the Government could ask for a freeze on a moment's notice, if necessary.

Although the National Production Authority has asked the film companies for data on the amount of rawstock used in the last two years, the request is regarded as being strictly routine. Nathan Golden, motion picture and equipment chief for the NPA, who asked for the survey, stated request should be no cause for alarm. He said he merely was seeking information.

"This doesn't mean rationing or allocation of rawstock," Golden said. "I am merely gathering information which would be useful if and when it should be needed. Naturally, if the military should need a great deal more film, some civilian cutback would become necessary; but the military has not even given us any estimates of what it is going to need in the coming months."

Meanwhile, representatives of both major and independent companies last week held a session to discuss rawstock with Joyce O'Hara, of the Motion Picture Assn. of America, and another is slated for next week. Representatives of the laboratories are expected to attend the future huddles.

Consumption of rawstock in 1950 exceeded the estimated 2,000,000,000 feet used in 1949 by a wide margin, according to lab officials. Distributors are using more prints per picture than ever before, due to faster liquidation of product.

Lubin Quits CRI

Dr. Isador Lubin resigned this week as prez of Confidential Reports, Inc., to join the Government on an unrevealed assignment. His successor at CRI has not yet been named, but it's presumed that Jack Levin, actual operating head of the checking agency, will continue in that capacity.

Dr. Lubin, whose resignation becomes effective in mid-February, served as economic adviser to the U. S. delegation at the recent United Nations general assembly sessions, with the rank of minister. He is also a U. S. representative on the UN Economic and Social Council.

No. Central Allied Group In N.Y. This Week To Push 'Fairer' Sales Plan

Minneapolis, Jan. 9.

A special North Central Allied committee is in New York this week to try to induce distributor sales heads to agree to a new NCA revolutionary sales plan designed to reduce rentals and claimed to provide a fairer and more uniform method of buying pictures.

The plan calls for a "sliding scale," ranging from 15 to 70%, after deducting house overhead based on $12 per seat. It would give distributors from 15 to 20% of the gross, instead of the present 25 to 40% and higher.

Bennie Berger, NCA president, asserts the new sales plan worked out by a committee appointed by the body's directors would afford needed relief to hard-pressed exhibitors and would benefit distributors and exhibitors alike by providing an incentive for showmanship.

NCA is paying the committee's expenses for the trip to New York and a week's stay there. The committee comprises S. D. Kane, NCA executive counsel; E. L. Peaslee, Ted Mann and Henry Green. The three last-named are exhibitors and NCA officers and directors.

The committee has appointments with Robert Mochrie, RKO, and Dave Seldman, U-I, Wednesday (10) and Andy Smith, 20th-Fox; Al Schwalberg, Paramount, and Charles Reagan, M-G-M, Thursday (11).

Jersey Allied's Meeting

Allied Theatre Owners of New Jersey will gear itself for the coming legislative session at a meeting in Trenton next Monday (15).

Possible adverse bills are to be discussed and a committee appointed to keep an eye on legislative matters.

Fidelity to Make 10 For ELC Release

Hollywood, Jan. 9.

Fidelity Pictures closed a deal to produce a total of 10 features for Eagle Lion Classics release during the next 18 months. Indie company recently completed an expansion program, one phase of which was the acquisition of stock by Joseph H. Seidelman, former veepee of Universal-International.

Among the properties lined up for early production are "My Fine Feathered Friend," "The Reluctant Bride" and "The Gentleman from Chicago."

Pix Pioneers' Board

All 21 nominees to the board of the Motion Picture Pioneers were unanimously elected following a vote in New York Saturday (6), according to Harry J. Takiff, secretary of the organization.

New directors are Jack Alicoate, Barney Balaban, Steve Broidy, Jack Cohn, Sam Dembow, Jr., Ned E. Depinet, Gus Eyssell, Si Fabian, James R. Grainger, Abel Green, William J. Heineman, John J. O'Connor, Robert J. O'Donnell, Martin Quigley, Sam Rinzler, Herman Robbins, Gradwell Sears, Spyros P. Skouras, Albert Warner and Joseph Vogel.

DE BRA ON 3-WEEK TREK TO HYPO FILM INTEREST

Arthur DeBra, community relations director of Motion Picture Assn. of America, is on a three-week jaunt to hypo interest in some of the top pictures going into release. DeBra will fill speaking engagements in Dallas, Oklahoma City, St. Louis, Louisville, Memphis, Atlanta and Charlotte.

At all points, DeBra has arranged special screenings of 20th-Fox's "I'd Climb the Highest Mountain," which he will offer as typical of outstanding pictures for 1951. DeBra singled out "Mountain" on the premise that "it provides an unusual opportunity to further the motion picture industry's friendly relations with members of the Protestant church as well as with other community and opinion-making groups."

Support will be sought among educational, religious and cultural leaders, Better Films Councils and local representatives of national organizations which participate in the previewing program.

Associated with DeBra in the promotional project are Duke Hickey, former MPAA field representative, and Mrs. Jesse M. Bader, motion picture chairman of the United Council of Church Women. They will cover an additional 23 cities for the same purpose.

Speaks in Toronto

Toronto, Jan. 9.

Marjorie Dawson, national director of the MPAA's Children's Film Library, was the guest speaker here yesterday (Monday) at a luncheon before the Canadian Distributors Assn. and the Canadian press. Mrs. Dawson outlined latest developments in the American Children's Film Library, model for the Canadian CFL project.

7 Pitt First-Runs Up Admissions a Nickel

Pittsburgh, Jan. 9.

Most of the downtown first-runs have been quietly raising their prices in the last couple of weeks, upping the scale a nickel, from 45-80c to 50-85c. Fulton, the Shea and Harris were the first to hike admissions right before Christmas and the two WB sites, Stanley and Warner, followed suit a week later.

So far the two Loew key spots in the Golden Triangle, Penn and Ritz, are maintaining the old scale but may fall into line with the others shortly.

Chautauqua's Comeback

Continued from page 1

ton, who has just wound up his second cross-country Bible-reading trek during which he played to better than 225,000 people. But Laughton is far from alone in the field. Cornelia Otis Skinner, long one of the few femme theatre names seen in small towns, where she appeared for local clubs and promoters, still is going strong. So is Eva LeGallienne, who charms the Wednesday afternoon clubs with scenes from famous plays. Elsa Lanchester has already inked a deal to tour the towns this year, holding the culture banner for the distaff side. Top male names set for individual tours include Brian Aherne and Hume Cronyn, definitely set, with Jose Ferrer mapping a series of talks and Richard Carlson mulling an offer to chat about his African experiences.

$3,000,000 Gross

Conservative estimates are that show business names will gross well over $3,000,000 this year, and the possibility remains that that figure can easily be doubled if other entertainment personalities become interested in the Chautauqua circuit. The $3,000,000 figure — representing an audience of at least 1,000,000 persons — is based solely on the dates already arranged by the better-known lecture bureaus and by Paul Gregory, who is making a determined effort to become the Redpath of his era.

It was Gregory who did much to develop the present talkfest trend, by interesting Laughton in the possibilities.

Curiously, the newest showbiz medium — television — is directly responsible for this revival of the Chautauqua atmosphere. Gregory, formerly with Music Corp. of America, got the idea when he spotted Laughton one night on Ed Sullivan's video show. A descendant of Chautauqua stalwart William Jennings Bryant and student of the life of Charles Dickens, another platform profiteer, Gregory detected in Laughton that Chautauqua spark. Convincing Laughton, however, was quite a problem.

Eventually, the actor agreed to test dates. A program of Bible-and-classics reading was worked out, and Laughton took to the road with trepidation. The "act" was an immediate sock, and the original 18 dates were stretched to 52. In several towns all available seats were sold long in advance and a second performance had to be scheduled.

Gregory, who by this time had left MCA to go into business for himself, had little difficulty lining up the second tour. Having worked with school and club bookings before, he knew what to avoid. Consequently, his contracts for Laughton won friends for the idea even before the date was played. Prices were cued strictly to the site's earning capacity, and in every case Gregory guaranteed there would be no loss to the sponsor—even if Laughton's slice had to be reduced drastically.

Two Tours This Week

Laughton's return to Hollywood has cued rehearsals for Gregory's newest venture, two seven-week tours this year for "Don Juan in Hell," with Laughton, Charles Boyer, Sir Cedric Hardwicke and Agnes Moorehead starred. Gregory calls it a "philosophical charade." Actually, it's a lengthy and almost-never-performed part of G. B. Shaw's "Man and Superman."

Group, billed as the First Drama Quartet, starts its tour Feb. 1 in Stockton, Cal. Between-town jumps will be made in a private Pullman. No props are needed, since each of the characters discourses before a lectern. Initial tour, covering 30 cities, is already a sellout, and the second trek, slated for October, is partially sold out.

After the drama quartet stints, Gregory will send Miss Moorehead out on a solo tour. Bookings of Brian Aherne and Hume Cronyn for "Evenings With . . ." will all follow the Laughton pattern.

Reaction to the Laughton tours already includes such things as hearty endorsement from churches. As a result, Laughton will make a series of records called "How to Read the Bible," and church circles already have placed orders for 274,000 albums—which won't even be pressed until late this year or early in 1952. In addition, Laughton is starting a series of clergy classes around the country.

"We have only scratched the surface," Gregory says. He points out that 38,000,000 people are in-alone in this country, and they constitute a greater market for his commercial culture than the run-of-the-mill citizen who made up the original Chautauqua Circuit. Other millions of potential patrons are in church and social groups.

Moreover, Gregory feels that the educational aspects of his plan are only now being realized. One of his plans for 1951 is a film version of "King Lear"—with Laughton playing all the parts and explaining each character. It would be for educational purposes only and, if successful, would be followed by other, similar films.

The question now is whether Laughton will have sufficient time for all these endeavors. His role as a Lyceum lecturer has brought him more popularity than ever, and studios are beginning to wave film contracts at him once again. The discovery that he has been unable to make a single appearance without being asked to recreate at least one scene from "Mutiny on the Bounty" has heightened Metro's interest in making a sequel, called "Bligh of Australia," with Laughton, of course, once again playing the role of the tough sea captain who became governor-general of Australia.

After that, maybe some studio would be interested in "The Chautauqua Story"?

RKO Probe

Continued from page 3

over to Hughes all the shares in the new RKO picture company which it got as result of divorcement Jan. 2. In turn, Hughes would turn over to it all of his shares in the new theatre company, giving it control of that outfit.

Hughes is understood, however, to have put stiff financial terms on the deal. As a result, Greene and his associates are believed inclined to nix it, although they haven't actually done so as yet. In any case, the group feels it may eventually get control without the stock swap.

Greene group has also been in discussion with Dietrich on the possibility of having a director on the theatres board. It is understood that Dietrich may have actually offered one place, but the syndicate turned it down. It feels that it would be in a freer position to fight Hughes for control or take other action were it not represented on the board.

In any case, the Greene group is not inclined to take any action pending the completion of the D. of J. investigation. Directorate consists of Maurice H. Bent, a member of the Wall street firm of Merrill Lynch, Pierce, Fenner & Beane, with which Hughes has been associated in a number of deals; James T. Brown, v.p. of Mellon National Bank, Pittsburgh, which has long handled Hughes' banking biz; J. P. Dreibelbis, v.p. of Bankers Trust, which finances RKO; Sol A. Schwartz, prez of RKO Theatres, and Ben-Fleming Sessel, v.p. of the Irving Trust Co., N. Y., the trustees for Hughes' theatre shares.

What has the Greene syndicate particularly miffed is that the annual stockholders' meetings of both the picture and theatre companies have been so shuffled for 1951 in the bylaws setup by Hughes that they won't even have a chance to make a proxy fight until the new directors have been in the saddle for a full year. Greene group claims to be able to get enough shareholders together to outvote Hughes' 929,000 shares.

Instead of the board meeting being held as usual in the spring, first one this year is not slated until the first Thursday in December for the theatre company. Thereafter, it will be held the thi. Wednesday in May. Initial pic company annual meeting will be first Wednesday in December and thereafter the first Wednesday in June.

There was also activity on other fronts. J. Arthur Warner, Wall-streeter with picture interests who went to the Coast in December in an effort to make a deal for either the picture or theatre stock, is again heading a group making a pitch. It held meetings with a Hughes rep last week and is slated for another this week. It is believed, however, that there is little likelihood of Hughes selling. Coast attorney Greg Bautzer is involved in the try with Warner.

At the same time there is still another Wall street group trying to buy the shares. It is represented by the important investment house of Blair-Rollins. It is understood its efforts are not for its own account, but for an undisclosed client. It wants to buy Hughes' theatre stock for $6 a share.

With the completion of divorcement of theatres and picture company as of Jan. 2, theatre company turned $10,000,000 over to the picture firm, plus a small residual which was in the account of the parent RKO company at year's end. This was in accordance with the plan of reorganization filed with the court and approved by the stockholders.

Picture company immediately used $8,500,000 to pay off loans to Bankers Trust, N. Y., Security-First National, L. A., and First National Bank of Boston. Plan is to arrange new loans with the banks, but no overtures to that end have been made as yet.

Schary Pact

Continued from page 3

than the market quotation on the day the warrants are issued. Stock is now selling at about 16.

While reps of neither Loew's nor Schary would disclose the number of shares which the production chief is demanding or other details of the negotiations, it is assumed that the normal pattern will be followed.

Profits Now Capital Gains

Until the change in the Revenue act last year, the profit that an exec made—representing the difference between what he paid for stock that he bought with options and their market value at the time the options were exercised—was construed by the Government as regular income if the warrants were issued as a form of compensation. Now the profits are construed as capital gains and the tax is not payable until the shares are actually sold and coin received. Difference between regular income tax on profits added to Schary's $300,000-or-better salary and the 25% capital gains levy is very considerable.

That's the reason Schary is so anxious for the new deal. He reportedly feels that so much of his normal income is going out in taxes that he'll have little left to show for his work at the end of his seven-year tenure unless a capital gains arrangement allows him to set a nest-egg aside.

A variation of this same thinking is the Jerry Wald-Norman Krasna deal at RKO. Tannenbaum is also attorney for them. Under their arrangement with Howard Hughes they'll make 60 pix in five years as independents. While their earnings for the amount of work they do will hinge on success of their films and may prove relatively low, at the end of the five years they'll own all the pictures. The residual rights in them will be highly-valuable capital assets.

Western Pa. Allied To Elect Officers, Board

Pittsburgh, Jan. 9.

New set of officers and board members will be up for election when Allied Motion Picture Theatre Owners of Western Pennsylvania holds its annual convention here Jan. 17-18. Nominees for the top spots are Fred A. Beedle, president; Fred Hasley, vicepresident, and Norman Mervis, treasurer. Other nominations can be made by members up to the time of voting.

Nominees for the new board are Morris Finkel, Charles Blatt, Barnard Buchheit, Lee Conrad, William Fox, Joseph Gelman, Theodore Grance, Frank Panoplis, Harry Rachielle, Edgar Shaffer, William Wheat and Ray Woodard. Fred Herrington is expected to be renamed as secretary.

Karloff as Narrator

William L. Snyder, who holds U. S. distribution rights to "The Emperor's Nightingale," Czech-made feature cartoon, this week inked Boris Karloff as narrator for the film. Phyllis McGinley, New Yorker mag staffer, previously had written the commentary. Color picture was done by Czech puppeteer Jiri Trnka, and achieves the effect of a pantomime set to music.

All Pix In Color In 5 Yrs.

Continued from page 7

with increased amount of equipment and technicians, are required. And production costs range up to 25% greater than monotone, with prints about three times greater than black-and-white type.

At the present time, and for the coming year, Technicolor is geared to capacity of about 75 features in addition to its cartoons and shorts. Added buildings and equipment are planned to eventually increase that output to double or more during the next several years. But war conditions would stymie those plans.

Eastmas Kodak recently introduced its new complementary-type color negative and positive, and the negative is now being used by producers whereby Cinecolor and Consolidated Laboratories make separations and then fabricate prints. But until intermediate films necessary between the original negative and print are perfected by EK, the major companies with their own laboratories — Columbia, Paramount, Metro, 20th-Fox and Warners—will continue to do business with Technicolor and Cinecolor.

Economy

When a complete line of color films required for various steps from shooting through to processing of tint prints become available, the above named majors will install necessary lab equipment and gradually convert over to all color output. But in these days of economy in the studios, coin will not be spent too far in advance on any program unless immediate results can be secured.

Ansco Color currently has its reversible-type color negative and positive available for producers in limited quantity, and several pictures have been turned out by this method during the past two years, including Irving Allen's "Man on the Eiffel Tower," and "New Mexico." Ansco is also developing the complementary-type materials similar to the product of EK.

DuPont is marketing its new color positive for release prints, and this stock is being used by Consolidated for making prints. This lab, which originally perfected the two-tint Trucolor method which has been used entirely by Republic, is switching to three-color, utilizing the EK complementary negative for shooting, and the DuPont color positive. Both Coast plants are being geared to handle about 20 features during the coming year—all for Republic until production can be stepped up to service other companies.

Cinecolor recently installed new equipment for its tri-color method, and anticipates to process around 50 pictures during 1951. In utilizing the EK complementary negative, it makes color separations and prints on regulation black-and-white positive stock.

Technicolor, which pioneered in the three-color field 16 years ago, also starts with monotone print film. Combining exacting techniques in both engineering and chemistry, the Technicolor method requires many separate operations on a print between raw stock and completion. Complexity of the process can be realized when it is pointed out that nearly half of the laboratory technicians in Hollywood are employed in the plant, to number in excess of 700.

Two Methods to Get Prints

There are two methods to secure color prints. One is the system whereby the color factors are in the base stock—either negative or positive—and the other where colors are built up on the raw print stock. Former allows for lessened laboratory operations and manpower, although much greater than black-and-white procedure, while the second requires a greater number of laboratory steps and workers.

But the cost factors, at the present time, seem to average up. Price of color film is greater and is saddled by a 15% Government excise tax to run basic cost up at least ½c per foot. This increase tends to level off extra costs for prints when black-and-white material is used as base.

The history of color motion pictures down through the years is studded with huge losses for enthusiastic backers and investors. Many new inventions were hailed as bonanzas, only to fade away when the coin ran out. Kinemacolor, back nearly 40 years ago, was the first practical method introduced, but it required a special and cumbersome projector that raced film through at a speed of 120 feet a minute. Exhibs refused to stand cost of special projectors without sufficient supply of film, and it was only used in a limited number of theatres, mostly vaude houses.

Next color was by Pathe, which had prints hand-colored in France. Cost of tinting at 10c per foot soon made the plan unprofitable. Then came a series of inventions which required a revolving color wheel in front of the projector lens when a color film was booked. None of them got beyond the experimental stage, as it was found impossible to have operators adjust the wheel properly for showings.

Prizma then came along with a two-color method, using double-coated stock for the color prints. But it encountered difficulties when too much film was spoiled in the laboratory in attempts to turn out shorts. At times, the wastage hit as high as 75%, which finally put the company in financial straits for eventual foldup.

Technicolor 30 Years Ago

Technicolor then followed about 30 years ago, with Dr. Herbert Kalmus using expert engineering techniques to develop the process. It started as a two-tint method, but company research developed the present three-strip cameras for introduction of the three-color system in 1934. In using three separate strips of negative in the camera, which has filters and prism, Technicolor finally became the first practical color process for the industry.

It was long recognized by researchers of the manufacturers that widespread color for motion pictures could only be achieved through embodiment of the colors directly into the negative and positive materials. Progress along this line was advanced when Eastman Kodak introduced 16m Kodachrome for amateur use in the mid-'30s. Problems in manufacture and special processing made it unsuitable in 35m size for the exacting requirements of theatrical film production, but experiences in the amateur field and use by the armed services during the war, stepped up the uniformity and quality of the material to the point where it now can be used by the studios under certain conditions. But EK pressed development of the complementary type of color materials, believing that they were more suitable for studio requirements.

But the manufacturers have their problems on making the color stocks. Because of added manufacturing steps required, output is reduced as much as one-third in comparison to black-and-white. It will take some time to add facilities in the factories to turn out the more than two billion feet of negative and positive required if all of the total is to be in color form.

Wald-Krasna

Continued from page 7

a deal with Judy Garland to star in "Stars and Stripes," the USO story in which the late Al Jolson was originally skedded for the leading role. Holding up the deal is Hughes' insistence that Miss Garland's agent, Abe Lastfogel, William Morris office topper, give him options on further pix.

Wald and Krasna expect to go east in March to shoot sequences by various name entertainers who went overseas for USO during the war. These, plus a seven-minute tribute to Jolson, will be included in "Stars and Stripes."

W-K have 12 scripts now ready for shooting. "Strike a Match," the first, will be directed by Mark Robson and stars Glenn Ford. It will have New York backgrounds for which a unit is being sent east.

Wald-Krasna shelved "Middle of Night," slated as second film, as result of RKO loanout to 20th of Jane Greer, slated as femme lead. W-K, notified Miss Greer would wind up "Friendly Island" stint by April while replacing the suspended June Haver, decided to hold "Night" until then.

GOING UP!

--and the public is watching!

STEVE
COCHRAN

High on the Warner Bros.
list of stars-on-the-rise
is Steve Cochran. He is
now being starred with
Gary Cooper and
Ruth Roman in "DALLAS"
in color by Technicolor

WB

Long Pants for 16m

Continued from page 3

both 16m and 35m equipment and can show both sizes of pictures interchangeably. Inability to pay the tariff on new 35m equipment to replace worn-out projectors and sound units has forced some exhibitors to switch to the cheaper 16m size. The largest 16m growth, however, has been in the small rural community which could never afford a 35m theatre. Such locales have also fostered the spread of the portable—or one-night stand—theatres, some of which travel regular circuits.

Insofar as 16m growth in the sticks is concerned, it is a good thing for studios, because it opens entirely new markets and provides new income.

The overall 16m growth is uneven, heavy in one country and almost nil in the bordering country. However, it has been substantial in every continent.

Here is some idea of what is going on.

Most striking example in Europe is Italy, where there are already over 1,000 16m commercial theatres, with the Directorate General for Entertainment trying to get more equipment into the smaller, remote villages. The number contrasts with 6,500 35m theatres. In addition, there are about 300 mobile 16m units, to say nothing of the non-commercial projectors in schools, parish houses, etc., many of which play entertainment films.

France's 1,250 Halls

France, which has fewer than 6,000 35m theatres, already has 1,250 halls and theatres screening 16m films full time or part time, plus hundreds of mobile units travelling from village to village.

Belgium is a country which has seen quite a few of its poorer exhibitors switch from 35 to 16m equipment because the latter made cheaper replacements. The 16m theatre is on the upbeat in tiny Luxembourg.

On the other hand, one finds almost no commercial 16m theatres in such nations as Spain and Sweden.

Canada has an estimated 9,000 16m projectors used for visual education purposes. Occasionally the halls and schools rent entertainment features. In addition, as far back as 1948, the country had 331 16m entertainment theatres which reported a paid attendance of 2,168,000 persons that year. There are also a couple of hundred portable units showing entertainment films. The growth would be still more rapid, except for a trade regulation providing that no 16m entertainment films may be shown within 10 miles of a standard motion picture theatre.

Australia, with 147 commercial exhibitors, some of them operating portable equipment in the brush, is seeing a steady growth of the sub-standard gauge industry. The regular theatre owners have expressed considerable worry, feeling that they see the handwriting on the wall. So the distributors follow the practice of selling no 16m prints until the feature is at least a year old.

In 1949, New Zealand produced now fewer than 96 16m sound films for commercial exhibition. There are 71 licensed 16m theatres, plus eight itinerant exhibitors with portable equipment, each working circuits of half a dozen communities. At present the New Zealand National Film Unit produces everything in 16 as well as 35m.

In South America today there are upwards of 850 theatres, with a total of 166,000 seats, screening only 16m pictures. In addition, nearly 300 clubs, hotels, cafes, etc., show 16m pictures commercially. This does not include the mobile units nor the more than 700 factories, schools, hospitals, plantations, etc., which show 16m entertainment and educational pictures on a non-commercial basis.

The 16m theatre has had one of its largest South American spurts in Argentina, which has 465 commercial 16m outlets, compared with 2,067 35m theatres. Of course, in Argentina as in most countries, the 16m theatre is small, averaging ony 200 to 300 seats, but this is enough for the sticks and small neighborhood situations.

Brazil is another example of the 16m growth. In 1947, there were fewer than 100 commercial and non-commercial outlets in that big country. Today there are 466 permanent 16m theatres, plus 700 non-commercial outlets. The 16m theatre is just getting started in Brazil, according to U. S. Government sources which point out that the nation has more than 1,000 towns with no film theatres at all.

In Colombia, from 150 to 200 16m theatres are operating.

Central America has about 250 permanent 16m theatres, plus another 30 mobile units traveling through the backwoods villages. Still other narrow-guage theatres are located in the West Indies.

The spread is also notable in Asia. Japan, for instance, has over 2,200 35m entertainment theatres. But it also has about 1,200 16m projectors, mainly to schools, associations, etc., and these occasionally show entertainment pix. Ceylon has shackled the growth of 16m by a ruling that no such theatre may operate within five miles of a 35m theatre.

In India, the distance is three miles from a 35m theatre and, in addition, building restrictions on new theatre construction have been a deterrent. Nevertheless, 16m is beginning to catch on there.

The Philippines have upwards of 250 16m theatres, plus another 50 portable theatres. Filipino film producers are making pictures especially for the rural trade in the native Tagalog dialog. Thailand has five studios producing 16m pictures.

Films in 16m have a footing in Africa with the prospects good for a substantial growth in that continent.

'Miracle'

Continued from page 7

moral qualities for all of Italy, has also condemned the picture."

Burstyn said he had been holding up release of his documents from Rome on the advice of counsel until Judge Aron Steuer rendered his decision on McCaffrey's threat to revoke the Paris license if the film was played. Decision was handed down Friday denying censorship powers of the License Commissioner, and Burstyn said Monday was his first opportunity to present the documents.

They consisted of (1) an official, signed statement by the President of the Council of Ministers stating "The Miracle" was approved by the Italian government for regular theatrical showing; (2) an affidavit from the director of the Venice Film Festival stating the pic had been shown there in 1948 and that "in accordance with regulations of the exhibition, in the case the film would have been in any way blasphemous, it would have been rejected by the Festival committee, and (3) a sworn statement from the president of the National Assn. of the Motion Picture Industry (of Italy) affirming that "The Miracle" had been approved by all proper authorities and that this approval had never been withdrawn.

Burstyn Sounds Off

Declaring that he didn't want to get into an argument with the Cardinal, Burstyn was nevertheless caustic in his comments on the Church ban. "No group," he declared, "has the right to impose on all of us what to see and what not to see. It's my impression that the Legion is trying to establish itself as the official censor for the City of New York."

References were to the Cardinal's instructions, read at every mass in St. Patrick's Cathedral Sunday (7), that "all right-thinking citizens" join in an attempt to change Federal and state censorship laws "so as to make it impossible for anyone to profit financially by blasphemy, immorality and sacrilege."

Picket line was established in front of the theatre Sunday afternoon. William H. O'Neill, first vice commander of the veterans' group, said it would be set up daily at 6 p. m. Picket signs read: "This picture is an insult to every decent woman and her mother" and "This picture is blasphemous."

Crowds at the theatre appeared to pay little attention to the line, although the house had one offer from an unidentified caller to set up a "counter-picket line." Managing director Lillian Gerard nixed the suggestion.

Meantime, the License Commissioner announced that he will appeal the ruling of Judge Steuer. He said he would be remiss in his duty if he failed to stop any "attack" on the religious beliefs of New Yorkers.

Justice Steuer's Opinion

New York supreme court jurist's opinion in the case was at the same time being widely applauded as a resounding blow against censorship. "It may not be amiss to state," asserted Judge Steuer in concluding his opinion, "that the Commissioner of Licenses is not the protector from affronts of a large portion of our citizens or even of all of them."

Escapism Trend

Continued from page 7

director; "The Law and Lady Loverly," Greer Garson-Michael Wilding comedy; Edwin Knopf, producer-director; and three not-too-heavy dramas: "The People vs. O'Hara," with Spencer Tracy; William Wright, producer; John Sturges, director; "Man on a Train," with Dick Powell; Richard Goldstone, producer, Anthony Mann, director; and "The Bradley Mason Story," with Walter Pidgeon; Robert Thomsen, producer, Richard Thorpe, director.

Paramount will throw out the laugh-line with "My Favorite Spy," with Bob Hope and Hedy Lamarr; Paul Jones, producer, Norman Z. McLeod, director; "Rhubarb," with Ray Milland and Jan Sterling; William Perlberg and George Seaton, co-producers; Arthur Lubin, director; and "Clarence," with Alan Young; Robert Welch, producer; Richard Wallace, director.

Same studio, Cecil B. DeMille will roll "The Greatest Show on Earth," with Betty Hutton, James Stewart, Dorothy Lamour, Charlton Heston, Pierre Cresson and Lyle Bettger; William Wyler will produce and direct "Detective Story," with Kirk Douglas; Everett Riskin will produce and Charles Vidor direct Alan Ladd in "The Rage of the Vulture," and Pine-Thomas, with Lewis R. Foster directing, will produce "Crosswinds," John Payne-Ronald Reagan topliner.

RKO, off to the races with Wald Krasna guiding some of its top product, will gun "Let's See the Girls," Dinah Shore starrer to be produced by Stanley Rubin; "Strike a Match"; Harriet Parsons, producer; Mark Robson, director; "The Middle of the Night," with Jane Greer; Stanley Rubin, producer; George Beck, director; "The Return of Zorro," to be produced by Irving Starr; "High Frontier," Robert Sparks, producer; H. C. Potter, director, and "Girl Gangs," Sam Bischoff, producer.

Wald-Krasna entries at RKO are "The Harder They Fall," Raoul Walsh, director; "The Blue Veil," Curtis Bernhardt, director; and "Girls Wanted,' with Marc Daniels as associate producer.

Twentieth-Fox lists its starters as musical, outdoor drama, drama, historical adventure (pirate) and comedy, in this order:

"Friendly Island," with June Haver, Gloria DeHaven, Mitzi Gaynor and Dan Dailey; Fred Kohlmar, producer; Edmund Goulding, director; "The Secret of Convict Lake," Frank Rosenberg, producer; Michael Gordon, director; "The House on the Square," with Tyrone Power, Sol Siegel, producer; Roy Baker, director; "Anne of the Indies," George Jessel, producer; and "The Doctor's Diary," Joseph L. Mankiewicz, director.

WB's Tune Films

Warners, loaded with tinted tunefilms, is ready to go on "Painting the Clouds with Sunshine," with Virginia Mayo, Dennis Morgan and Gene Nelson; Williams Jacobs, producer; David Butler, director, and "On Moonlight Bay," with Doris Day and Gordon MacRae, William Jacobs, producers, Roy Del Ruth, director. Others are "Fort Worth," Randolph Scott-David Brian-Helena Carter-Phyllis Thaxter oater; Anthony Veiller, producer; Ed Marin, director; and "Tomorrow Is Another Day," prison drama with Ruth Roman and Steve Cochran; Henry Blanke, producer; Felix Feist, director.

Universal-International, likewise on a blithesome kick, has these in the hopper: "The Real McCoy," with Abbott and Costello and Dorothy Shay; Howard Christie, producer; Charles Lamont director; "Casey Jones," with Donald O'Connor and Jimmy Durante; Ted Richmond, producer; "The Bronco Buster," Ted Richmond, director; "The Wild Bunch," Robert Buckner, producer; "The Golden Horde," with

Picture Grosses

PORTLAND, ORE.

(Continued from page 8)

Tougher They Come" (Col), also Oriental. Great $13,500. Last week, "Heaven's Sake" (20th) and "Dark City" (Par), $8,500.

Paramount (Evergreen) (3,400; 50-90)—"Dallas" (WB) and "Counterspy Meets Scotland Yard" (Col). Big $16,000. Last week, "Breakthrough" (WB) and "Rookie Fireman" (Col), $11,000.

United Artists (Parker) (890; 50-90)—"Miniver Story" (M-G). Lean $7,000. Last week, "Two Weeks With Love" (M-G), $14,000.

'Birdie' Bright $24,000, Frisco, 'Goldbergs' 14G

San Francisco, Jan. 9.

Not since the last world war has Market street bristled with so many military uniforms, and impact is being reflected by perky biz here. Standout is Warfield with "Watch Birdie" which is hitting smash total. "The Goldbergs" at Paramount shapes fairly good. Others are mainly holdover after socko initial weeks scored by "Harvery," "For Heaven's Sake" as well as a stout session done by "Vendetta." "Harvey" is continuing strongly in second Orpheum stanza.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85) — "Vendetta" (RKO) and "March Wooden Soldiers" (Lip) (reissue) (2d wk). Down to good $7,500 in 4 days. Last week, hefty $19,000.

Fox (FWC) (4,651; 65-90)—"Heaven's Sakes" (20th) (2d wk). Off to $6,000 in 4 days. Last week, big $25,000.

Warfield (Loew's) (2,656; 60-85)—"Watch Birdie" (M-G). Great $24,000. Last week, "Pagan Love Song" (M-G) (2d wk), $12,000.

Paramount (Par) (2,646; 60-85)—"Goldbergs" (Par) and "The Country Parson" (Indie). Fairly good $14,000. Last week, "Branded" (Par) and "Country Fair" (Mono) (2d wk), $12,000.

St. Francis (Par) (1,400; 60-85)—"Mr. Music" (Par) (3d wk). Trim $8,000. Last week, $13,000.

Orpheum (No. Coast) (2,478; 55-85)—"Harvey" (U) (2d wk). Strong $12,000. Last week, smash $20,000.

United Artists (No. Coast) (1,207; 55-85)—"Frenchie" (U) (2d wk). Off to $5,500 after fine $11,000 last week.

Stagedoor (A-R) (370; 85-$1)—"Last Holiday" (Indie). Big $4,500. Last week, "Fantasia" (RKO) (reissue) (2d wk), oke $2,900.

Clay (Rosener) (400; 65-85)—"Bitter Rice" (Indie) (3d wk). Sock $3,200. Last week, $4,000.

Larkin (Rosener) (400; 65-85)—"Bitter Rice" (Indie) (3d wk). Smash $3,200. Last week, $4,200.

'Lady' Smash $19,000 In Mont'l; 'Flags' Hep 14G

Montreal, Jan. 9.

With three holdovers in deluxers returns continue to hold big after a smash first stanza last week. Two new entries, "To Please A Lady," at Capitol, and "Two Flags West," at Princess, both are doing well. "Mr. Music" is best holdover with big second session at Palace.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Mr. Music" (Par) (2d wk). Holding at $13,000 following socko opening at $19,000.

Capitol (C.T.) (2,412; 34-60)—"To Please a Lady" (M-G). Smash $19,000. Last week, "Heaven's Sake" (20th), okay $16,000.

Princess (C.T.) (2,131; 34-60)—"Two Flags West" (20th). Hefty $14,000. Last week, "Petty Girl" (Col), $11,000.

Loew's (C.T.) (2,855; 40-65)—"Pagan Love Song" (M-G) (2d wk). Good $15,000 after smash first week at $24,000.

Imperial (C.T.) (1,839; 34-60)—"Frenchie" (U) and "Snow Dog" (U) (2d wk). Fair $6,000 following terrific $13,000 opening week.

Lenore Lonergan's Pic

Broadway legit actress Lenore Lonergan has been inked to a one-pic deal by Columbia. She goes to the Coast over this weekend to appear in "Lady Says No."

Miss Lonergan recently completed work in "Whistle at Eaton's Falls" for Louis de Rochemont. It will also be distributed by Columbia. She was in "Alive and Kicking" on Broadway last season and was previously seen in teenage roles in "Dear Ruth" and other shows.

'Branded' Warm $14,000 In Buff; 'Heaven' $8,500, 'Harvey' Stout 8G, 2d

Buffalo, Jan. 9.

Boxoffice totals are dipping here this round. "Grounds for Marriage" is fair, "Branded" is just okay while "For Heaven's Sake" looks modest. However, "Two Weeks With Love" is catching on with fancy week at Century and second round of "Harvey" is holding up well at Lafayette after big initial week.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Grounds for Marriage" (M-G) and "Call of Klondike" (Mono). Fair $13,000. Last week, "Pagan Love Song" (M-G), neat $17,500.

Paramount (Par) (3,000; 40-75) — "Branded" (Par). Okay $14,000 or less. Last week, "Mr. Music" (Par) (2d wk), $5,000 in 4 days.

Center (Par) (2,100; 40-75) — "For Heaven's Sake" (20th). Modest $8,500. Last week, "Dallas" (WB) (2d wk), $6,000 in 6 days.

Lafayette (Basil) (3,000; 40-70)—"Harvey" (U) and "Revenue Agent" (Col) (2d wk). Holding at good $8,000 or near. Last week, big $13,700.

Century (20th) Cent.) (3,000; 40-70)—"Two Weeks With Love" (M-G) and "Experiment Alcatraz" (RKO). Fancy $14,000 or better. Last week, "Where Danger Lives" (RKO) and "Blues Busters" (Mono), $13,200.

'Dallas' Torrid $23,000, Denver; 'Music' 12G, 2d

Denver, Jan. 9.

"Dallas" is copping top money this session playing in two houses. Both "King Solomon's Mines," at Broadway, and "Mr. Music," at Denham, are strong enough in third weeks to win additional time. However, "Music" may not hold again because Denham is backed up on film. "Prehistoric Women" shapes smash at Rialto.

Estimates for This Week

Aladdin (Fox) (1,400 40-80)—"Breakthrough" (WB) and "Bandit Queen" (Lip) (3d wk). Fair $2,000. Last week, $2,500.

Broadway (Wolfberg) (1,500; 40-80) — "King Solomon's Mines" (M-G) (3d wk). Fine $11,000. Holds again. Last week, big $14,000.

Denham (Cockrill) (1,750; 40-80) —"Mr. Music" (Par) (3d wk). Nice $12,000. Last week, big $15,000 and better than first.

Denver (Fox) (2,525; 40-80)—"Dallas" (WB) and "Harding, Counterspy" (Col), day-date with Esquire. Big $19,000. Last week, "Heaven's Sake" (20th) and "Savage Horde" (Rep), good $13,000.

Esquire (Fox) (742; 40-80)—"Dallas" (WB) and "Harding Counterspy" (Col), also Denver. Sock $4,000. Last week, "Heaven's Sake" (20th) and "Savage Horde" (Rep), good $2,500.

Orpheum (RKO) (2,600; 40-80)—"Pagan Love Song" (M-G) and "Experiment Alcatraz" (RKO) (3d wk). Down to $9,500. Last week, oke $12,000.

Paramount (Fox) (2,200; 40-80) —"So Young, So Bad" (UA) "Great Jewel Robbery" (WB) (2d wk). Poor $5,000. Last week, $6,000.

Rialto (Fox) (878; 40-80)—"Prehistoric Women" (EL) and "Two Lost Worlds" (EL). Smash $6,000. Last week, "Southside 1-1000 (Mono) and "Spook Busters" (Mono), $3,000.

Vogue (Pike) (600; 60-80)—"Walls of Malapaga" (Indie). Fair $1,800. Last week, "Run for Money" (U), good $2,500.

BOSTON

(Continued from page 8)

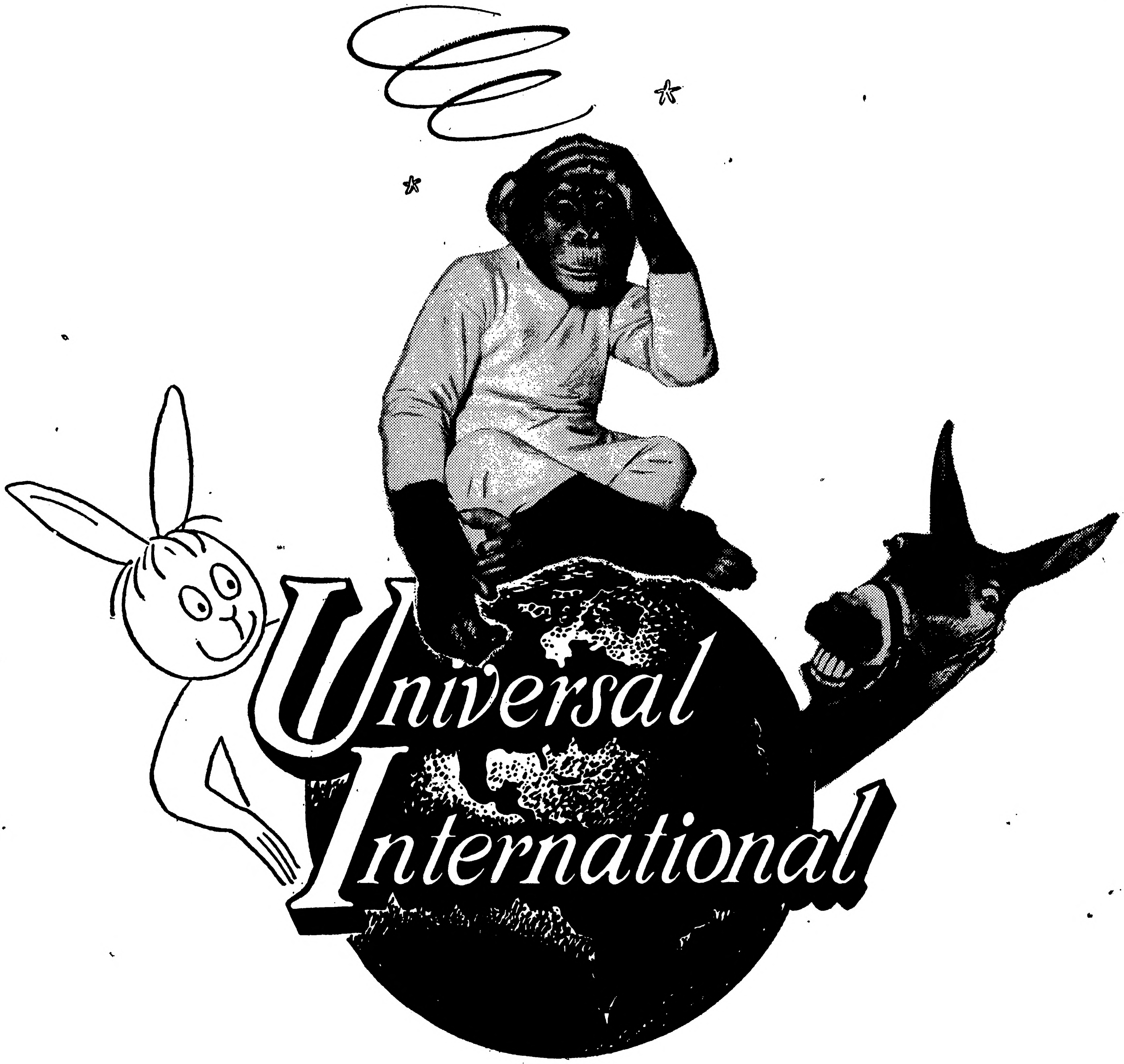
85) — "Branded" (Par) and "Atlantic City Honeymoon" (Indie). Mild $14,000. Last week, "Mr. Music" (Par) and "Chain Gang" (Col) (2d wk), $12,000 in 5 days.

Orpheum (Loew) (3,000; 40-85)—"Pagan Love Song" (M-G) and "Counterspy Scotland Yard" (Col) (2d wk). Good $14,000 after tall $21,000 for first.

Paramount (NET) (1,700; 40-85)—"Dallas" (WB) and "Father's Wild Game" (Mono) (2d wk). Neat $10,000 after $16,500 for first.

State (Loew) (3,500; 40-85) — "Pagan Love Song" (M-G) and "Counterspy Scotland Yard" (Col) (2d wk). Nice $8,000, after nice $11,000 for first.

what won't they think of next?!!



"BEDTIME FOR BONZO" starring RONALD REAGAN • DIANA LYNN

with WALTER SLEZAK • JESSE WHITE

and Introducing **BONZO**

Screenplay by VAL BURTON and LOU BRESLOW • Directed by FREDERICK de CORDOVA • Produced by MICHEL KRAIKE

A UNIVERSAL-INTERNATIONAL PICTURE

Co-op Indie Unit Eyed by Rossen As Costs-Saver

Creation of a cooperative independent production unit with a nucleus of four or five members is being mulled by writer-producer-director Robert Rossen as a means of shaving costs. Such a group, he said in New York last week, would be able to effect considerable economies, since the organization would have a permanent staff.

Formation of the co-op setup, Rossen declared, offers a means of survival in the face of today's diminishing market. There's no doubt, he asserted, that TV has made great inroads into the industry's customers. In light of the boxoffice decline, he feels that savings through the proposed unit would likely represent the difference between profit and loss.

Among the advantages of a mutual association, Rossen noted, lies the fact that a variety of product can be made which would attract every customer category, with member-producers splitting the profits. This modus operandi is similar to a major's diverse program which is directed at all types of patrons.

Rossen believes his plan won't begin to function for at least 12 or 18 months because prospective associates are tied up by various studio commitments. Group, he added, will welcome outside filmmakers on a temporary basis.

Although he considers banding together as a step in the right direction, Rossen also thinks that the indie will have to be more selective with his subjects in the future. Writer-producer opined that the best stories are those which will capture people who rarely go to pix. Most of these individuals are in the "over 35" market, at which Rossen says he aimed his successful Columbia release, "All the King's Men." He expects to tap the same customer bracket with his upcoming "The Brave Bulls," to be grooved through the same distrib.

Rossen, who returned from several months' European trip last week, planed to the Coast yesterday (Tuesday) to confer with Columbia prexy Harry Cohn on distribution plans for "Bulls." While abroad he studied possible sites for continental production and also completed the screenplay for "Son and Stranger," which he'll direct for Hal Wallis.

WB Split OK

Continued from page 5

building is situated. Outfit claimed its leasing arrangement with WB, which has 70 years to run, might be endangered by the major's dissolution. Intervention petition was denied with the comment by Judge Hand that adequate protection is provided Sutphen in the state's laws on corporate reorganizations.

In addition to the obviously important divorcement and theatre divestiture provisions of the decree, trade observers, meanwhile, are viewing as significant the injunction on WB licensing of its pictures to its own houses pending the reorganization. This directs that the major may book its product in its own circuit with no restraints at all for the first 12 months. However, after that period, the chain is called upon to negotiate for WB pix on a competitive basis with other exhibs.

Under the judgment, WB must divest itself of 54 theatres unconditionally within two years, on the basis of 27 each year. Additionally, 27 other houses may be ordered divested, dependent on the competitive market conditions in the future in the various territories.

WB now has 436 theatres, consisting of 236 owned in fee, 191 held on lease, and nine partly owned and partly leased.

As reported earlier, the three Warner Bros.—Albert, Harry and Jack—whose combined holdings total 24% of the stock, all must stay together in either of the two new companies to be formed. The likelihood is that the trio will continue in production-distribution, with their theatre company shares to be either sold or placed in trust.

O'seas Prod. Slip

Continued from page 3

some 10 pictures made either wholly or in part overseas. Company started the year with "Big Lift" winding up in Germany and "Night and the City" practically completed in England. Later, it rolled "The Mudlark" and "No Highway" in Britain and started "American Guerrilla in the Philippines" in those Pacific islands.

Company's far-flung filmmaking was rounded out with "The 13th Letter," made in Montreal; "Halls of Montezuma" (partly in Mexico); "Bird of Paradise," shot in Hawaii, as well as "Decision Before "Dawn" and "Kangaroo." Latter are, respectively, before the cameras in Germany and Australia.

While ample 20th frozen remittances were utilized in partially financing the company's 1950 overseas shooting, production chief Darryl F. Zanuck recently pointed out that his studio never makes pictures abroad merely for the sake of unblocking escrowed funds. Such projects, he said, are only undertaken when the story is suited for a foreign locale. Fitting in with this concept are "Mudlark" and "Big Lift," whose natural backgrounds could only have been duplicated in Hollywood with difficulty.

Other Examples

Other examples of picking scripts to suit the locale are Metro's "King Solomon's Mines," made in the territory surrounding Nairobi, capital city of Kenya, Africa, and the same company's "Kim," now before the cameras in India. Obviously these tales could best be made amid native scenery. Studio's recently completed $6,500,000 spectacle, "Quo Vadis," also benefited by natural Roman atmosphere in addition to consuming much of the firm's frozen lire.

Over the last year Metro lensed six pictures abroad and had an interest in two independently made ventures. It's estimated that the company's stake in foreign production for the 12-month span easily totalled a combined budget of $17,000,000. "Miniver Story," produced in England, cost $2,000,000 while "Calling Bulldog Drummond" set the lot back by $1,000,000. Outlay on "Kim" is around $2,000,000.

Most of Metro's overseas shooting was centered in either Britain or countries allied with it in the sterling bloc. Motive behind this, of course, was to melt the company's pounds which had accumulated through the postwar years. Part of the studio's sterling was used in financing Albert Lewin's "Pandora and the Flying Dutchman," made in Britain and Spain, while the major also had a sizable investment in Arthur Loew's "Teresa," part of which was lensed in Italy. Firm shot "Pagan Love Song" in Hawaii, but no frozen coin was involved.

Although 20th-Fox and Metro far eclipsed the rest of the majors insofar as foreign filmmaking was concerned in 1950, they individually failed to match the output of the independents. Latter, either on their own or in association with European interests, rolled at least 14 features last year. Activity of the indies was focussed in nine different countries.

Indie slate includes "The Kangaroo Kid," produced by H. C. Brown in Australia; "The River," made in India by Ken McEldowney and Jean Renoir; "It Happened in France," Victor Pahlen-Sacha Gordine (France); "I'll Get You For This," Joe Kaufman-Romulus Films (Italy and Britain); "Man With My Face," Ed Gardner (Puerto Rico); "Quebec," LeMay-Templeton (Canada); "Three Steps North," W. Lee Wilder (Italy).

Also "The Medium," Walter Lowendahl (Italy); "Tokyo File 212," Breakston-McGowan (Japan); "Heil," Mort Briskin-Bob Smith (Austria); "Blood Line" (formerly "The Bargain"), William Marshall-Errol Flynn (France); "The Belle of Naples," William Szekeley (Germany); "The Invisible Worm," Breakston-Stahl (Japan), and "My Brother, The Outlaw," Benedict Bogeaus (Mexico).

Lagging considerably behind their sister companies were other majors as well as Republic and Monogram. Warners' sole venture abroad last year was "Captain Horatio Hornblower," made in Britain. Columbia, Paramount, RKO and Universal had none at all. Republic's only extra-territorial film was "Torero," lensed in Mexico.

Ted Lazarus, Kamber Named by Le Sieur As ELC Ad, Pub Directors

Howard Le Sieur, recently appointed Eagle Lion Classics ad-pub director, has begun reorganization of the department with the naming of Ted Lazarus, who switches from Donahue & Coe to head the ad staff, and Bernie Kamber as chief of the publicity staff. Latter has been acting as eastern publicity rep for various indie producers. Lazarus is a brother of Paul Lazarus, Jr., ad-pub exec at Columbia Pictures.

Appointments came following resignations of Jonas Arnold from the ad post, and Steve Strassberg, who had been in charge of publicity. Arnold has been with ELC since its inception and for the past two years headed the ad staff. Previously, he had been with Paramount for 10 years and served as artist and writer on the staffs of various newspapers and magazines.

Strassberg originally was associated with Loew's, subsequently joined the publicity staff at Republic and later became assistant ad director at Film Classics.

Appointment of Lazarus to the ad post came as a switch since Francis Winikus was slated for it at the outset. Winikus headed advertising at United Artists when Le Sieur topped the entire department at that company.

However, UA veepee Gradwell Sears protested the Winikus switch to ELC, charging inter-company "raiding," and ELC prexy William C. MacMillen vetoed the appointment. Consequence of this is that Winikus is now considering other prospects.

'Oliver Twist'

Continued from page 3

its depiction of the "Fagin" character.)

MacMillen argued lengthily before the film execs on behalf of ELC and the board decided to return the film to Breen only after considerable discussion. It was pointed out at the meet that an MPAA seal actually is not binding and that the film companies established the Production Code Administration for their own protection. Number of theatres, for example, have recently played the Italian-made "Bicycle Thief" sans the PCA seal. In originally denying its okay to "Twist," the film execs pointed out, they were sticking to their own rules, which prohibits granting of approval to a picture which depicts race or religion in a derogatory light.

Film company execs attending the two-hour meet, in addition to MacMillen, included Nicholas M. Schenck, Earle Hammons, Ned E. Depinet, William Clark, Jack Cohn, John O'Connor, Joseph H. Hazen, Ted Black, J. Robert Rubin, Sam Schneider, Barney Balaban, Austin Keough and W. C. Michel. MPAA execs participating were Joyce O'Hara, John McCarthy, Sid Schreiber and Fred DuVal.

Last week ELC found it had two allies in the overall "Twist" controversy. Supporting the distrib were the National Board of Review and the American Council for Judaism, both of which passed formal resolutions blasting censorship of the film.

Board of Review contended the pic "should not be kept from the public by open or covert actions of intimidation, boycott or arbitrary censorship."

Judaism Council declared it took its action because "no Jew or group of Jews can speak for or represent the Jews of America." It was noted that the film has been unofficially banned in the U. S. since 1948 when several large Jewish organizations voiced objections.

Resolution stated that opinions or actions dissenting from views expressed in movies or publications are the "proper exercise of public opinion, as opposed to pre-censorship or suppression." Groups which had opposed exhibition of the film contended the "Fagin" character tends to inspire anti-Jewish sentiment.

New York State Censor Board already has approved "Twist." American Civil Liberties Union also joined the ELC side in the squabble, placing itself on record as being opposed to any censorship of the film.

Film Reviews

Continued from page 13

Song of My Heart

becomes serious. Fortunately, the operators of the health institute are played by Guglielmo Sinaz and Ugo Ceseri, who score with their constant witticisms and mugging. With Lugo confining his work mainly to singing, it makes a happy combination.

The three are nicely aided by Ruby D'Alma and Laura Nucci, comely actresses, former being especially good as the pharmacist's wife who becomes romantically inclined with the tenor.

Lugo sings two arias from "Tosca" which are highlights. These are done in the Rome Opera House, with the vast auditorium forming fine background. He also does equally well with arias from "Rigoletto" and "Girl of the Golden West." Guido Brignone's direction is routine. *Wear.*

Le Chateau de Verre
(The Glass Castle)
(FRENCH)

Paris, Dec. 26.

Corona release of Franco-London production. Stars Michele Morgan, Jean Marais. Directed by Rene Clement. Screenplay, Pierre Bost, Rene Clement, from novel by Vicky Baum; camera, Robert Lefebvre; editor, Roger Dwyre. At Marignan, Paris. Running time, 102 MINS.

Evelyn	Michele Morgan
Remy	Jean Marais
Lorin	Jean Servais
Marie	Elina Labourdette
Elena	Elsa Cegani

Rene Clement, known for his "Walls of Malapaga," by using two of France's top-flight stars, Jean Marais and Michele Morgan, has fashioned a fragile, adult love story from the Vicky Baum novel. Story of the fatal love interlude of a married woman and a handsome ladies' man who had thought himself incapable of love is technically brilliant and acted with finesse. Film looks a sure winner here and may do for arty houses in the U. S. It has some marquee appeal in its two stars.

Pic deals with a brief infatuation between a contented married woman and a young man on vacation. Afterwards she is discontented. His brittle mistress taunts him about his incapacity to feel real passion. He calls the married woman and she comes to see him in Paris. In his hotel room, she is filled with cheapness and remorse, and flees. Later their love grows. But she goes back to her husband, only to die in a plane crash.

Rene Clement has used the close-up with taste in his direction, translating the affair into fine imagery.

Michele Morgan and Jean Marais contribute nicely etched performances as the brief lovers, with strong supporting work by Jean Servais, as the staid husband, and Elina Labourdette, as the worldly, cynical mistress. Robert Lefebvre has lensed the stars to excellent advantage. Editing gives the film fine pacing. *Mosk.*

Treasured Earth
('Tapalatnyi Fold')
(HUNGARIAN)

Artkino release of Hunnia Studios production. Features Adam Szirtes, Agi Meszaros. Directed by Frigyes Ban. Screenplay, Pal Szabo; camera, Gyorgy Illes; English titles, Nicholas Napoli; music, Sandor Veres. At Stanley theatre, N. Y., Dec. 13, '50. Running time, 97 MINS.

Joseph Goz	Adam Szirtes
Marika Juhos	Agi Meszaros
Zsiros Toth	Arpad Lehotay
Ferke	Istvan Egri
Jani	Tibon Molnar

(In Hungarian; English Titles)

"Treasured Earth," Hungarian import, is a tedious tale of rural romance that's generously larded with propaganda. Filmgoers of Magyar origin may find some interest in the picture, but subject and treatment are too contrived and distorted to offer much appeal to the average art house patron.

In this chronicle of the soil and its people, peasant Adam Szirtes manages to save Agi Meszaros from wedding a wealthy landowner's son. But in winning her for himself, he finds that the future holds nothing but financial and emotional disappointment. For (as the film would have one believe) a peasant could never achieve security and happiness under Hungary's prewar economic system.

Considerably amusing are the characterizations of the landowner and his cohorts. They're in keeping with the Simon Legree school with a figurative whip continually cracking over the backs of the downtrodden peasants. The exploitation of the masses by the ruthless capitalists, according to story, continues until the inception of the People's Republic in 1945.

Szirtes shows some acting ability as the mistreated peasant, as does Miss Meszaros as his loyal wife. Arpad Lehotay's conception of the landowner falls in the strictly exaggerated genre. But responsibility for most of the picture's heavy-handedness falls upon director Frigyes Ban. Photography is fair. *Gilb.*

Son Copain
(FRANCO-CANADIAN)

Montreal, Dec. 26.

France Film release of Quebec Productions Corp. Eclectiques Film of Paris production. Stars Rene Dary, Patricia Roc, Paul Dupuis. Directed by Jean Devaivre. Screenplay, Charles Exbrayat, Jean Devaivre, Ted Allen; camera, Philippe Agostini. At St. Denis theatre, Montreal. Running time, 110 MINS.

Pierre	Rene Dary
Helen	Patricia Roc
Paul	Paul Dupuis
Anton	Albert Miller
Lawyer	Guy Maufette
RCMP Agent	Armand Leguet
Anton's friend	Jacques Langevin

For their sixth film in three years, Quebec Productions tied up with Eclectiques Film of Paris to do a whodunit that fails to measure up to previous efforts. Adapting a story by Charles Exbrayat, director Jean Devaivre weaves a tedious film which starts in Paris and ends in Montreal. Despite the acting of Patricia Roc, Rene Dary and Paul Dupuis, "Son Copain" offers little, and is very dubious for strong returns in U. S.

Plot spots a Royal Canadian Mountie searching for a supposed murderess. Her boy friend is Dary, an old army pal of the mountie. The corn builds up from their meeting to a chase across the Atlantic. It is a long but confused pursuit, with considerable action but the plot never quite jelling.

The best part of film is the photography by Philippe Agostini. However, the idea of combining Quebec production with the Paris outfit has misfired throughout. Film gives the impression that the stars were picked for drawing power in both France and Quebec, and then a story wrapped around them. "Copain" is the weakest Quebec Production film to date. *Newt.*

Non C'E Pace Tra Gli Ulivi
(No Peace Under the Olive Trees)
(ITALIAN)

Genoa, Dec. 19.

Lux production and release. Stars Raf Vallone, Lucia Bose, Folco Lulli. Directed by Giuseppe De Santis. Screenplay, De Santis, Libero De Libero, Carlo Lizzani, Gianni Puccini; from story by Puccini and De Santis; camera, Piero Portalupi; editor, Gabriele Variale. At Ariston, Genoa. Running time, 107 MINS.

Francesco Dominici	Raf Vallone
Laura	Lucia Bose
Agostino Bonfiglio	Folco Lulli
Maria Grazia	Maria Grazia Francia
Salvatore	Dante Maggio

Director Giuseppe De Santis has followed up his controversial "Bitter Rice" with another colorful and vigorous but equally uneven film. Localed in the shepherd country of southern Italy, pic has less bally possibilities than "Rice." It still can be exploited to obtain better than average results at U. S. arty theatres.

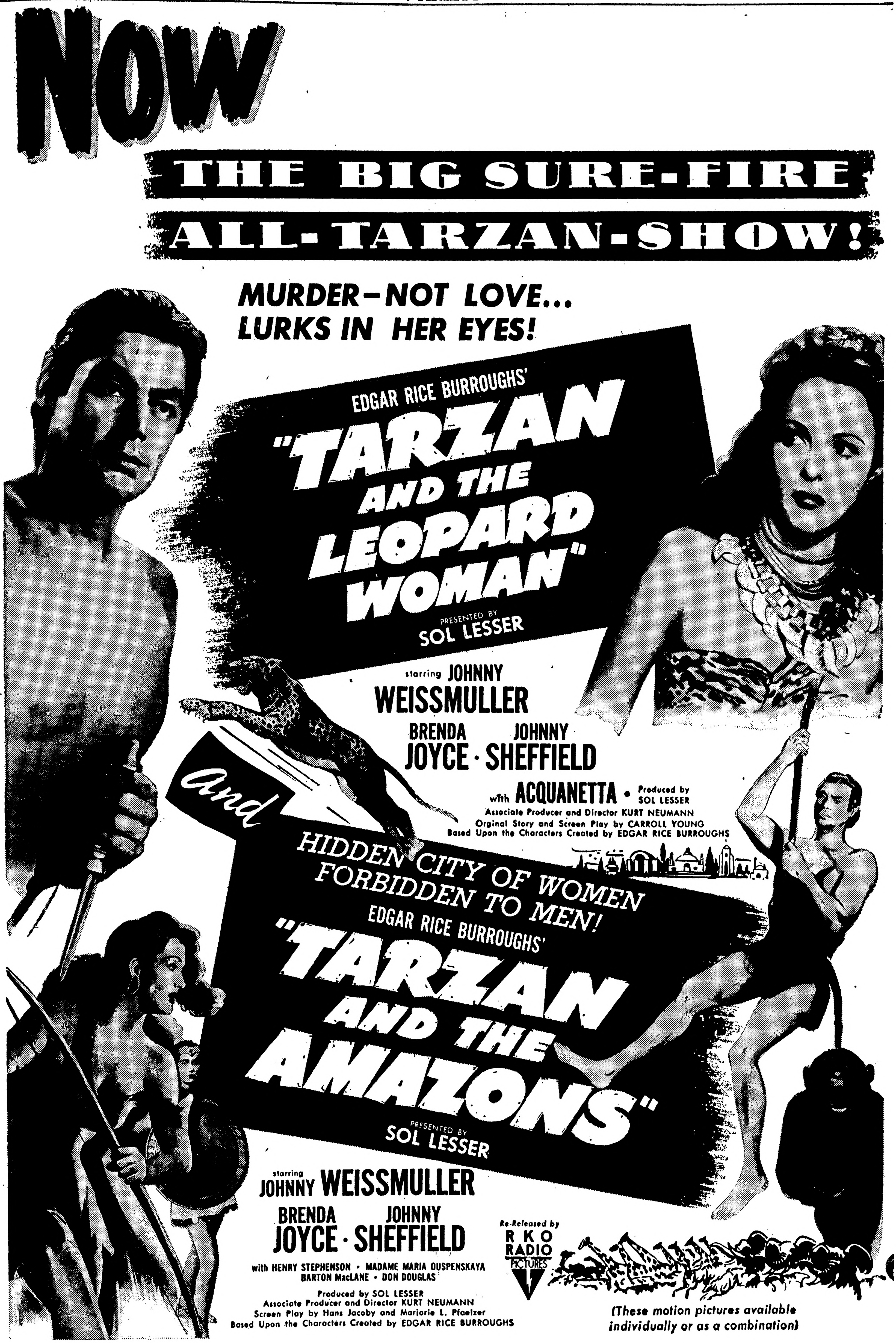
Shepherd love and vendettas, with some social overtones, make up the bulk of the story. Raf Vallone is unjustly jailed but escapes to revenge self and his sister, raped and later killed.

Film introduces another eye-filling newcomer, Lucia Bose, who promises to be a sensation as Vallone's girl. Vallone plays the rugged Francesco, a shepherd. Dante Maggio lends humor as Francesco's sidekick. Director Giuseppe De Santis, who also co-scripted, is responsible for the film's overstylized quality. However, with a big assist from Piero Portalupi's deep-focus photography De Santis comes up with a production that is sometimes brilliant and one that is certainly colorful. *Hawk.*

Disney Execs to Britain On 'Robin Hood' Pic

Three Disney studio execs sailed from New York last week on the Queen Mary to make advance preparations for the company's upcoming British locationer, "The Robin Hood Story." Contingent included Perce Pearce, who'll produce the film for Disney; Fred Leahy, studio production manager, and Larry Watkin, who's writing the screenplay.

Live-action Technicolor picture will be turned out by Disney in association with RKO in the same manner in which the two companies made "Treasure Island" in Britain last year. Project is tentatively slated to start in April or May. Departure of Pearce and his colleagues will be followed later by other Disney staffers.



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Clips from Film Row

NEW YORK

Bert Kulick, of Bell Pictures, off for the Coast to set bookings on his "Irish Show" and "Seven Journeys."

Maurice N. Wolf, Metro exhibitor relations staffer, was among the speakers yesterday (Tues.) at the meeting of the Advertising Club in Trenton, N. J. Wolf devotes much of his time to guest speaking at exhib, civic and other meetings throughout the country in behalf of M-G and general industry relations.

Arnold Jacobs, general sales manager for Discina International Films, planed to Coast to set up L.A. and San Francisco preems for company's French import, "Manon."

Phil Williams, recently named theatrical sales manager for March of Time, in Cleveland and Detroit this week huddling with 20th-Fox branch managers. Williams formerly was on Fortune mag sales staff but before that headed MOT ad-publicity staff.

Selig G. Seligman named to succeed Jack Keegan as new veepee and general manager of Northio Theatres Corp., subsid of United Paramount Theatres, operating in Ohio and Kentucky. He formerly was assistant to Edward L. Hyman, a UPT veepee.

Robert Weitman, United Paramount Theatres veepee, to Jackson, Tenn., over the weekend to attend opening of Paramount of the Tenarken circuit there today (Wed.).

Jerry Pickman, assistant to Paramount's Max Youngstein, on two-week tour of southern and mid-west exchanges.

Awards have been made in the RKO Theatres' "Boost Your Business" drive and $3,750 in cash prizes have been mailed to winners. First prize winners for "best combined ratio of profit-gross-attendance of 1950 against same period of 1949 were Rocque Casamassine of the RKO Regent in New York City; and A. H. Talbot, manager of the RKO Iowa, Cedar Rapids, Iowa. Second prizes in same category went to Manager John J. Tompson, RKO Franklin, the Bronx. Managers Grant A. Martin and Marshall Addis of RKO Virginia and Orpheum in Champaign shared second prize in out-of-town group.

Accounting and administrative functions of Eagle Lion Classics branches at Memphis, Oklahoma City and Portland being moved to adjacent branches this month.

Following a two-day sales meet in San Francisco, Republic sales chief James R. Grainger left for Chicago where he presides at another two-day conclave Jan. 13-14. Due back in N. Y. Jan. 15.

Edward G. Chumley, Paramount salesman in Charlotte, N. C., named branch manager in Jacksonville, Fla.; succeeds the late Clyde Goodson.

DALLAS

Fred Kirby named manager of the Ervay theatre here.

Clyde Allen made manager of recently opened 1,500-seat Ridglea in Ft. Worth, opened by Interstate.

Don Galvan shuttered his Regis in San Antonio; will turn it into auto repair shop.

Mrs. J. G. Spurlock named manager of the New theatre at Joaquin.

Bill J. Jones named manager of Skyway Drive-In at Bryan. He was manager of the Avalon, Houston, both operated by Farr Amus. Co.

For second time, current building ban halted plans for the construction of a new downtown house at Waco. Theatre was first planned by Interstate-United Paramount in 1945 but permit was denied. After Paramount and Interstate dissolved their partnership, Interstate decided to build the house only to have current ban put crimp in plans.

Ft. Worth's first deluxe nabe, the Tivoli, reopened after being closed for remodeling.

L. S. Arnold named manager of Josephine theatre in San Antonio.

Bill Anderson, booker at 20th-Fox exchange here entered the Marines.

Jack Adams and Frank Lucchese obtained the Cactus theatre in Austin. House renamed the Carver.

OMAHA

Another showbiz landmark here will soon be gone. The Tivoli, built nearly 50 years ago when South Omaha was an independent city, is being remodeled into a department store for the Hested chain. Last operated five years ago by the Epstein Bros., the house played burlesque years ago. Vaudeville and stage shows also went into the theatre. When biz started to slip, it was turned into a film house, being most recently used for foreign pix.

The Roseland, other South Omaha theatre, closed a couple of weeks, has now been offered for sale. It lost money for the last two or three years or since Ralph Blank's 1,200-seat Chief was built down the street.

Omaha going into new year with four fewer theatres (all nabes) than in 1950.

CHICAGO

Chicago police censor viewed 94 pix last week, rejecting one Italian pic and slugging five imports for adults only.

After 26 years with Balaban & Katz, Harry Potter resigned from managerial post at Roosevelt.

City tax collector's report for December puts over-all amusement tax intake at $164,000 as compared with $181,000 for same period in 1949. Theatres tax only in December dropped from $127,000 in 1949 to $103,000 for this year. This is sturdier than drab $97,000 taken in during last November.

LOS ANGELES

Fanchon & Marco adopted a 50c one-price policy at all times for its Baldwin theatre, a 1,600-seat deluxer in Baldwin Hills district. Price includes tax and admits children free if accompanied by a parent. Theatre was built as a day-date, first-run, but inability to obtain first-run product caused change of policy.

David O. Selznick preparing a national reissue of "Adventures of Tom Sawyer" for Easter.

MINNEAPOLIS

Theatre big screen TV made its local debut when the Paramount circuit's Radio City hooked up for President Truman's State of Union address before Congress.

S. D. Kane, North Central Allied executive counsel, reelected city attorney of Golden Valley, Minneapolis suburb, for 13th term.

Fay Dressell and Don Conley, RKO branch manager and city's salesman, back on job after siege with flu.

Charles McCarthy, former film transfer company owner, joined Paramount sales staff, replacing Harry Chapman, deceased.

Ben Marcus, Wisconsin circuit owner, in from Milwaukee to book for his LaCrosse, Wis., theatres.

War Activities Committee, headed by Harry B. French, Paramount circuit prexy, has 500 of territory's exhibitors signed up despite North Central Allied opposition.

Local RKO theatres, Orpheum and Pan, boosted children's admission from 12 to 20c, following Gopher lead. It previously had eliminated reduced teen agers' price.

First Twin City neighborhood houses slated to shutter because of poor business are W. R. Frank circuit's La Salle and Lyndale here. Former already has shut up shop and latter is scheduled to quit Jan. 14. Other 19 theatres of chain in territory, including seven Minneapolis and St. Paul neighborhood and suburban houses, will continue to operate.

Minnesota Amus. Co. (Paramount theatre circuit) substantially increased newspaper, radio and television advertising appropriations for 1951.

Reno Wilk laying out campaign for reissue of "The Devil and Daniel Webster" of which localite W. R. Frank, the producer, now owns domestic and foreign rights, having purchased RKO's interest.

PITTSBURGH

Mike Manos bought out Pennstate Amus. Co.'s two theatres in Uniontown, Pa., the Penn and State, for a reported $1,250,000. This gives Manos a monopoly there since he owns the town's other first-run, the Manos; brings his circuit up to 23 units.

Arthur Stern, of the Stern family which operates a chain of ozoners under name of Associated Drive-In Theatres, inducted into Army.

Mervis Bros. dropped lease on Elliott theatre and is being taken over by Don Trepicone, who also owns the Sky on the Northside. Mervises had operated the Elliott for 17 years.

With Dave Smith's resignation as manager of Warners' Regent in East Liberty, Al Skigan, of Squirrel Hill, was promoted to the post; Harvey Brady switches from the Model into Skigan's old berth.

John Zomnir has left Eagle Lion Classics on West Coast to come back to Pittsburgh as Monogram sales chief under Abe Weiner, branch manager.

Herman Lorence's 18th Street theatre in Erie now being operated by Nick D'Aurora, who also owns the Lyric there.

Phil Brozier plans to retire from exhibition because of ill health; offering his Avella theatre for sale.

Joe Rieger, assistant at WB's Harris theatre in Tarentum, promoted to manager of circuit's Washington, Pa., house and his sister, Beverly Rieger, is replacing him in Tarentum.

Dave Smith, who recently quit WB in Wilkinsburg, appointed manager of Shadyside theatre. He succeeds Alex Blair, resigned.

C. C. Kellenberg, 20th-Fox sales manager under Al Levy, exchange head, is general chairman for presentation of American Legion musical, "Red, White and Blue," which comes to Syria Mosque Feb. 26. Kellenberg is past district and county commander of the Legion.

PHILADELPHIA

Frank Ackley, manager of the Carman theatre for 23 years, resigned with the dropping of variety shows there.

Leonard Hettelson closed his Penn theatre, and Charley Stiefel handed the Empress back to the landlord.

John Fried, who leased the Adelphia temporarily, returned that house to the Felt Bros.

Two Melvin Fox theatres — the Beverlee, in Beverly, N. J., and the Embassy, in Swedesboro, N. J. —sold at auction, to be used for other than theatre purposes.

Princess theatre (Warners) abandoned foreign and art film policy for third time; now operating on last-run Market St. basis.

ST. LOUIS

Paul E. Stehman, owner of Lyric, Winchester, Ill., elected secretary-treasurer of Mid Central Allied Independent Theatre Owners, Inc., to fill the unexpired term of High M. Graham, owner of Webster, St. Louis, resigned.

Betty Wendt, business agent, of Film Exchange Employees Union here, elected again to that post at annual meeting.

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Skouras Bros.' Pool

Continued from page 3

arrangement has existed practically since the arrival of the three brothers as immigrants from Greece, Skouras said the agreement was discontinued as of the end of 1950. Legal and paper work to that end are now in process, he stated.

While reasons for the bustup given by Skouras were somewhat different, industry vets surmised that the move was a preliminary to divorcement. They saw an effort by the three brothers to stay on different sides of the production-distribution-exhibition fence. Spyros is now prexy of 20th-Fox, Charles heads its exhibition subsid, National Theatres, and George is prez of United Artists Theatres Circuit and has other exhibition interests.

In the case of Warner Bros.' divorcement, Dept. of Justice has insisted on all three brothers remaining on the same side of the fence. They have chosen production-distribution and will divest their theatre stock. That has provided a clue to the Skourases of the D. of J. attitude—if they haven't already received a more substantial indication in present negotiations toward divorcement in Washington.

It is believed that each of the Skourases would like to retain his present position. That would be manifestly impossible under an anti-trust consent decree if their private incomes were going into one pot.

In describing the income pool, Charles Skouras said that he, the oldest of the three brothers, was the first to migrate to the U. S., and that Spyros and George followed soon after. As the eldest of the three, Charles declared he assumed the family responsibility and helped the younger brothers.

Family Tradition

"I loved my brothers," he gave as the reason for the creation of the pool. "It was family tradition for us to think about each other. We inherited that from our parents."

He insisted that the pooling agreement, which had long been known in the trade and to the Internal Revenue Bureau, had nothing to do with monopoly. Discontinuance of the pool, he also said, follows an understanding reached by the brothers approximately a year and a half ago, when Skouras had consulted the Government, which had indicated that dissolution of the pool would be an advisable step.

Skouras gave as another reason for its dissolution the fact that each of the brothers now had a family of his own and that the various interests of the three brothers no longer required the mutually protective pool arrangement. Also believed to have had an influence in the dissolution is the Government's drive to split big business interests in the motion picture field, as exemplified by the anti-trust divorcement suits.

The Skouras pool as set up currently includes George P. Skouras, head of Skouras Theatres and United Artists Theatre Circuit (neither of which is a defendant in the suit), who receive 25% of the pooled income, with Charles P. Skouras and Spyros Skouras each receiving 37½% portions.

On Stand 5 Hours

Alioto, attorney for Goldwyn, had Skouras on the deposition griddle Friday (5) for almost five consecutive hours. In addition to probing into every facet of present-day FWC and Skouras operations, Alioto also delved into the past years and asked numerous pointed questions as to whether Skouras had ever entered into agreement with other majors in theatre circuit operations to stay out of certain areas in return for top rights in other parts of the country. Skouras denied this vigorously.

Alioto hammered along the legal line of endeavoring to prove that the Skouras operation, consisting of National Theatres and all subsidiary units such as Fox West Coast, Fox-Intermountain, Fox-Midwest, the Evergreen circuit (Oregon and Washington) and Fox-Wisconsin, was a monopoly per se. The Skouras battery of legal talent, which included John Bertero, Arthur B. Dunne, Theodore Roche, Jr., Fred Pride and Ed Keil, contended that in spite of seven days of deposition testimony, Goldwyn has failed to show in any manner that he had been injured by any Skouras operation.

Considerable questioning of Skouras by Alioto concerned the proposed deal, in 1947, involving Milton Reynolds, ballpoint manufacturer, and Robert Lippert, circuit operator, who had endeavored to buy the Naify (Golden State and T&D, Jr.) circuit. Alioto contended in his querying that Skouras had used his influence to swing the deal away from Reynolds and Lippert and blocked the deal so that Joseph M. Schenck could buy into the Naify operation, which consists of approximately 100 houses. Alioto indicated his intention to examine Schenck concerning the transaction. In this questioning Alioto tried to emphasize the broad impact of Skouras influence and his alleged power to prevent men over whom he had no control from getting into the business.

Bad Feeling?

At one point Alioto asked Skouras whether any "bad feeling" today existed between Lippert and himself because of the transaction, which involved the State (now Esquire) theatre in Fresno, Cal., when Lippert "took the deal" away from him. Skouras said that no such ill feeling existed, in fact that he had breakfasted with Lippert that very morning. However, Skouras indicated that he objected to Lippert's complaining on occasion to Washington authorities concerning him, which he did not consider "very nice."

Alioto filed a motion yesterday (Monday) to be heard by Chief Federal Judge Michael J. Roche to set a definite date for the jury trial, which may be in May. Alioto also filed a notice to take the deposition of Spyros Skouras in N. Y. Feb. 26.

Friday's deposition session completed the examination of Charles P. Skouras for the present but the FWC prexy and his attorneys agreed to submit to any further questioning which Goldwyn might request, on two weeks' notice. Also to be completed is querying of John Bertero and Ed Zabel, which will take place in Los Angeles later in the month.

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Color by TECHNICOLOR
A Metro-Goldwyn-Mayer Picture
and THE MUSIC HALL'S GREAT CHRISTMAS STAGE SHOW

The Mudlark 20th
RIVOLI BROADWAY AT 49th ST.

RADIO ROLLS BACK INTO HIGH

Boys, It Was a Bloomer

While NBC, in a somewhat cryptic pronouncement, revealed last week that the meeting scheduled for this week with the affiliates to consider a cut in the AM rate structure would "not be held," it's now considered to be a dead issue, with a recognition among the web hierarchy that the whole thing was a mistake.

In some quarters it's reported that the execs who masterminded the plan to engineer the rate cut are currently in the doghouse for what many believe to be "the most ill-timed blunder in radio history."

However, within the trade and particularly among some of the NBC affiliate boys (whose violent protestations over the proposed rate cut brought about the network's change of heart), the feeling prevails that the damage has already been done; that the repercussions will be felt, since the NBC published "findings" on the state of radio can be used as ammunition when and if the advertisers and agencies decide to gang up.

Fact that NBC in the past week negotiated a flock of major radio sales which are viewed as only the start of a revitalized sales era in AM as TV production curbs and newsprint shortages become more pronounced, is considered to be the clincher in the argument that NBC erred in its ways and moved too hastily.

Sponsors Flocking to News Programs At Hypoed Pace Under War Crisis

The parade of sponsors into news programs in the wake of the Korean war crisis has hit an accelerated pace since the first of the year, with a flock of contracts signed by the networks.

Campana, which has just cancelled out on its Sunday morning "Solitaire Time" show on NBC, has decided instead to pick up the tab on the Saturday morning five-minute newscast (11 to 11:05) on CBS, with Bill Shadel as the gabber. That's the news session currently sponsored by Seeman Bros., but latter is moving into the ABC video picture instead.

Sterling, the drug outfit, is also climbing aboard the news vanguard, with sponsorship of the 3 to 3:15 Sunday afternoon period on CBS. Similarly, Norwich is buying a Sunday afternoon Bob Trout news segment on NBC, moving into the 5:25 to 5:30 period, sandwiched between the new Pepsi-Cola show and the Cary Grant "Mr. Blandings" airer. Norwich is also buying a Don Hollenbeck TV Sunday night show, 11 to 11:15, effective next Sunday (14).

Babbitt Co., makers of Bab-O, which just cancelled out on two long-running daytime serials on NBC and CBS, has decided instead to pour a considerable volume of the coin into Mutual news programs.

In addition, Doubleday is picking up the tab for the Edwin C. Hill news commentary on Sundays, 11:15 to 11:30 p.m., via NBC.

Army Into Radio With Big Splurge

The U. S. Army is moving into radio sponsorship in a big way, plunking down $150,000 for its initial entry on CBS in a bid to stimulate interest in recruitment. In addition, it has contracted for spots in NBC's "Operation Tandem." It's anticipated that in coming months the Army will channel considerable coin into the medium as its recruiting drive is stepped up.

As a starter, the Army is buying the Wednesday night Hal Peary show on two occasions during February. Starting the first week in March, it will pick up the tab for five broadcasts of the Thursday night "Line Up" show on CBS.

Army is paying full rates, both for time and talent. During World War II it generally managed to get the shows on a cuffo basis in return for purchase of the time.

Ralph Flanagan band has also been inked to do series of half-hour ABC programs for Army recruiting, commencing Jan. 22 from Los Angeles. Band opens four-weeker at Palladium following night.

Flanagan reportedly will get $2,500 per program supplying all talent, but with stipulation all broadcasts be live, not transcribed, and as many as possible emanate from Army camps and hospitals.

Blue Talk, Red Faces, Pink Slips in Chi Via Rose Bowl

Chicago, Jan. 9.

Blast of blue language which leaked out on WBBM during the CBS broadcast of the Rose Bowl football game resulted in a flock of red faces among station execs and pink slips last week for six of the Chi CBS flagship's staffers. The string of profanity hit the air during a WBBM station break as two announcers argued into a live mike over who was to take the cue.

After airing a series of apologies for the incident, station fired the three announcers and three engineers on duty when the blue bloop was made. Trio of engineers was bounced for failing to properly monitor the station break.

Webs Scored By Protestants On Religioso Brush

Criticism that radio and television networks are not devoting prime listening time to religious broadcasts is leveled in a report being released today (Wed.) by the Protestant Radio Commission. Study of PRC's first calendar year reveals it produced and arranged for 2,128 AM and TV shows.

PRC director Rev. Everett C. Parker said, "During 1950, only one sustaining Protestant radio or television series was scheduled by a network in Class A time. The problem is especially acute in live TV programming. Only two networks have regular sustaining programs and these are aired by only a few stations. It is fruitless to

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Gulf Seen Bowing Out, This Time Positively, On 'People' AM Version

Although Young & Rubicam, agency on the account, says nothing is official as yet, negotiations have been going on for Gulf to bow out of sponsorship of the radio version of "We, the People" on NBC and pick up the tab for "Counterspy" on ABC.

"People" has been probably the "most cancelled show" in radio annals, threats of cancellation coming up at each 13-week option time for many years. However, this time the threat is said to be the mccoy.

Switch would have no bearing on Gulf's sponsorship of the video version of "People" on NBC-TV, the client being more than happy with its results.

NEW BIZ DELUGE CUES LUSH TIMES

By GEORGE ROSEN

The long-anticipated radio resurgence rolled into high last week. No sooner had the network sales boys opened offices for the new year than the deluge began. By Monday (8), more than a dozen program-time sales had been consummated in a deluge of activity reminiscent of World War II days when well-heeled clients had lots of excess profits coin to play around with.

Even Arturo Toscanini and the NBC Symphony has been sold, a state of affairs in the realm of institutional advertising that hasn't existed in several years. NBC in almost one fell swoop also practically sold out Sunday afternoon. Ironically, it all followed on the heels of the NBC abortive overtures to slash its AM rates. NBC is now willing to forget all about it.

First NBC symph sponsor since General Motors bowed out several years ago is Squibb, which was a heavy radio spender back in World War II days, but which has been missing from the airlanes in recent years. Squibb is scheduled to pick up the symph tab when Toscy returns to the podium Jan. 27, but papers are not being finalized until the web has the maestro's okay on the sponsorship deal. Network execs don't expect any difficulties from that quarter, but in view of the Toscy-NBC sensitivities over the past few months the web is taking no chances.

NBC Leading Pack

Within two weeks after disposing of its Sunday afternoon 5:30 to 6 period to TWA for sponsorship of the new Cary Grant radio package, "Mr. Blandings," NBC last week wrapped up an additional sale for the preceding time period, with Pepsi-Cola buying the 5 to 5:25 segment for its new musical show which will originate in Army camps.

Sale to Pepsi was negotiated via the Biow agency. It preems the first Sunday in March. This is the program that will mark the Phil Regan identification with Pepsi (in an attempted buildup to correspond with the Morton Downey trademark on Coca-Cola programming). Bands for the show will be booked through General Artists Corp.

Virtually all the networks consummated sponsorship deals for news programs during the past week (see separate story).

CBS grabbed off a $1,000,000 in business from Colgate through sale of its 3:15 to 3:30 cross-the-board afternoon strip for a daytime serial.

NBC's "Operation Tandem"—spot sponsorship of five-nights-a-week programming—even benefited from the new sales activity, with Liggett & Myers, Buick and the U. S. Army contracting for participation.

The Mutual Benefit and Health Accident Assn. bought the 2:30 to 2:45 Sunday afternoon time on NBC for sponsorship of Bob Considine's "On the Line." The network also sold its Sunday afternoon 1:30 to 2 period to the Trucking Assn. for sponsorship of the "American Forum of the Air."

Evidence of the radio resurgence came just as the networks were releasing their annual billings for 1950, showing all but CBS in a sharp decline compared with '49.

DURANTE, O'CONNOR RADIO SERIES ON TAP

Impressed with the success of teaming Donald O'Connor with Jimmy Durante on the latter's first video show, NBC is dickering with the two for a new radio series. Web envisages O'Connor foiling for the comic, same as Garry Moore did in Durante's previous AM show.

It would be Durante's first radio show since exiting the Camel series. O'Connor, incidentally, costarred with Durante in Universal Pictures' "Milkman."

WWRL's 15% Biz Hike

An increase of 15% in 1950 billings over '49 is reported by WWRL, New York, with manager Edith Dick predicting a favorable year in 1951 for foreign language outlets.

Indie, which airs in 11 foreign languages and also beams to the Negro market, got its biggest commercial boost via Spanish programs, which now occupy 34½ hours weekly. In '50 the outlet added 8½ additional hours of Negro-slanted shows, bringing that segment of programming to 22½ hours weekly. French was expanded from 30 minutes weekly to one hour.

'Kane' Stymied On Two-Web Ride As Gargan Squawks

Unusual arrangement whereby U. S. Tobacco company, sponsors of the "Martin Kane" radio and TV show, was to have launched a simultaneous spread of the radio version over both the Mutual and NBC networks, effective next Sunday (14), ran into a last-minute snag this week, with result that the NBC deal was suddenly called off. AM edition of "Kane," as result, stays as a lone Mutual entry in its Sunday afternoon spot, at least until the present contract expires next June.

U. S. Tobacco and the Kudner agency, which had whipped up the unique deal, whereby "Kane" would penetrate approximately 170 markets on two stations simultaneously, apparently didn't reckon on William Gargan, the show's star, who kicked up a fuss over the arrangement. NBC, it's understood, had agreed to picking up the show on an out-of-pocket station-time deal which would only cost U. S. Tobacco the station time tab and no additional talent hike for the additional ride, with NBC foregoing any of the take. Gargan said no dice, since to all intents he'd be doing two shows for the price of one.

U. S. Tobacco wanted to move the show from Mutual to the same Sunday time period on NBC, but found it was committed to the MBS contract until June, which resulted in the negotiations for the two-network pickup.

FCC Seizes Wildcat Ohio Station Run by Kids; Let Off With Warning

Marysville, O., Jan. 9.

The FCC has shut down WKRG, this city's only radio station, which had been operated for some months by a couple of high school boys and three young men in their 20's. The boys, who operated their station with a surplus Army transmitter which gained them a range of up to 10 miles, didn't have a license.

Last week an FCC agent strode into the second floor "stidio" of WKRG, seized the mike and told the proprietors and the radio audience at the same time, "This is the FCC and this station is off the air."

The boys had made WKRG a commercial station by selling time to merchants here. The FCC agent warned the boys that the penalty for their offense can be $10,000 fine or two years in prison, or both. Because of their youth he said they wouldn't be prosecuted.

NBC's 'What Do You Have to Do To Get a Rating?' in Appraising 'Big Show' Payoff Vs. Competition

The new Nielsen ratings on the Sunday evening "Big Show" on NBC, just released, pose some interesting questions to the trade. If the CBS jubilation ran high last week, it was because the latest Nielsens show Jack Benny in complete control of the 7 to 7:30 p. m. stretch as No. 2 man in the Nielsen Parade (topped only by "Lux Radio Theatre"), with "Big Show" running a poor second.

For that matter, it's strictly a runnerup status for the high-budgeted NBC variety-comedy stanza through the entire 90 minutes (6 to 7:30), with even the low-budgeted Joey Adams "Rate Your Mate" in the 6 to 6:30 bracket out-rating "Big Show" by a score of 6.4 to 5.0. The CBS vs. NBC variance becomes even more pronounced during the 6:30 to 7 stretch, when Columbia's "Our Miss Brooks" hit a 13.5 as against "Big Show's" 6.8. From 7 to 7:30 Benny cops the audience laurels with 20.3 as against a 5.8 for the NBC time period.

Question intriguing the trade is: Why, assuming the Nielsens are the answer to cross-country likes and dislikes, has "Big Show" been unable to move into the bigtime rating sweepstakes, considering the lavish coin, energy and talents expended on the production?

That the Tallulah Bankhead-emceed production, which enlists practically the whole roster of NBC's top radio and TV talent, has practically single-handedly endowed the AM medium with a "bigness" long overdue; that it has practically brought about a revitalization of radio programming when most needed; that it has brought a consistent qualitative level to comedy scripting, that it has given program veepee Bud Barry a new-found stature—these are points conceded by many in the trade.

But the fact remains that, perhaps outside of New York and a few other cosmopolitan centers, the

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Everybody Now A Veepee at NBC

The NBC board of directors at its first meeting of the year last Friday (5) handed out veepee chevrons to three more execs, bringing practically every ranking employee into the v.p. fold. Latest to get the accolade are George Frey, of TV sales; John K. Herbert, newly-installed head of AM sales as successor to Harry Kopf, and Fred Wile, No. 1 aide to Sylvester L. (Pat) Weaver in TV programming.

Some months back, when NBC was solidifying its revamped administrative structure, there were reports that everyone but a few would be stripped of their veepee stripes. However, the opposite has applied, with the chevrons being bestowed right down the line to embrace Charles (Bud) Barry, head of AM programming; Weaver as TV head; Jim Gaines as head of o.&o. operations; Ed Madden, head of TV sales operation, and Victor Norton, administrative v.p.

CBS Still Undecided On Heller Successor

CBS is still undecided on a successor to Robert P. Heller as director of AM radio in New York headquarters. Heller has resigned to head up creative programming for the Louis G. Cowan organization under a deal whereby he'll share in an equity on the AM-TV shows he creates.

Heller checked out last weekend and starts with Cowan Jan. 15.

RTDG Parallels ALA Stand on CBS Loyalty Query; New 'Positive' Oath?

Activity by unions against CBS' loyalty questionnaire picked up last week as (1) the Authors League of America mulled a solution to problems posed by the quiz; and (2) the Radio-Television Directors Guild got assurances that the web will take no action regarding directors who sign or withhold their signatures until the guild's special committee explores the subject. RTDG action parallels that in which the ALA labeled the quiz "improper." Writers and directors are at present holding up on submitting their statments.

Reply by CBS exec veepee Joseph H. Ream to ALA prexy Oscar Hammerstein, 2d, veepee John Hersey and secretary Erik Barnouw, revealed Ream was to meet with ALA representatives last week. Inasmuch as ALA had criticized the CBS questionnaire as "not positive," it's considered likely that one of the bases for the CBS talks with ALA and its Radio Writers Guild affiliate will be formulation of a "positive" oath.

It's inferred from the ALA statement on a positive affirmation of loyalty that some members seek withdrawal of the questionnaire (which asks CBS staffers to list their past and present ties with organizations termed subversive by the U. S. attorney general) and substitution in its place of a simple "positive" declaration of loyalty.

If such an oath is drafted after CBS-ALA confabs, the question would arise whether it would be acceptable to both parties. Some scripters consider such an oath as acceptance of the premise that special proof of loyalty is demanded of broadcast employees. Their attitude is that an oath isn't required because webs screen all copy, giving them opportunity to scissor any deemed subversive.

Answering the ALA critique of the CBS move, Ream reiterated the web position that President Truman's declaration of a national emergency requires broadcasters to

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Miami Copa Lounge Sets Art Green, Columnists As New Gab Policy

Miami Beach, Jan. 9.

Newest idea in midnight gabshows will be spotted from Copa City's Lounge via indie WMIE on Jan. 28 when Art Green takes over the mike with co-stars (on two-week basis) including some of the newspaper fraternity's top columnists.

First co-gabber with Green will be N. Y. Herald Tribune's Hy Gardner, to be followed by Nick Kenny (N. Y. Mirror radio scrivener); Irv (Kup) Kupcinet (Chicago Sun-Times); Frank Farrell (N. Y. World-Telegram); Danton Walker (N. Y. Daily New.) and Ted Husing (WMGM, N. Y.).

Ops Ned Schuyler and Murray Weinger, seeking a replacement for Barry Gray, who kept the room filled for two seasons, hit upon the idea while dickering with several disk jockeys. Green will be permanent fixture as long as the club remains open.

KFWB BACK TO H'WOOD BLVD. AFTER 25 YEARS

Hollywood, Jan. 9.

After 25 years of broadcasting from Warner's Sunset Studio, Burbank, KFWB is moving back to Hollywood boulevard. New location, only a few hundred yards from where the station originated in the Warner Theatre building, covers 8,000 square feet, and Harry Maizlish, owner-manager of the station, said the move to the four studio-and-office setup will be made in late February or early March.

One of the oldest stations in the west, and credited with pioneering bigtime programs, KFWB (which retains its call letters despite the ownership switch from Warner Bros. to Maizlish) developed many of radio's biggest names, including Paul Whiteman, Bing Crosby and Boswell Sisters. Maizlish, who became manager 14 years ago, said the switch is being made because of availability of the location, to tie in with the slogan "In the Heart of Hollywood."

National Spot Buyers On Full Program Binge; WOR Grabs Threesome

New upsurge of national spot advertisers buying complete programs in addition to their station breaks and participations is pointed up in a flurry of biz signed by WOR, Mutual's Gotham key. Bankrollers include Philip Morris, Borden's and Acousticon.

Acousticon hearing aid division of Dictrograph Corp. will back A. L. Alexander's "Mediation Board," marking the return of that 13-year-old stanza to the air after a six-month absence. Agency is Atherton of Los Angeles.

Philip Morris, for its Bond Street tobacco, will back "The Lonesome Gal" on WOR across-the-board. In addition to the WOR show, tobacco outfit is picking up the tab for the transcriber on a number of stations in the East, via Biow agency, and will use heavy point-of-sale and other merchandising aids.

Borden's has launched a show with Allyn Edwards (who also will continue his stints for WNEW, N. Y.) on WOR, cross-the-board at 9:15 a.m.

Colgate Fills In CBS Vacated Slot

Reflecting the upbeat in AM sales, CBS last week snared a sponsor for the 15 minutes of cross-the-board afternoon time left open by the cancellation of "Nona From Nowhere" by Babbitt Co.

New client is Colgate, which is moving into the 3:15 to 3:30 period with a serialization of the "Ring's Row" novel. Deal represents an approximate $1,000,000 in gross time sales for the web on an annual basis if the client decided on a full network spread.

That gives Colgate two Monday-through-Friday daytime shows on CBS, bankroller also picking up the tab for the "Strike It Rich" quiz show.

"Nona" occupied the 3 to 3:15 period, with "Hilltop House" moving into the time from its former 3:15 to 3:30. It's the latter segment that Colgate has taken over.

HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

Louisville FM'er Set In Church Audience Format As 'Voice of Religion'

Louisville, Jan. 9.

FM station WBOX, affiliate of WGRC, local Mutual outlet, is now being dubbed "Voice of Religion," and will in the future be programmed with a church-going audience format. Some 30 Louisville churches are now represented on the WBOX schedule. All the time on the FM'er will be placed on the market for churches, at a rate which has been figured to cover cost of operation, taxes and amortization over a period of years of the cost of building the station. Station figures this item around $90,000.

Plan prorates 30% of the $90,000 among churches participating regularly in the program. When sponsored airings reach 50 hours a week, 50% of the revenue will go to the participating churches.

Bert Harmon is taking over programming duties of the FM station, and Rev. John W. Meloy, executive secretary of the Louisville Council of Churches, will represent the churches in the deal. All programs, however, will not be of a religious nature. Policy will be based on eliminating any programs or commercial messages which might offend any member of a religious family.

Louisville Council of Churches, has set up a committee to handle details of the project. Churches participating will set up their own committees to handle financial angles of the program, actual programming and publicity. These committees will work with WBOX on an overall program. No commercials for alcohol, tobacco or similar products will be carried.

Coy Promises 'Adequate Facilities' To Radio-TV During Natl. Emergency

Washington, Jan. 9.

FCC Chairman Coy assured the broadcasting industry yesterday (Mon.) it would have adequate facilities to operate during the national emergency. At a conference with the Broadcast Advisory Council, recently formed at the request of the White House to serve the Government on defense needs, Coy said that radio faces two major problems: (1) program content, arising from emergency problems, and (2) control of radio frequencies.

Coy told the Council the Commission cannot act in the area of programming and that what the stations put on the air involves questions concerning other Government agencies. He also emphasized that the FCC cannot control the flow of critical materials, but that it will advise with the National Production Authority as to allocations of materials on necessary communications needs.

As to control of frequencies, Coy said the Commission has been working with the Civilian Defense Administration and the Dept. of Defense to insure adequate broadcast facilities to keep the public informed at all times. In this connection, he urged that broadcasters provide maximum security for studio and transmitter locations.

Commenting on the proposed Electromagnetic Radiation Control Act, recommended by the Defense Dept. to empower the President to shut down radio or TV stations in the event of enemy attack, Coy said the legislation is merely an extension of authority now provided in the Communications Act.

In addition to their meeting with Coy, in which five other commissioners participated, the council met with officials of the Civil Defense Administration and the Defense Dept. Governor Millard Caldwell, Civil Defense Administrator, assured the council that CDA will gladly use the services offered by the broadcast media, the degree of utilization to be determined by the generosity of the broadcasters.

Gen. F. L. Ankenbrandt, director of Communications of the Air Forces, told the council the electromagnetic legislation was designed as a security measure to protect the nation against possible use of radiation as homing devices for enemy air craft or guided missiles. Heading the council delegation was National Assn. of Broadcasters prexy Justin Miller, its chairman. Representatives of radio and TV networks, stations, the manufacturing industry and educational broadcasters accompanied him.

ABC Slanting Fresh Emphasis On Americanism With New Programs

Radio is due for more Americanism orientation if an approach being tried by ABC clicks. The web feels that with the international situation developing as it is, there should be a new emphasis on Americanism, and it's gearing several new entertainment programs to expound this nation's historical traditions.

Next week in Hollywood ABC will audition "This Is Our Heritage" in association with Jerry Devine, producer of "This Is Your FBI." Show will dramatize great moments of American history as seen through the eyes of ordinary citizens, telling, for example, the story of Valley Forge in terms of the soldiers who fought with Washington in that bitter winter.

Emphasis will be on giving the stanza authenticity, with a prominent historian to check on the music, speech and even sound effects used.

Typical Citizens

ABC program topper Leonard Reeg said that the chain is also to audition two airers created by Jean Holloway, scripter of "Mr. President," "First Hundred Years" and other shows. Miss Holloway is prepping "American Sketchbook," which will deal with the lives and works of celebrated American writers, statesmen, explorers, etc.; and "The Townspeople," dramatizing the lives of citizens in a typical town. In the latter series Hollywood actors would be used.

Also being auditioned is Maurice Murray's "And Then I Prayed," a drama with inspirational music which would recapture those times when famous Americans called for divine help in their crises. It would originate in Chicago.

Web may also bring back its "Washington Story" series and is planning to augment its "This Week Around the World," which features global pickups Sundays at 3 p. m. On the news front it is also looking for new commentators and may give additional time to Paul Harvey, Chi gabber now airing for Burton-Dixie mattresses.

Reeg indicated that ABC's current shows may also be given more of an Americanism slant. However, the plan is in the nature of a pulse-taking to test audience reaction to the approach.

ILGWU Takes Leaf From Dewey Book for Use In Labor Drives Via Radio

International Ladies Garment Workers Union is taking a leaf for its radio book from N. Y. Gov. Thomas E. Dewey. Union, which sponsors WFDR (FM) in Gotham, has prepared a model radio program for use in its organizational drives which reprises the marathon technique the Governor used in the November election campaign.

Plan was developed in the drive to unionize the Sunbury, Pa., plant of the Nite Kraft Corp., where a National Labor Relations Board election was being held. In the last week before the poll ILGWU local officers bought time on WKOK, Sunbury, announcing that after they left the air they'd answer questions on telephones in the station's studios. Appeal brought a flood of calls and union feels the program was instrumental in helping it win the election.

As a result, ILGWU is planning to use the same technique in other NLRB votes.

Court Blasts Daily In WEOL Gangup

Cleveland, Jan. 9.

In a stinging lash at the Lorain (O.) Journal, Federal Judge Emerich B. Freed filed a final judgment (5) prohibiting the paper from discriminating against advertisers who use WEOL, a competing media of nearby Elyria. Attorney for the paper, Parker Fulton, has filed an appeal with the Supreme Court on the grounds conviction violated Constitutional guarantee of freedom of press and protection against search and seizure.

Journal asked stay of execution pending Supreme Court ruling, but Judge Freed refused to stay the main part of the judgment, although permitting the paper to delay compliance with orders to print terms of judgment weekly for 20 weeks.

In his verdict, Judge Freed ruled the paper guilty of anti-trust violations by refusing to accept the advertising of merchants who advertise either on WEOL or a competing weekly paper. Thus, said the judge, the Journal engaged in an attempt to monopolize trade and commerce in violation of interstate commerce laws since WEOL is heard in several states.

In an injunction accompanying his findings, the jurist ordered the Journal to accept the proper advertising of all customers without regard of their using competing advertising media. He instructed the paper to publish his findings once a week for 25 weeks as a

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Hadacol's 100G Coast Splurge With Top Names

Hollywood, Jan. 9.

Hadacol (mineral vitamin) is breaking into the Coast market with a half hour radio show Jan. 12 costing $50,000 for time and talent. It airs live over ABC, Mutual and Liberty and platters will roll on indie stations. In the array of talent are Judy Garland, Groucho Marx, Vic Damone, Minnie Pearl and Carmen Dragon's orchest of 22.

Spot time is being bought in wholesale lots on neighboring stations and budget for the year is $100,000. State Senator Dudley Le Blanc of Louisana, owner of the Hadacol company, is in Hollywood to set off the southern California campaign.

Crosby Salute for BBC

The BBC has asked for a tape recording of "Salute to Bing Crosby" program, aired last night (Tues.) by CBS. Network is complying with request and show will be heard in England at a later date.

Crosby salute will be aired by BBC on its light program series.

Bogarts Inked for 12G Transcriber by Ziv Co.; Set for 52 Half-Hours

Humphrey and Lauren (Bacall) Bogart have been inked for a high-budget ($12,000 weekly) transcriber, "Bold Venture," by Frederic W. Ziv Co. The Bogarts, who will work on a fee-plus-royalties basis, are expected to get around $5,000 a week during the first year.

Contract, negotiated by Ziv topper John L. Sinn with Coast agent Sam Jaffe, is for 52 half-hour stanzas, with options for an additional four years. Pic stars turned down a CBS network offer and took the Ziv deal because the waxer won't interfere with Bogart's activities for Warner Bros. and his Santana Productions, Miss Bacall's stints for 20th-Fox, or with their vacation plans.

Scripts at $1,000 per are by Dave Friedkin and Mort Fine. Henry Hayward will direct the openener, which will be recorded in Ziv's Hollywood studios and released March 26. Bogart will play Slate Shannon, a Havana character who works with the police, while Miss Bacall will play his high-voltage partner, Sailor Duval.

Ziv's 100-man sales force is expected to sign 300 outlets for the show by the kickoff date.

RCA Inks Sambrook Mgr. Recorded Program Sales

A. B. Sambrook has been upped to manager of RCA Recorded Program Services sales, vice Donald J. Mercer, who becomes AM station relations contact for NBC.

Before Sambrook joined RCA as field sales manager for its Thesaurus he was with Frederic W. Ziv Co.'s sales headquarters in Cincinnati. Mercer had been with RCA Thesaurus and Syndicated Programs since 1941.

RECORD CBS SALES '50 RIPLEY

Pearson-Allen, Hearst Disagree With FCC's WBAL Decision; Ask Hearings

Washington, Jan. 9.

Drew Pearson and Robert Allen, in requesting oral argument on the FCC's proposed decision to renew the license of WBAL in Baltimore, claimed yesterday (Mon.) the Commission lacked grounds for proposing to deny their application to take over the Hearst 50kw facilities.

Simultaneously, Hearst Radio, Inc., licensee of WBAL, found fault with various findings in the decision, including a conclusion that the station's programming for a number of years was excessively commercial.

Pearson and Allen, in a petition filed through their counsel, Cohn and Marks, took exception in 26 instances to findings in the proposed decision. They contended that the four-member majority opinion ignored a provision of the Communications Act in preferring an existing station over a new application. "The legislative history," they declared, "proves conclusively that Congress intended to vest no proprietary rights in licensees."

The columnists also asserted that they are entitled to the WBAL facilities on grounds that their ownership would mean greater diversification of control since they have fewer broadcast interests and different backgrounds.

They further criticized the decision for giving preference to an established service over a meritori-

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Billy Rose Signs As NBC Consultant

Billy Rose has negotiated a deal with NBC whereby the showman joins the network as a consultant in radio and television. Huddles had been going on the past couple of weeks between Rose, NBC prexy Joseph H. McConnell and Sonny Werblin, MCA veepee.

One of the initial effects of the new relationship is expected to be the moveover of Rose's TV show, sponsored by Hudson Motors, from ABC to NBC. Switchover has been in discussion for some time.

In addition to Rose, Milton Berle has also been negotiating with the web with a view toward moving into the NBC production phase of the operation. This would be exclusive of his Tuesday night "Texaco Star Theatre" stint.

NBC-RCA's $1,500,000 Deal With Bob Hope Includes Par Tie-In

NBC's new longterm, exclusive contract with Bop Hope makes RCA the web's parent company, a virtual partner of Paramount Pictures. Pact calls for RCA to buy 25% of Hope Enterprises for $1,500,000. Since Par's contract with the comedian is also moninally with Hope Enterprises, that makes Par and RCA-NBC partners in Hope's organization.

Similar deal was consummated two years ago when CBS wrapped up its capital gains deal with Bing Crosby. CBS, as part of that venture, bought a 25% share of Crosby Enterprises, which is also owned partially by Par. Thus, in that case, Par and CBS became nominal partners. Crosby, incidentally, reportedly owns 5% of Hope Enterprises, although Hope has no share of the Groaner's business interests.

How long the NBC-Hope deal runs has not been revealed. Comedian has been aired via NBC since he entered radio in September, 1938, and is now sponsored by Chesterfield cigarets. On NBC-TV, he does a show once every eight weeks as part of the web's Sunday night "Comedy Hour," under sponsorship of Frigidaire.

WMGM's Cavalcade

WMGM, N. Y., will launch a weekly hour-long "American Jewish Cavalcade of Stars" series Sunday (14) at 1 p.m. Featured on the preem will be Molly Picon, Moishe Oysher, Michel Rosenberg, the Barry Sisters, Jan Bart and the Joel Herron orch.

Milton B. Kaye will direct and co-produce. Harry Olesker will script.

NAB's Bill Ryan Heads New BAB; Map Expansion

Washington, Jan. 9.

NAB's general manager, William B. Ryan, will soon shift to New York to become prexy of the newly-revised Broadcast Advertising Bureau, Inc., at a salary of $36,000 a year. He has been granted leave of absence from NAB to organize the new radio sales promotion corporation.

Ryan's assignmbent was announced here last week by Robert D. Swezey of WDSU, New Orleans, on behalf of the NAB committee to reorganize BAB. Swezey expressed confidence the new organization will get into operation by April 1.

With Ryan's appointment, it was announced that steps have been taken to establish a board of directors for BAB, Inc., and measures instituted to obtain additional funds for the organization. BAB, Inc., Swezey said, will be financed eventually on the basis of $1,000,000 subscription by members. Under terms of the organizational plan, NAB members will be eligible for BAB services by designating that 30% of their NAB dues be diverted to BAB. Members not desiring BAB services will receive a 30% reduction in NAB dues.

BAB was separated from its

(Continued on page 38)

GRAUER IN ANNOUNCER SPOT ON MRS. FDR SHOW

Elliott Roosevelt is stepping out as announcer and product plugger on Mrs. Eleanor Roosevelt's cross-the-board daytime show on WNBC, N. Y., with Ben Grauer getting the announcer nod effective tomorrow (Thurs.). However, Elliott will be integrated into the daily interviewing segments.

Change was effected in view of the show's going out on a syndicated basis, with cut-ins for local announcers. Latest Pulse gives Mrs. Roosevelt a 3.3, tying with the Dorothy & Dick team for topdog position among N. Y. gabbers.

Philip Morris Revamps Daytime Radio Schedule

Philip Morris is realigning its daytime radio schedule which for the past year has been exclusively on ABC. Starting Feb. 5, ciggie outfit is trimming the Johnny Olsen cross-the-board stanza from 25 to 15 minutes, although keeping the same 12 noon period. To compensate, PM is picking up the tab for the 11-11:15 a.m. portion of "Modern Romances." Walter Kiernan 8:55-9 a.m. news strip stays put.

Moves made by Cecil & Presbrey agency are predicated on the theory that women listeners today want complete-in-one-episode stories, such as "Romances," rather than soapers, and that these stand up well against TV competition. Format of the Olsen stanza may also be due for a revise.

$71,000,000 SETS NET'S TOP MARK

In the face of the general downbeat attitude toward radio in 1950 in the wake of the TV ascendancy, CBS has come up with the Ripley of the Year, closing out the past year with an all-time record high in gross time sales. The network topped $71,000,000 in billings for the first time since the web's inception, chalking up a 12.2% increase in business over the previous year.

The closest CBS ever came to hitting the $70,000,000 mark was back in 1944, when it grossed $66,700,000 in time sales. NBC's high mark was reached in 1948, when estimated billings hit $69,000,000.

The new CBS record accounts for the web's unhappiness over the gestures initiated by NBC to effect a reduction in its rate structure, Columbia recognizing that such a move, if followed through, would leave CBS with no alternative but to do likewise.

In contrast to the CBS "blue skies" picture, however, the other three major networks showed minus signs on year-end tabulation of AM billings.

NBC, for example, with its estimated $61,200,000 gross time sales for 1950, was 3.8% under the '49 figure. ABC encountered the biggest dip, its $35,125,000 for '50 representing a 16.1% nosedive when contrasted with the amount of radio business it did in '49. Mutual was 9.5% under the previous year, with $16,320,000 in gross time sales.

CBS achieved its new high in the face of wide-open sustaining gaps in the nighttime schedule. However, the web encountered unusual success with its morning and afternoon rosters, the multiple sponsorship of the cross-the-board Arthur Godfrey morning roster alone accounting for something like $9,000,000.

Public-Spirited Disk Jocks Make Possible Continuation Of Seattle Symph B'casts

Seattle, Jan. 9.

Seattle Symphony will complete its 1950-51 season due to the efforts of two local freelance disk jockeys, Norm Bobrow and Hal Davis, who put on a 24-hour show on KRSC, local indie station, and garnered $14,500 in donations and pledges to assure the presentation of five concerts, balance of symph's season.

Concert of Dec. 11 had been called off due to lack of funds, and marathon disk show was dreamed up by Bobrow and Davis to complete necessary fund of $30,000 to continue the season. Total of $16,500 had been raised by a citizen's emergency committee.

Entire session was dubbed "Start the Music" and is considered by local radio people to be biggest single public relations success to hit this town for some time. Garnering not only the dough to continue the symphony season, it also directed interest to the orchestra and its place in the city's life and also grabbing kudos for top civic job done by Bobrow and Davis.

Talk around town is that idea may be used again next year to hypo interest in the symphony, with probability that all stations will cooperate on producing and broadcasting the proceedings.

Kingsbury's D.C. Gab

Cincinnati, Jan. 9.

Gil Kingsbury, Crosley's correspondent in Washington, D. C., this week inaugurated a series of Tues. and Thurs. evening 15-minute interview programs, titled "Washington Speaks," on WLW here and WINS, N. Y.

Programs originate in Crosley's new studios in Wardman Park Hotel.

Godfrey's Scheduled Hitch in the Navy Throws CBS Program Dept. for a Loop

Arthur Godfrey is headed for a temporary hitch in the Navy in a high-level advisory capacity, and it's reported he's checking off the CBS network and his multiplicity of shows starting Jan. 15 for several weeks. The news sent the CBS programming department into a veritable tailspin, since the task of filling in on the flock of Godfrey AM and TV stanzas represents a major network undertaking in itself. (It's no fooling proposition where CBS is concerned, for the Godfrey cross-the-board morning shows alone add up to something like $9,000,000 in network billings.

In the past when Godfrey vacationed, the web usually called on Robert Q. Lewis to sub, but the latter is now loaded down with his own radio and TV daytime and nighttime shows.

In addition to the marathon morning programming, Godfrey has the Monday night Lipton Tea "Talent Scouts" shows on both radio and television, plus the Wednesday night "Godfrey and His Friends" full hour TV stanza.

Desi Arnaz CBS Show Set

Desi Arnaz tees off a new CBS radio series from 3:30 to 4 p.m. Sundays starting Jan. 24. Show, which is to originate in Hollywood, will probably be the forerunner of a projected television show for the Latin entertainer.

Radio program will replace "Make Believe Town," currently occupying that Sunday afternoon slot on CBS. Like its predecessor, the Arnaz show will be a sustainer, at least at the start.

38% More People Get News Via AM Than Newspapers

Radio provides 38% more people with their news than newspapers, and AM has a four-to-one lead over TV as a news source, according to a special survey made by The Pulse, Inc. for Free & Peters.

AM's predominance is even more marked outside of cities, the study of 3,000 families in seven markets revealed. Families were equally divided in each market between the "city" and "outside" (25-40 miles beyond city limits). In the "outside" areas, news ratings ranged from 19% to 28% higher than ratings inside the cities.

Results of the project, which F&P have published in a 20-page booklet, show news program ratings in TV homes to be 73% as high as in non-TV homes in the same "mature" television markets. Interesting variations were discovered in the location of radios in which the two groups hear AM news. TV owners listened to AM news chiefly in the kitchen (41.6%), followed by living room (34.2), bedroom (18.6) and dining room (5.6). Non-TV owners listen chiefly in living rooms (65.0%), followed by kitchen (20.3), bedroom (10.9) and dining room (3.8).

Study found a 50% sales increase among news listeners. By matching listeners and non-listeners to AM news, it measured purchases due to news sponsorship. Compared with 19.7% of the non-listeners buying the advertised brand, 29.6% of the listeners bought this brand. This represents more than a 50% increase.

News holds and builds audiences, the study found. Some 37% of the listeners to the evening program came from other stations or turned on their sets for the news. In the noon program, 28% of the listeners went to other stations or turned sets off after the news.

WHK HOOPLA TO OPEN $1,000,000 STUDIOS

Cleveland, Jan. 9.

United Broadcasting Co. will formally dedicate its $1,000,000 radio center, housing the studios of WHK, in ceremonies, Feb. 5 through 10. Entire project, covering over 105,000 square feet, includes seven studios and a master control room that eliminates three control consoles. Master control will function as both the main control room and studio control.

WHK is now located in the Terminal Tower. The new site is at 500 Euclid avenue.

Plans for opening week, as announced by H. K. Carpenter, vice president and general manager, include dedication by Mayor Thomas Burke, Gov. Frank Lausche, FCC Chairman Wayne Coy, and Colonel Robert R. McCormick, whose "Chicago Theatre of the Air" program will originate from the Mutual outlet here.

Radio Guild Sitting Tight in CBS Edict

Radio Guild, union of white collarites, has not yet replied to the CBS memo informing it that its present contract will not be renewed after the Jan. 31 expiration date, until a National Labor Relations Board election is held. About 650 staffers in Columbia's Gotham headquarters are involved, the web's largest single bargaining unit.

RG, which won an election last January, is sitting tight for the present. It figures it's in a stronger position, due to the merger of its United Office and Professional Workers parent with other groups into the Distributing, Processing and Office Workers, with a membership of around 40-45,000 in New York. DPOW recently signed a joint contract with six department stores in the city.

Toffenetti to Stick To Pots 'n' Pans as FCC Okays Sale of WMOR

Chicago, Jan. 9.

Dario L. Toffenetti, Chi and N. Y. restaurant owner whose career the past two years as part-owner and angel for WMOR, indie FMer, has been running a series of crises is bowing out of the radio picture. The FCC last week okayed transfer of the station from Toffenette and 21 other stockholders to attorney Nathaniel Ruvell for $4,918.

"From now on I'm sticking to the restaurant business—something I understand," Toffenette said in commenting on the transfer.

Restaurant op bought stock in the station when it was formed by a group of veterans in March, 1949. In February of last year he resigned as chairman of the board and cut all connections with the station after a dispute over its news handling policies. A month later restaurateur returned to the board of directors with the resignation of the board members with whom he had tiffed.

At that time Art Linick, vet Chi radio exec, was installed as general manager, a post he retains under the new ownership.

WWJ Airers Kudosed

Detroit, Jan. 9.

WWJ-TV's "Traffic Court" program and WWJ's "Manhunt" crime show were awarded outstanding achievement awards by the Detroit Police Department.

Deputy Police Supt. Kennedy Lawrence presented the scrolls to Jim Eberle, public affairs manager of WWJ, WWJ-TV, and WWJ-FM.

Windy City Nominated as Nation's TV Centre; Home of 'Relaxed' Video

By IRV KUPCINET

Chicago, Jan. 9.

In the true traditions of civic pride and virtue, we hereby are claiming for Chicago the distinction of being the television centre of the nation. This is a sort of "Television, Confidential," and we feel as qualified to turn expert on the subject as were the authors of a certain "confidential" book.

Calling Chicago the television centre of the nation must come as a shock to all loyal New Yorkers, for it's in Manhattan that all those lavish $50,000-and-up extravaganzas originate. All the comedians are beating a path from Hollywood to New York for their TV-teehee engagements. So what's with this Chicago stuff?

Lest we sound too much like a local yokel or the prattlings of Pravda claiming another Soviet invention, we hasten to explain:

There are more important television experiments being conducted in Chicago than anywhere else in the country. These are experiments that may well shape the destinies of this new and happy medium. In rapid order, these are:

(1) Exclusive theatre-television, pioneered by that old TV pioneer, John Balaban, majordomo of the B. & K. Theatre Corp.;

(2) Phonevision, under the direction of Comdr. Gene McDonald of Zenith Radio (and with an assist to the Hollywood studios which

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No Morning TV Viewers on Coast

Hollywood, Jan. 9.

After several months of "testing," KNBH, the NBC-owned tele station, has finally decided that the morning hours in this clime are not conducive to mass listening or added revenue. "It just didn't work out," admit the headmen, so the entire ayem lineup is being shifted to the early p.m. hours.

Station has been signing in at 9 a.m. with Morning Matinee and running until 12:30. That left a "dark island" until 4 p.m., when Kate Smith's strip came through on kine. Advertisers, slow in responding to the morning schedule, suggested the change, as did the surveys. Starting Jan. 15 the station comes on the air at 12:30 for a continuous run until the midnight signoff.

CBS MOVES COLOR TV DEMONSTRATION TO CHI

Chicago, Jan. 9.

CBS is bringing its color teevee show to the Windy City tomorrow (10) with the first publicc demonstration set for 5:10 to 5:40 p.m. Starting Thursday (11) four showings will be held daily except Sundays during the Chi run which will be of indefinite length.

Web is putting much stress on the fact that its color can be fed over the coaxial cable. Same programs as those being shown in the N. Y. demonstration will be fed to the Chi display via the cable.

Exhibit will be held in the Wrigleg building, home of WBBM, Chi CBS radio station.

Cincy Reds' '51 TV Sked Sliced by Giles

Cincinnati, Jan. 9.

Telecasts of the Cincy Reds' home games, which covered the full home schedule last year, will be cut to 26 weekday games in 1951. In ordering the video slicing of Sunday, holiday and night games, Warren C. Giles, club president, permitted continuation of AM airings of all games at Crosley Field.

Exclusive sponsorship of radio-video coverage is under contract to the Midland Advertising Agency for the tagger, Burger Brewery. Waite Hoyt does the miking.

Giles went along with TV since its inception here. Last season the club lost money for the first time since 1944.

That Forte TV Brass

Editor, VARIETY:

Meant to write to you many times in the hopes that maybe this condition could be corrected, namely:

When a tap dance team does its act, is it necessary for the brass to drown out the taps? I am not only talking for the tap dancers; singers and ballets have it as bad, whether it is on the Ed Sullivan's program or the Milton Berle program, or others. They seem to use brass to get even with the entertainers.

This is a complaint that I have had from many of my friends who listen to TV, and I thought I would let you know to see if something could be done about it.

Harry J. Levine.

Kraft Scrams In L.A.'s 'Take Back Your Kine' Mood

Dissatisfaction of Coast viewers with kinescoped shows, and their inability to snare ratings, was pinpointed anew last week when Kraft cancelled out on the L. A. kine pickup of its NBC "Kraft Television Theatre." Instead, Kraft has moved over to KECA-TV, the ABC outlet in L. A., where it is buying the "Ruggles Family" live show.

General attitude of L. A. viewers for some time has been: "keep the kines out of here; we don't want 'em," a situation which has posed a problem for national sponsors. Few of the top N. Y.-originating shows reaching the Coast via kine show up among the top ratings, regardless of their merit, and the opposition stations have been getting the best of it with low-budgeted films and live quiz shows.

Lester's 50G Budget For Colgate One-Shot; May Stay on If Click

Jerry Lester and his "Broadway Open House" crew will be earning almost as much on their hour-long one-shot on NBC-TV's "Colgate Comedy Hour" Sunday night (14) as they do on their three hour-long "Open House" shows each week. Colgate stanza is to carry the same $50,000 budget that is used for Eddie Cantor and other shows in the series. As guest talent, Lester will have Burr Tillstrom and his "Kukla, Fran and Ollie" cast and Fred Allen, but otherwise will use their regular "Open House" crew, including Dagmar, Dave Street, the Mello-Larks, Ray Malone, Wayne Howell and Milton DeLugg and his orch.

Hal Friedman, producer of the "Open House" series, will handle the Colgate show under the overall supervision of Sam Fuller. Friedman plans to utilize the same informal format that has featured "Open House" and has ruled out any of the big ballet production numbers such as have been spotlighted in other Colgate shows. In addition, he has insisted that the program be staged in NBC's studio 6-B in Radio City, N. Y., from where "Open House" originates, rather than in one of the web's spacious theatres. If Colgate and NBC toppers like the show, incidentally, there's a good chance that it will get spotted permanently on Colgate's rotating series.

Stan Scottland to MCA

Stan Scottland, formerly of the club-date dept. of the William Morris agency, has joined Music Corp. of America tele dept. He'll work on guest bookings under Johnny Greenhut.

Scottland succeeds Roger Carlin who resigned that office several weeks ago to join Robert Maxwell Associates.

WJZ-TV's Rate Hike

WJZ-TV, New York key for ABC-TV, hikes its rates on Feb. 1 to $3,100 for a Class A hour. Move is in line with recent hikes by WCBS-TV and WNBT. DuMont's WABD has just tilted its basic hourly rate to $2,200.

One-minute announcements on WJZ-TV will be $650, 20-second spots $550 and eight second spots $350.

Gibson Checkout A TV War Casualty

Further evidence that TV will post its own war casualty lists appeared this week, with the decision of at least one sponsor, Gibson Refrigerators, to cancel a projected weekly video show on CBS. Webs are already keeping their fingers crossed on other sponsors who manufacture durable consumer goods and for whom allocation of materials might drastically trim their output.

Networks, however, are not too worried about the situation. They are convinced that, just as happened during the last war, the recently-passed excess profits tax on corporations will spur many big industrial firms to funnel some of their profits into radio and TV. Such bankrollers are expected to take the place of those who bow out of the sponsorship picture, particularly in TV. It's recalled that during the last war a number of manufacturers who were channeling their total output to military work, continued to spend heavily in institutional advertising in order to keep their names before the public.

Program, which was scheduled for Saturday night CBS airing from 7:30 to 7:45, starting Jan. 20, was a World Video package titled the "Laura Gibson Show." Mady Christians was to have starred. Cancellation follows the recent decision of the local Chevrolet dealers' association in N. Y. to drop its schedule of pickups from Madison Square Garden over the N. Y. Daily News' WPIX.

The cancellation symptoms have also been felt in radio. Both Plymouth and Chrysler, which pacted for a series of one-shots on CBS sustainers to ballyhoo their 1951 models, reportedly tried to bow out of their contracts. CBS, however, refused to give in and the programs will be sponsored on schedule.

It's Share and Share Alike on Cable Despite ABC's Early Entry Bid

Despite ABC's having placed the first order for a coast-to-coast television hookup with American Telephone & Telegraph, the web can gain neither exclusive use of whatever facilities are available nor can it speed up completion of the link. AT&T spokesmen said this week that ABC was the only network that has placed an order so far but pointed out that, under the sharing arrangements currently being established by the webs themselves, ABC will receive only its share of the facilities.

Telephone company is currently completing the coast-to-coast hookup by installing radio relay links from Omaha to San Francisco, which are expected to be completed by the end of the year. Links are being installed primarily as a means to extend telephone service and, at least from the start, will provide TV with only one channel in each direction. Frisco is already connected with L. A. via coaxial cable, so that extension of the facilities from Omaha to Frisco will permit shows staged in N. Y. to be seen live in L. A., and vice versa.

Ducovny Leaving K&E For Rockhill Exec Post

Allan Ducovny is checking off the Kenyon & Eckhardt payroll as executive producer of the Peter Lind Hayes-Mary Healy TV show, and is joining Rockhill Productions as executive producer.

No successor has been named to Ducovny, but Danny Dare is being brought in to produce the Hayes-Healy show.

Asks Congress Probe Color TV

Washington, Jan. 9.

Congress lost no time last week in jumping into the color television dispute. No sooner had the 82d Congress got started Wednesday (3) when Rep. James I. Dolliver (R-Iowa), a member of the House Committee on Interstate Commerce, called for an investigation of the controversy.

In a letter to Committee Chairman Robert Crosser (D-Ohio), Dolliver said: "There is presently a great deal of misunderstanding and confusion in the public mind concerning color television. . . . The industry and the public generally would benefit from such (Congressional) hearings."

Whether Dolliver's request will get far, in view of the heavy schedule of work before the committee and important legislation before the House, is considered doubtful.

Meanwhile it was expected that RCA would move within the next two weeks to appeal to the Supreme Court the decision of a three-judge Federal court in Chicago upholding the FCC ruling favoring CBS color. FCC officials were confident the Supreme Court would dispose of the case at its spring term. Under the Chicago decision, the temporary restraining order blocking commercial color broadcasting continues until April 1 or until the Supreme Court removes the stay.

BBC to Spend $7,000,000 for TV In 1951; Will Open 2 More Stations

London, Jan. 2.

A picture of British TV development within the next three years is given in a year-end financial survey published by the British Broadcasting Corp. Expansion program provides for two new transmitting stations this year and three next, and a possible growth in number of receivers from the current 555,000 to 1,575,000 by April, 1953. Survey shows a comparable jump in expenditure for this expansion. Last year's figure of approximately $5,600,000 is to be stepped up in 1951 to around $7,000,000. Figures for 1947-48 were about $2,000,000.

First of the two new stations this year will be that at Holme Moss near Manchester which is due to start operations in the summer. This will serve a population of 11,000,000. By the end of 1951, the first Scottish transmitter will be functioning, catering to about 3,500,000. With the two existing stations in London and Birmingham, these four units will give coverage for more than 32,000,000, it is estimated.

The 1952 development program includes three new stations, one in Wales, another at Newcastle and a third in Southampton. These will give a combined service to another 7,000,000.

Prepared statistics shows the number of TV licenses is expected to reach 600,000 next April and to pass 1,000,000 about 12 months later. When the service was resumed in 1946, there were only 1,300 license holders.

Twin City TV Perks

Minneapolis, Jan. 9.

The two Twin City TV stations, KSTP and WTCN, now find the demand for TV time exceeds the supply, according to Joe Cook and F. Van Konynenburg, KSTP-TV and WTC-TV executives. This demand has grown by leaps and bounds the past year, and TV now is on the air virtually as many hours as radio, they point out.

"Our TV programming is solid now," says Cook. "This is a decided contrast to the situation as early as 12 months ago, a year after we started TV operations."

'50 TV Receiver Production Seen Nearly 7,500,000

Washington, Jan. 9.

Television receiver production during 1950 easily passed the 7,000,000 figure and may have reached the 7,500,000 mark, according to preliminary estimates made available here last week by the Radio-Television Manufacturers Assn.

RTMA estimates for the first four weeks of December (a five-week production month beginning Nov. 25) totaled 773,000 sets. Added to the 6,529,000 set turnout for the first 11 months of the year, this brings 1950 output to 7,302,000 units, with still one week (Dec. 23-30) to be heard from.

Even allowing for a poor last week in 1950 because of the Christmas holiday, the RTMA figures indicate that December production broke all records in the television industry. It was expected that the month's output exceeded 900,000 sets. The highest previous output was recorded in September, which reached 817,000 sets.

Apparently cutbacks in critical materials have had little, if any, effect as yet on TV set production. During the first three weeks of

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Gertrude Lawrence Set For Prudential Repeat

Gertrude Lawrence, who preemed the "Prudential Family Playhouse" on CBS-TV as star of S. N. Behrman's "Biography," is slated for her second appearance on the series next Tuesday night (16), when she recreates her original role in an adaptation of Samson Raphaelson's "Skylark." Donald Cook will co-star, playing the role he had in the original Broadway production. Play, incidentally, was aired last year on the "Ford Theatre" via CBS.

For the following show (Jan. 30), the Prudential series will stage its version of Owen Davis' Pulitzer prizewinner, "Icebound." Series is produced by Donald Davis, son of the playwright. With Prudential snaring rights to "Icebound," the "Pulitzer Prize Playhouse," aired Friday nights via ABC, is expected to buy some other Davis work for staging at a later date.

Airing Time As Winchell Snafu?

If, as Walter Winchell has intimated in his syndicated N. Y. Mirror column, he intends to embrace video next fall for his Hudnut sponsor, he and the ABC network may have to resolve the Sunday night at 9 airing time.

Obviously WW and his client would insist on a major TV network spread to correspond with the wide coverage given his AM broadcast. But with present cable allocations, the Fred Waring video show on CBS, and Philco on NBC, both occupying the 9 to 10 slots, have a virtual monopoly on the cable.

A TV show would also entail Winchell passing up his perennial winter hibernating in Florida, unless he chose to fly up to N. Y. for the weekly stint. While execs at Kenyon & Eckhardt (agency on the Hudnut account) say they haven't been apprised of any overtures toward telecasting the WW stanza, it's understood the columnist-commentator and the boss man of the Hudnut enterprise have been huddling in Miami Beach.

WLW-D HIKES RATES

Dayton, Jan. 9.

Based on the addition of 50,000 viewers in the last six months, WLW-D, Dayton television station, on Jan. 1 announced an across-the-board hike in time rates.

Rate was raised from $375 to $500 per basic hour for "Double A" time (7 to 10:30 p.m.) and other corresponding raises were put in effect.

$3,500,000 MORNING TV PLUNGE

Gilding the Lilli

Click scored by Lilli Palmer in her TV debut last week for Pond's Angel Cream, with many seeing her the hottest femme potential for video since Faye Emerson, found NBC doing a "what happened to us?" double-take. It was NBC that made the original kine, which had been kicking around the agencies for some time. However, NBC neglected to put it on sustaining and when finally J. Walter Thompson grabbed it on behalf of its Pond's client and put it on WCBS-TV, in New York, NBC was left out in the cold.

Immediately after the debut program was over, Pond's began negotiations for sale of the show via kine in additional markets, including Chicago and Philadelphia. (Slotting of the show at 6:45 to 7 p.m. forestalls a live network pickup since it is in option time.)

Pond's asked CBS to make a kine of the first show, but the web refused, reportedly because of the network's aversion to putting too much stress in kine programming. As result, Paramount was called in to do the job.

Petry, Century Artists, Standard Unite in TV Film Distrib Setup

Three of the top outfits in radio-TV joined forces this week to set up United Television Programs, designed to provide video package producers with complete sales and distribution coverage on all levels of program selling, from national spots through local and network programs. Three firms involved are the Petry company, radio and TV station reps; Standard Radio Transcription Services, which now services more than 600 AM and TV stations, and Century Artists, talent and package agency.

Under UTP plans, Petry is to serve as exclusive sales agency for all shows handled by the firm in the national spot field, Standard will represent them for sales to local stations and sponsors, and Century will work in the national network business. Jerry King of Standard is prexy of UTP, with Dick Dorso of Century as exec veepee and Milton Blink of Standard as secretary-treasurer. Outfit will headquarter in Chicago, N. Y. and L. A. but will also operate from offices in Detroit, St. Louis, Atlanta, San Francisco and Oklahoma City.

According to King, the need for a firm such as UTP has long been felt in the TV industry. Package producers, he said, have been un-

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Spike Jones' 40G Colgate TV Bow

Hollywood, Jan. 9.

Spike Jones will get $40,000 for supplying a full hour show on NBC's Colgate Comedy Hour Feb. 11. Broadcast out of Chicago will feature the entire Jones troupe and if NBC-TV wants to add other acts, it must pay for them. Contract was inked over the weekend at Palm Springs by Jones, his partner-manager Ralph Wonders and Fred Wile, Jr., who was sent from N. Y. by the web's TV chief, Pat Weaver. Net has been waving offers at Jones for three months.

Show will mark the zany batoneer's live video debut. He spent $34,000 making two half-hour vidpix here last June but has steadfastly refused to beam them unsponsored. One of the reasons for accepting the one-shot was to help renew the interest of eastern sponsors in vidfilms.

Cincy TV Makes Good

Cincinnati, Jan. 9.

Crosley's WLW-T is reported to have joined TV's charmed circle of winning operations. Scripps-Howard's WCPO-TV was credited as Cincy's first video station to reach that goal. Third station here, WKRC-TV, making rapid strides to get beyond the red line, is increasing studio space by taking over a second floor in the Times-Star building. WKRC-TV spread to 2,000 square feet is expected to be made next month.

Latest tab on set installations in Cincy area placed total at 223,000, a jump from 70,000 sets at outset of 1950.

How Hooper Rates 'Em

(N. Y. Rating for December)

Milton Berle	55.6
Godfrey Talent Scouts	39.3
Toast of the Town	35.1
Man Against Crime	34.5
Fireside Theatre	34.0
Sid Caesar-Imogene Coca	31.4
Mama	28.6
Studio One	28.6
Lux Video Theatre	28.3
Big Town	28.1
Goldbergs	27.0
This Is Show Business	26.5
Burns and Allen	25.9
Ford Theatre	25.3
Lights Out	25.2

Campbell Carter Exit Heightens Format Hassle

Campbell Soup cancellation of its participation in the Jack Carter segments of the "Saturday Night Revue" on NBC is reportedly bringing to a head a conflict situation attending the format of the Carter stanza.

Bowout of the soup company is said to stem from its unhappiness with the show in competing with the opposition Ken Murray stanza on CBS-TV. Campbell, instead, is buying a half-hour of Friday night time on NBC to install a new Henry Morgan show packaged by Herb Moss, Will Glickman and Joe Stein.

Carter reportedly has been miffed for some time over his inability to switch his format, the contention of the NBC production boys being that any departure from the present formula would disturb the framework of the two-and-a-half-hour "Saturday Night Revue" concept.

Fact, too, that Milton Berle, an NBC personality, has been competing against "Saturday Night Revue" by guesting on both the Ken Murray and Frank Sinatra CBS shows is reported not to have rested too well with the Campbell sponsorship boys.

COLGATE INTO DAYTIME VIDEO WITH 'HAWKINS'

Colgate this week took its first dip into daytime television, signing with NBC to bankroll "Hawkins Falls" Mondays, Wednesdays and Fridays, starting in February. Show, which is to be aired from 3 to 3:15 p.m., is half of the replacement set so far by the web for the Ransom Sherman program, which was dropped from the 3 to 3:30 p.m. cross-the-board slot.

Colgate this week pacted for the same time segment on a cross-the-board basis on CBS radio (see separate story in the Radio section) While that means the sponsor will actually be competing with itself, it also underlines its faith in both daytime radio and TV. "Hawkins Falls," incidentally, is one of three projected daytime serials which NBC is now trying to peddle.

WEINTRAUB IN PIONEER MOVE

Weintraub agency, which pioneered in late evening television with its "Broadway Open House" on NBC, is mapping out a new unexplored area of network video time. Agency has purchased a two-hour Saturday morning block on ABC-TV, from 11 a.m. to 1 p.m., for four of its clients, each of whom will bankroll a half-hour segment of the block. Total time and talent outlay for the four shows, which preem Jan. 20, represents over $3,500,000 per year.

Programs include a series of romantic dramas based on Faith Baldwin stories, with the authoress serving as narrator, which will occupy the 11 to 11:30 slot. This show, packaged by Jack Barry and Dan Enright, will be sponsored by Maidenform Bras. Weintraub has not yet decided on a show for the 11:30 to noon segment but has a client under wraps for that half-hour, which it will identify as soon as the program is selected. From noon to 12:30, Bab-O is to bankroll a series of dramatic programs starring Peggy Ann Garner. For the 12:30 to 1 p.m. slot, the agency is moving its "I Cover Times Square" down from the Thursday night at 10:30 time on ABC. Air Wick continues as sponsor of the show.

Agency's decision to move into Saturday morning is based on the same four reasons that prompted its opening of the 11 to midnight slot on NBC with Anchor Hocking's "Open House": audience availability, freedom from competition, the chance to nail down potentially valuable time franchises and a lower rate card. ABC, like the other webs, has classified its Saturday time prior to 2 p.m. as Class C, which means that it costs half of the cream evening time. Weintraub's four clients, consequently, will be paying only 50c on the dollar for their shows.

Before the agency preemed its "Open House" show, the webs were reportedly convinced there would be little audience after 11 p.m. during the week. Program, however, has climbed steadily in the ratings and, on certain nights, has topped all other network programs. Weintraub is convinced its new Saturday block will set the same pattern. Agency execs pointed to the success of the CBS radio shows in the same block, which

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Schwimmer Envisions 40-Station Tieup On '51 'Miss U.S. Television'

Chicago, Jan. 9.

Walter Schwimmer, Chi radio-TV packager who is setting out to do for video what the chamber of commerce did for Atlantic City, is pitching his 1951 "Miss U. S. Television" contest to stations around the country. Beauty and talent hunt slated to tee off in a few weeks for a six-month run is an expansion of last year's contest which ran on 13 tele stations and wound up with a DuMont Network telecast of the finals.

Schwimmer hopes to line up at least 40 stations to conduct weekly contests targeted at the national finals scheduled for the last week in August or first week in September in Chicago. Already signed up as repeaters are WGN-TV, Chicago; WAAM-TV, Baltimore; KDYL-TV, Salt Lake City, and WAFM-TV Birmingham. Price of the franchise is proportioned to station's rate card.

National winner will be given a year's contract with a minimum guarantee of $5,000; a trip to Europe and a new automobile, among other awards.

Phonevision

News about the Phonevision test currently being conducted by Zenith Radio in Chicago in the Film section.

Waldorf, N. Y., Suite Scene of Frantic Round-the-Clock Monitoring of TV As Educ'l Broadcasters' Ammunition

First exhaustive study of television program content is being wrapped up today (Wed.) by the National Assn. of Educational Broadcasters in preparation for the FCC hearings on educational video which resume Monday (15).

Survey is being made under the direction of Dr. Dallas Smythe, research professor of communications at the University of Illinois, former chief economist for the FCC and now director of studies for the NAEB. Dr. Smythe and his staff are monitoring all seven tele stations in the New York City area, using seven sets and a spare in a suite at the Waldorf-Astoria hotel from 9:15 a. m. until signoff time. Survey started Thursday (4) and will cover a seven-day span.

Purpose of the project is to garner ammunition for the Joint Committee on Educational Television appearance at the FCC hearings. The educators, taking a longterm view, are seeking to impress the Commission with the need to allocate segments of the video spectrum for university, school and civic educational needs.

The round-the-clock monitoring of all channels in the nation's TV capital will attempt to show just how much educational material is now being beamed. The educators feel that while the networks have frequently labeled programs as public services, for example tagging one "Rural Serenade" to make it look like an airer beamed to help farmers, these are actually run-of-the-mill shows with merely a little service window-dressing. Monitors will note when supposedly public service shows don't live up to their names.

Additionally, the checkers are equipped with stop-watches to clock the length and number of commer-

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TBA's 'Count Me In'

Washington, Jan. 9.

Television Broadcasters Assn. today (Tues.) asked the FCC for permission to participate in hearings, which begin Jan. 22, on reserving TV channels for education.

TBA petition said the telecasters want to testify on the educators' proposals for time-sharing between commercial stations and educational institutions and for allocation of specific VHF channels for educational video.

Film Rawstock Shortage Seen Threat to Kines

Threatened shortage of film rawstock because of the nation's war production is expected to hit television where it hurts the most—in the industry's all-important networking facilities. Both because of the still-limited relay facilities for live video shows and the preponderance of single-station TV markets, the four webs have been forced to rely on kinescope recording for a good percentage of their network shows. Cutback in the amount of raw stock available would thus force the webs — and their sponsors — to trim their kine output drastically.

To date, the cutback is only a threat looming for the future. To be prepared for any eventuality, however, film department execs of the four webs are planning several meetings together this week to talk over the situation. Each network has been asked to prepare a list of the number of feet of raw stock used and an estimate on how much they'll need for the current year. They hope to be prepared, consequently, for the expected inquiry from the Dept. of Commerce's film division as to their needs, similar to the inquiry which the department has already forwarded to the motion picture industry.

While no definite figures are available, it's estimated that the entire video industry now uses about 100,000,000 feet of rawstock per year. This represents about one-fourth of the total footage developed yearly by the film industry. Since the same chemicals used to manufacture rawstock are also used in several war-essential products, it's anticipated that any extension of the present fighting in Korea must inevitably lead to a cutback in the amount available to films and TV. Representatives

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ED SULLIVAN INKS NEW 5-YEAR 'TOAST' PACT

Ed Sullivan this week inked a new five-year contract with CBS as star and co-producer of "Toast of the Town," which guarantees him a minimum take of $75,000 annually on a 50-week per year basis.

New pact, effective last Sept. 24 when negotiations were started, was handled for Sullivan by Sonny Werblin, Music Corp. of America veepee. It replaces the columnist-emcee's previous contract, which was also for five years but which gave the network the opportunity to cancel out at the end of any 13-week cycle.

Marlo Lewis is co-producer of "Toast" with Sullivan. Latter, incidentally, does not plan to produce any other programs for CBS video.

DuPont's 100G For 4 'Cavalcade' Pix

Hollywood, Jan. 9.

DuPont is eyeing television for "Cavalcade of America" and has ordered four "pilot" films to be shot here and in New York. Each will carry a budget of around $20,000, with an added up-to $5,000 for the commercials. Jack Chertok has the order here and Screen Gems, Columbia Pictures subsidiary, turns out the footage in the east.

Main interest of DuPont, in addition to the TV entry, is the cost factor and secondary uses of the films in schools. Cavalcade, long one of the dramatic stalwarts of radio, draws its story material from early Americana and highlights personalities identified with historical incidents such as Anna Zenger, wife of the printer who made the first successful fight for freedom of the press, and Clara Mass, an obscure nurse who rose to heroic heights during the yellow fever epidemic while the Panama Canal was being built. These two stories, now being translated to TV by John Driscoll, story editor of Cavalcade, will be on the Chertok test film to roll at the Roach studio.

Chertok has been making commercials for DuPont for the past four years and recently completed a documentary on The DuPonts at a cost of $250,000.

Doug Edwards Expands

CBS-TV newscaster Doug Edwards, who now does a 15-minute show for Oldsmobile cross-the-board, will add Saturday to his schedule this week (13), when he preems another news program in the 7:45 to 8 p. m. slot.

CBS to date has not found a sponsor for the weekly series, so it will take the air as a sustainer.

LIVE LIKE A MILLIONAIRE
With Jack McCoy, John Nelson, others
Producers: Masterson, Reddy & Nelson
30 Mins.; Alternate Fridays, 9:30 p.m.
GENERAL MILLS
CBS-TV, from N. Y.
(*Knox, Reeves*)

After buying this half-hour on CBS video, General Mills spent several weeks trying to find the right show for the spot. It finally came up with a TV version of "Live Like a Millionaire," which is aired cross-the-board daytime on NBC radio. But, whether the choice was a wise one remains to be seen. Show basically is reminiscent of Arthur Godfrey's "Talent Scouts" but has neither a Godfrey nor the professional talent he gets to carry it. As a result, it will undoubtedly have tough sledding in this cream evening time slot.

Switch on the show has the acts, which compete for various prizes introduced by their youngsters—and viewers are going to get plenty weary of watching these "cute" kids (they ranged in age on the preem from 3 to about 11) being interviewed in an extremely saccharine fashion by moderator Jack McCoy. Program utilizes the old standard applause meter to select the winning act. This automatically eliminates the home audience from the judging, which isn't going to help the show get a rating either.

While producers of the program (it's packaged by Masterson, Reddy and Nelson) made an obvious attempt to get visual acts for TV, not even the winner showed much talent. McCoy, tall and boisterous, carboned the standard audience participation announcer on radio. He and John Nelson, one of the packaging triumvirate, demonstrated the General Mills baking preparations in a studio kitchen. Seeing the males pull a batch of cookies out of the oven or mix a pie crust comes at first as a shock, but it undoubtedly serves the sponsor's purpose in demonstrating how easy the preparations are to mix. *Stal.*

PRUDENCE PENNY SHOW
With Eileen Burr, Emma McCann, Jerry Coyle, guests
Director: Bob Stone
30 Mins.; Thurs.; 1:45 p.m.
WRGB-TV, Schenectady

First program in new series struggled against handicaps of fluffing, roughness and uncertainty, but it should smoothen into a viewable show for housewives. Little appealing to men was evidenced. Eileen Burr, who recently debuted on a twice-weekly block over an Albany radio outlet, is editor of Times-Union women's features pages. "Prudence Penny" is standard Hearst house name. Emma McCann is demonstrator in home economics for Mohawk-Niagara Power Corp. Jerry Coyle is a WRGB regular.

Telecasts, which enjoy the benefit of newspaper support, not only spotlight the next days pages, but also advertise a variety of food products. Latter angle was too persistent, vocally, on opener. Video-inexperienced Mrs. Burr handled most of the plugging, with an assist from Coyle. Program opened, haltingly, via a discussion between the pair on budgeting. Cameras picked up three femmes' answers (with photographs) given in the daily on the subject. An exchange with winner of a recipe contest (fruited cake) was followed by two attractive layouts of meals and Mrs. McCann's demonstration of preparation of two dishes. After an interview with wife of Albany police officer and their fine-looking 10-year-old triplets (two of them supplemented it with a tap dance). Mrs. Burr and Coyle did a tea-drinking bit that actually was a plug for Salada. Triplets' part was marred by failure of the boys to remember their lines; girl ad libbed.

Mrs. Burr's brief talk with recipe copper and Mrs. McCann's kitchen how-to-do it registered surest. Mrs. McCann, to be a weekly guest, is photogenically mature, nicely dressed and articulate. Coyle is a rather solid man, although not yet at home in new field. He pressed nonchalance too far. Camera work sometimes lacked sharpness. Pick-up of women's voices, when not on lens, faded fidelity. Red Cross Grey Ladies will be featured on second telecast. *Jaco.*

Kuneau's Philco Post

Philadelphia, Jan. 9.

John Adams Kuneau has been named director of public relations for Philco Corp. and its subsidiaries. He was also named to the firm's management operations committee.

Kuneau was formerly a v.p. of J. Walter Thompson, an for the last 10 years served as an account exec with that company.

Tele Followup Comment

One of the chief difficulties that ANTA seems to be experiencing in its weekly "Showtime, U. S. A.," on ABC-TV is lack of time. Program's scope and ambition is too great to be contained or satisfactorily executed in the half-hour segment it now occupies. Existing format of 15 minutes for a couple of variety acts and the other 15 for a playlet plus commercials means that one portion must be hurt if the other is to be properly treated.

This was evident last Sunday (7). Show had three acts and a scene from "Ring Round the Moon," currently on Broadway. In this case, the playlet was accorded good treatment, but the time alloted for each act was so little as to give the audience only a glimpse of the performers.

Andres Segovia, the famous guitarist, made his video debut, playing a soft and melodic number. The number showed to some extent his virtuosity, but certainly wasn't a showcase for his overall mastery of the instrument. He was on for perhaps two or three minutes. Sarah Vaughan came on for one number, "I Love the Guy," which she delivered in okay fashion. And Henny Youngman, despite the fact that the shortness of his stint permitted cutting some of his poorer material, was only moderately funny.

Show did much better with the playlet portion, which starred Neva Patterson, Oscar Karlweis and Stella Andrew, from the cast of the Christopher Foy play. Scene showed Karlweis, as a millionaire, trying to pay off Miss Andrew, a ballet dancer, for attending a ball dressed as a society woman. The dancer, who did it out of love for the man whom Karlweis' daughter loves, refuses to accept any money for it. And the humor lies in the discomfiture of Karlweis as he finds there is something his money can't buy.

Scene was well handled by Miss Andrew and Karlweis, and Miss Patterson appeared perfunctorily at the beginning of the sketch as the millionaire's daughter.

Ed Sullivan invested Sunday's (7) session with a batch of talent new to video and the results were generally excellent. There were top performance values especially in Jams Melton's stints and a couple of highly entertaining sessions with a pair of novelty acts.

One of the new combinations, Brani & Valenti, impressed as good timber for cafes and theatres. They're a spirited tap team with a savvy for satire. Their turn was too brief to constitute an audition for full-length engagements, but their sampler indicated a good applause potential for other type bookings. They did a brief tap turn and a pair of impressions, one of which contained a good deal of originality.

Another of the new items was a dog act labeled Excess Baggage, a man-and-woman team which made a fine impression with some delightful novelty stuff. The duo handle the pooches well, there's a good deal of humor in the canine antics, and the hounds show unusual intelligence.

Name value was contained in Melton, the former Metopera tenor, who was in fine voice. Melton, in the forepart of the program, essayed a highly dramatic version of "Ghost Riders in the Sky" with a western-garbed choral background. He returned later to burlesque an aria from "Don Giovanni" and did "M'Appari." Results were gratifying.

The George Shearing quintet knocked off a musical session. Although this type of entertainment doesn't represent tele at its best, there was good dressing to this part of the show by virtue of giving Shearing an award. Musically, it lacked the excitement that Shearing's in-person work has.

Harbers & Dale did a good bit of ballroomology, and the Sherwoods pleased in the acro dept. A gal from Boston, Ruth Casey, was vocally okay on "Black Magic," but overuse of her hands detracted from overall impression.

Venture by "Philco Television Playhouse" Sunday (7) into Civil War history resulted in a basically dull show. Vehicle, an original tele play by the usually adept William Kendall Clarke, was a biog of Jefferson Davis. Story of the Confederate president, which spanned three decades, was diffuse. Issues, for the most part, were fuzzed over and consequently it never quite emerged what the lesson of Davis' story is. The only political question covered was that of states rights, and at this point in U. S. history the right of secession seems of minor significance.

While the staging was highly competent, little real emotion was aroused. Idea of having Davis' life unfolded through three women—his two wives and his daughter—was forced, although it fit conveniently into the program's three-act format. Cast did as well as could be expected. John Baragrey was fairly convincing as the Southern leader, with Lesley Woods neatly playing his second wife and E. G. Marshall doing the stormy, extremist newspaper editor. Ellen-Cobb Hill was the first Mrs. Davis.

Script, which included an overdose of high-flown language that undermined its believability, evidently foundered on the conflicts which the War Between the States still generates. Its solution, generally, was to generate sympathy for the Confederate point of view, particularly in its portrayal of the Negro house salve. The result was a weak piece.

Fred Waring and his crew paid a handsome tribute to the American "workingman" on his CBS-TV show Sunday night (14) as his contribution to the nation's impending war effort. Despite the emphasis on patriotism and the call to duty, there was no unnecessary flagwaving and the production should have elicited favorable response both from the viewing public and the Government. Waring's entire chorus and cast of soloists took part in the lengthy production number, played against a well-designed factory setting, medleying such tunes as "Whistle While You Work," "Rosie, the Riveter," "River or Smoke," etc. There was also a fine arrangement of "Piecework" by Harry Simeone, one of Waring's arrangers.

Waring also mixed in some straight entertainment numbers to prevent the show from becoming too serious in tone and the two themes made for a good hour's viewing. Joanne Wheatley, Jane Wilson, Stuart Churchill, Keith Textor, Daisy Bernier and other featured members of the Pennsylvanians turned in some standout work, backed by the usually good production mountings furnished the show by Waring and producer - director Bob Banner. Those General Electric commercials, integrated into the show by regular cast members, continue as some of the best on TV.

"This Is Show Business" glib-witted panelists, notably Abe Burrows and George S. Kaufman (with an invariable assist by emcee Clifton Fadiman) remain the basic qualitative ingredients, as was demonstrated anew last Sunday (7) when, despite the hit-and-miss aspects of the guest performers, the show paid off with a succession of hilarious barbs and quips.

Add to the stanza's credit cide, too, the appearance of Ben Blue who, as in the case of his previous Sunday's stint on the Ed Sullivan "Toast of the Town," revealed anew that with his standard material (in contrast to the heavy-laden material that bogged him down on the Frank Sinatra TV show), he projects as one of the sock comedy personalities around. Sunday's show also highlighted Denise Darcel, but it couldn't even inspire the panelists into the usual verbal comicalities.

ABC-TV's "Pulitzer Prize Playhouse" dipped into American history Friday (5) for a good, if somewhat uneven, dramatic vehicle. It was "Portrait of a President," Marquis James' biog of Andrew Jackson, adapted by R. N. Brand and Don Ettlinger.

Teleplay covered a short span of Old Hickory's life, chiefly his election campaign and his determined fight against the United States Bank and its strangle-hold on the young nation's finances. The conflict between the diehard bank prexy (representing the monied interests) and Jackson (standing firmly for the people, and particularly the West, in their desire for easier credit) made an enlightening excursion into America's past.

Walter Hampden socked over the characterization of the devoted People's President and Fay Bainter registered solidly as his wife, who was made the target of a vicious mud-slinging campaign led by Henry Clay and Nicholas Biddle, head of the bank. George Macready turned in a fine job as the latter.

Stanza built interest nicely, particularly in the scenes of the battle over the bank. However, the montage in which the slanders against Mrs. Jackson were detailed was unconvincing.

CBS-TV's "Danger," which has consistently rated as one of the better mystery meller series on video, scored again last Tuesday night (2) with its presentation of John Dickson Carr's "Charles Markham, Antique Dealer." Working from an excellent, tightly-woven script penned by Sheldon Reynolds, a cast of only three players sustained maximum interest with their tale of a man who committed murder and got away with it.

At first glance, Reynolds' use of a narrator to furnish the O. Henry ending, instead of attempting to twist the denouement into the action, looked like the easy way out. But the original yarn and adaptation were so deftly contrived that the technique, especially with the close-up given the actor-narrator, achieved full impact. Small cast, under the fine direction of Ted Post, was standout, with Jerome Thor especially registering in the dual role of the murderer and his victim. Richard Fraser and Marianne Stewart gave him top support as the young couple caught in the blackmail skein perpetrated by the murdered man. Other production mountings lined up by Charles W. Russell were good.

Richard Stark did his usual good job on the Amm-i-dent plugs. Those commercials, incidentally, arouse both good and bad reactions among viewers. They serve as welcome breathers in the often gripping stories but too often they also break too much into the mood of the show.

Cavalcade of 1950 presented by Ken Murray on his year-end CBS-TV show Dec. 30 offered good proof that a comedy program can turn serious and get away with it, if the venture is handled right. Murray devoted the entire second half of his show to presenting a group of celebs whom he had chosen as the best in their fields during the preceding year and, delivering capably a fine script written by Jean Holloway, he made the segment good entertainment.

For most of the celebs it was a walk-on, with Murray asking them a few short questions. Dr. Ralph Bunche, Nobel prize winner, however, hit paydirt with his observation that a third World War is not inevitable. N. Y. Mayor Vincent R. Impellitteri read a citation from the Hollywood Chamber of Commerce naming Murray as their "ambassador" to N. Y. Other "man-of-the-year" selections included Navy football coach eddie Erdlatz; channel swimmer Florence Chadwick, heavyweight boxing champ Ezzard Charles and N. Y. Yankees' shortstop Phil Rizzuto. Murray also selected Milton Berle as TV's "man-of-the-year," but Berle had already left for his Florida vacation and so failed to show.

First half of the program was marked by a sock production number spotlighting Ilona Massey and dancers Mary Raye and Naldi in a Viennese waltz routine. Working against a beautifully-designed set, the talent scored in all departments. Way the cameras moved directly into the action helped achieve a good sense of intimacy. Darla Hood and the Enchanters, Tony Labriola and others among Murray's regular cast turned in their usual capable work and Van Heflin also appeared for a surprise walk-on.

First George Burns and Gracie Allen show since the comedy team returned to the Coast was aired via kinescope last Thursday night (4) by CBS-TV. While the reception quality certainly could not compare favorably with that of the first six shows transmitted live from N. Y., the program retained most of the charm and zany humor that Burns and Allen offered video during their stay in the east. Slightly fuzzy kine quality, as a result could be overlooked. In fact, once the initial dissatisfaction with the reception was overcome, the kine was not even noticeable.

Comedy team, with Ralph Levy, their producer - director, maintained the exact production mountings and format in the trek to Hollywood that they had originally in N. Y. Burns continued to get yocks with his "Greek chorus" narration from the right side of the set and then moved directly into the action. While the script at several points overplayed a gag that might have been good if

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FASHION MAGIC
With Ilka Chase, emcee; Marcel Vertes, Roger Dann, Norman Jensen
Producer: Robert Mayberry
Director: Alexander Leftwich
30 Mins.; Mon.-Fri., 3:30 p.m.
PLAYTEX GIRDLES
CBS-TV, from New York
(*Foote, Cone & Belding*)

"Fashion Magic," a new half-hour afternoon airer which preemed over CBS-TV last week, is another one of those celebrity guest participation shows now so familiar to viewers. As emcee of the layout, Ilka Chase strives mightily with her charm and wit to weld the program's ingredients into an entertaining whole. Efforts on Friday's (5) stanza didn't succeed.

Chiefly responsible for the show's ineffectiveness is the plethora of plugs for the sponsor's Playtex Girdles. The femme public conceivably is interested in ways of slimming its figure. But when the commercial is inserted at every possible opportunity, audience interest is bound to dwindle.

Miss Chase's guests for the Friday session were portrait painter Marcel Vertes, actor Roger Dann, from "The Happy Time," and magician Norman Jensen. Vertes brought along samples of his work, Dann fetchingly warbled some French-language songs against a Parisian cafe background, while Jensen's prestidigitation registered well.

Viewers were also given a peek at what presumably will be tomorrow's fashions in a five-minute film which outlined creations of three top Gallic designers.

With a format that throws the spotlight on trends in styles, the show has a potential afternoon audience. But whether maximum coverage can be attained, depends upon how soon more subtle and tasteful commercials are developed. *Gilb.*

SPORT PAGE
With Tom Duggan
Producer: Villiam Ray
Director: Larry Auerbach
15 Mins.; Wed., and Fri., 10:30 p.m.
BENSON-RIXON
WNBQ, Chicago
(*Epstein*)

After kicking up a lot of dust with his aggressive, sometimes overly-petulant sports reporting since his arrival last spring at WNBQ, Tom Duggan has settled down as a hardhitting, smoother sports commentator. Much of his audience probably still is made up of those who watch him just to see the limbs break under him, but he's usually interesting if occasionally cantankerous.

Duggan's latest venture for Benson-Rixon continues in the same needling pattern, with the gabber willing to lift the blanket on some of the less desirable aspects of the sporting scene. On show watched, Duggan added another chapter to his campaign to get to the bottom of the Commissioner Happy Chandler heave-ho by the major league owners. Gabber has been working on Chandler's statement that he has enough information on two baseball owners to expel them from the majors. On this segment he read a telegram he'd received from Fred Saigh, owner of the St. Louis Cardinals, who replied that the only tangle with the law he had had were some minor traffic violations.

Interview session was devoted to Andy Pafko, Chi Cubs outfielder. Duggan maintained his gadfly reputation by frankly asking the ball player about jealousy on the team and how much of a salary raise he expects next year.

Plugs for Benson-Rixon clothes were handled by Duggan in surprisingly good fashion. The guy probably will be around for a long time and build up an increasingly large following. *Dave.*

FOURTH ARMY PRESENTS
With Lt. Robert Mackall, Mildred Cook, Diana Hart, Fourth Army Band, others
Producer-director: Bill Robb
30 Min., Fri., 8 p.m.
Sustaining
KEYL, San Antonio

San Antonio, being a hub of the Army and Air Force, is a source of good talent. The Fourth Army, with headquarters here, has set this weekly opus which combines guest civilian talent, army band and talent, and a motion picture showing latest combat flashes or developments or some phase of army activity. There are also several brief trailers for enlistment.

Lt. Robert Mackall, of the Fourth Army Public Relations Office, is m.c. of the show and keeps the program tied together and moving along. Chief Warrant Officer Dawson McElwee directs the Fourth Army Band in several popular dance tunes and plays the background music for the vocalists.

LILLI PALMER SHOW

With Pamela Brown, guest
Producer: Charles Kebbe
Director: Bruce Anderson
15 Mins., Thurs., 6:45 p.m.
POND'S
CBS-TV, N. Y.
(*J. Walter Thompson*)

Stage and film actress Lilli Palmer looks like a definite TV personality as she joins the ranks of video hostesses with this 15-minute chitchat airer on people and places. The stanza (judged by Thursday's (4) opener) program is a light, gay, informal session, though never trivial or silly. Miss Palmer has an exotic personality and gracious, easy manner for an utterly charming emcee. There's no strain during the program, the informal quality being sustained throughout. Theatre's appeal will obviously be stressed during the series, but Miss Palmer's background is varied enough to give this plenty of interest as well as flair.

Opener included a talk about George Bernard Shaw, whom Miss Palmer had last met a year or so before his death, with an amusing anecdote about finances, a short recording of GBS's voice; a brief declamation by Miss Palmer from Euripides, and a visit from fellow-actress Pamela Brown. Miss Brown is playing a girl accused of being a witch in Broadway's "Lady's Not For Burning," Miss Palmer is a modern witch in "Bell, Book & Candle." Theme permitted for some pleasant banter, and Miss Brown ended with a ghost story. Method of bringing Miss Brown on and off, a la witchcraft, was cute.

Setting is Miss Palmer's living room. On TV screen, she's quite attractive, but not the ethereal figure she appears on stage and in pix. Here she's more substantial and real, though hardly less attractive. Camera wasn't too kind to her; the nose especially was photographed badly. There were a few other minor fluffs; someone once was clearly overheard mentioning something about moving a chair, which disconcerted Miss Palmer slightly. But she obviously fits in and likes the TV medium. First surprise was the opener, revealing that Miss Palmer could sing. She sings the theme song, "Auf Wiedersehn," in German (with which she also closes). She worked one commercial in quietly and casually, leaving the other for more elaborate treatment by the announcer.

Bron.

1950 IN REVIEW

With Bryson Rash
Producer: Bryson Rash
60 Mins.; Sat. (6), 9 p.m.
ABC-TV, from Washington

This resume of last year's news highlights, prepared by the web's news staff under supervision of White House correspondent Bryson Rash, was painstakingly assembled as a New Year's Eve feature. Favorable reaction prompted a repeat Jan. 6.

Overall effect of show was that of a full length newsreel, plus benefit of studio shots of narrator Rash and his running analysis of the year's highlights. It was largely a job of deft editing plus good factual reporting. Interesting aspect was enlargement of the newly developed technique of video newscasting.

Result was somewhat uneven, depending on the segment of the news being covered, as well as on the quality of the film shown. Generally, however, it was absorbing fare, showing in a single unit, and with a minimum of interpretation, the events leading up to the present. Largest concentration of attention was inevitably given to the background of the Korean war with a flashback technique used. Next in order of screen space were the investigations of Communist infiltration in government. There was a bit of human interest in a closeup of Princess Elizabeth and her new baby, and an excursion into the Holy Year in Rome. Election roundup was largely concentrated on Senator Taft. A rather routine sports review seemed overlong, as contrasted with other items, such as the election. The attempted assassination of President Truman was a natural as a smash windup for a dramatic year.

Significance of show lies in possibilities it presented for expanded news programs. Mobility of the camera, plus the Rash technique of backgrounding himself, was a far cry from the first static news telecasts. Change of pace added by change of voice, as newsreels alternated with studio commentator, gave show much more life and interest than is usual on type of program. More frequent news roundups of this type, possibly condensed to a half-hour, and presented at monthly intervals, might be a welcome addition to the TV screen.

Lowe.

FORD STAR REVUE

With Jack Haley, Mindy Carson; Henny Youngman, Jackie Gleason, Morey Amsterdam, Lauritz Melchior, guests; Carl Holl orch
Director: Buzz Kulik
60 Mins., Thurs. 9 p.m.
FORD DEALERS
NBC-TV, from New York
(*J. Walter Thompson*)

The Ford television variety operations seem to be going in for some degree of standardization. Jack Haley's second semester for Ford, on the time previously occupied by Kay Kyser, seems to be hitting a pace similar to that which has been achieved by Ed Sullivan on "Toast of the Town" for the Lincoln-Mercury dealers. Accent seems to be filtering down to the acts rather than any concentration on the focal figure. At the moment, it seems to be good procedure on the Haley show inasmuch as Haley isn't of that breed of zanies who can shell an audience into hysterics. His is the milder type of comedy that produces smiles rather than yocks. Consequently, the stress on surrounding talent seems to be a wise move.

On the initial show, Haley lined up a potent cast which included Lauritz Melchior, the top Wagnerian operatic tenor, who has an excellent sense of comedy. Melchior after one tune, tandemed with Haley on an operatic satire of "The Thing" and made good listening.

One of the better maneuvers was the booking of three comics, each coming in under the guise of getting Haley off to a good start. Of the three, which included Jackie Gleason, Morey Amsterdam and Henny Youngman, Gleason probably made the strongest impression. He's a good physical as well as vocal clown. Amsterdam also did well with his cello bit, but Youngman's material was too old-hat to make too much headway. Ed Wynn also made a brief appearance and registered amiably during the few moments he was on screen.

The production numbers were well framed, although there was little that was outstanding. Impressing as one of the better serious moments on the show was the ballet by Harold Lang and Helen Gallagher who did a tasty bit of toe work in a modern idiom. The sets and accompanying dancers were well integrated for a delightful session. Others were in a comedy vein. The "School for Comedy" sequence was a slapsticky array which paraded ancient banter that wasn't too edifying. Haley did one special material tune on the Gaels in Hollywood which was fair.

One of the more delightful aspects of the show is Mindy Carson, who will be a permanent member of the staff. Miss Carson is easy to take both aurally and visually and her deliveries are completely relaxing.

As the show is now constituted, the strength of the display will be invested with the guest talent. Haley is assuming a spot secondary to the rest of the cast, and from impressions on the initial show, the investment will be for talent and material.

Jose.

POLKA REVUE

With Jack Clifton, emcee, guest band and acts
Producer: Herman Spero
Writer: Mel Tenenbaum
60 Mins.; Sat., 11 p.m.
KRANTZ BREWING CORP.
WEWS, Cleveland
(*Ohio Advertising*)

This is strictly for steadfast lovers of polka music, and, there's no question that there are many in the Greater Cleveland area. For them, the program will bring much comfort in that it presents their favorite polka band, with a new combo each week. To augment the music, two acts are brought onto the scene. In week caught, Frankie Yankovic's boys were assisted by the singing team of Bob and Millie Holt along with Rogers and Scott, dancers, and the Campbell Jugglers. Holts are a weekly holdover. Listeners are asked to send in names of their favorite polka numbers.

Program's best features include Clifton's commercial blurb showing ingredients that go into the making of Old Dutch Beer, and the use of musical notes and platters to introduce dance numbers and acts.

Although the hour-long stanza is meant to be a polka night club, it fails to capture any realism. Two couples polking are hardly an indication of a club. Production, too, falls into dull unimaginative routine with camera shots being highly repititious. Song-wise the Holts' selections are good, but dramatically, they lack lustre.

Mark.

Treat Him Right

Steve Allen, brought in to New York from the Coast by CBS as one of the web's TV potentials, demonstrated Monday night (8) in subbing for Arthur Godfrey on the Lipton Tea-sponsored "Talent Scouts" (latter was stranded in Florida), that he's one of the most refreshing personalities to loom on the video horizon.

Chalk up the first five minutes of Monday's "Talent Scouts" display as one of the most hilarious one-man comedy sequences projected over the TV cameras in many a day. One could have wished that, for the occasion, the "Talent Scout" format of bringing on the semi-pro performers could have been tossed out of the window to permit Allen greater latitude as a "stand up" comedian in his own right. With proper handling (and unfortunately his own early evening CBS-TV showcase isn't the answer) the guy's a natural for the bigtime. He rates kid glove attention.

Rose.

TED MACK FAMILY HOUR

With Mack Triplets, Charlie Magnante, Sammy Herman, Jean Steel, Minda Lang, Tom Scott, Johnny Coy; Regina Resnik, guest
Produced by Major Bowes
60 Mins.; Sun., 6 p.m.
Sustaining
ABC-TV, from New York

The "Family Hour" show incepted years back by Major Bowes and S. L. Rothafel (one of radio's earliest and best-known personalities, with "Roxy and His Gang"), has been recreated for radio and TV by Ted Mack, emcee of the "Original Amateur Hour." As it premiered last Sunday (7) on ABC-TV in the 6 to 7 p.m. period, (with the latter half getting a simulcast ride on AM), it turned out to be a pleasant, leisurely melodic hour accenting the "Roxy" maxim that "a minimum of talk and a maximum of music" is today, as then, a surefire entertainment parlay.

"Family Hour" picks up via the sight-and-sound medium approximately where Bowes left off, filling a void in late Sunday afternoon TV programming. It is geared strictly for the family at its most relaxed moment. There's no attempt to achieve the spectacular or strive for TV innovations. Mack himself, the epitome of calm, leisure and sureness, sets the pattern for the full hour with his quiet, unpretentious between-acts emceeing. This is coupled with a nice balancing of diversified acts featuring veterans of the old "Family Hour" and newcomers, as well as "Amateur Hour" alumni. From a TV standpoint, perhaps the only lack was the failure to take more advantage of the visual values afforded by the medium, but this can easily be overcome.

Guesting on the initialer was Regina Resnik, the Metop singer and graduate of Bowes' "Amateur Hour."

Other vets of the original contingent that were spotted on Mack's revival series included accordionist Charlie Magnante and xylophonist Sammy Herman. Rounding out the entertainment components were the Mack Triplets, femme vocal group; Jean Steel, comely teenager with a pleasant sets of pipes and nice personality; Minda Lang, whose "whistle talk" act scored in a brace of turns; Tom Scott, balladeer, and Johnny Coy, pro tapster who was given some fetching production trappings with a "subconscious" type dance to the accompaniment of a disembodied pair of feet.

Mack appropriately saluted "Roxy" and Bowes as the guiding spirits who set the groundwork for the show. As an added feature, Mack also paid tribute to Charles F. Kettering (with accompanying pictorial slides depicting his career) as the first in a series saluting Americans whose talents have contributed most toward evolving the nation's economic fabric.

Rose.

YOU ASKED FOR IT

With Art Baker
Director: Bob Breckner
Producers: Frank Oxarart, Wayne Steffner
30 Mins.; Thurs., 9:30 p.m.
SKIPPY PEANUT BUTTER
KTTV, Los Angeles

This 30-minute segment has a long way to go if it is to develop into a viewer catcher. Program, emceed by Art Baker, is made up of a series of write-in requests from members of the home audience who wish to see someone or something they've never seen before, or have seen and want to see again.

Initialer brought before the

(Continued on page 38)

MISS LIBERTY

('Musical Comedy Time')
With Kenny Baker, Carol Bruce, Doretta Morrow, Erik Rhodes, Robert Pitkin, Elizabeth Watts, Vaughan Taylor, Harry Sosnik orch, others
Producer-director: William Corrigan
60 Mins.; Mon., 9:30 p.m.
PROCTER & GAMBLE
NBC-TV, from New York
(*Benton & Bowles*)

"Musical Comedy Time" on NBC-TV came up Monday night (8) with its most satisfying production to date, in a video adaptation of the Irving Berlin-Robert E. Sherwood musical, "Miss Liberty," of the '49-'50 Broadway season. While the inherent weaknesses of the original book were still evident, this TV version made for what was unquestionably the most highly enjoyable hour of viewing since the Procter & Gamble musicomedy series bowed. No small factor, of course, was the Berlin score, including such items as "Little Fish In a Big Pond," "Let's Take an Old Fashioned Walk," "Homework," "I Love You," "You Can Have Him," "Policeman's Ball" and the "Give Me Your Tired" finale.

This marked the initial presentation in the P&G series from recent-vintaged Broadway offerings, and as such represented a vast improvement over the attempts made in the past to pump new life into the musicomedy efforts of another decade and era. This one achieved to a considerable degree the freshness and much of charm, gayety and nostalgia vested in the original production, centering around the Statue of Liberty and the feud between James Gordon Bennett's Herald and Joseph Pulitzer's World. Under the aegis of William Corrigan as producer-director, the hour's musical romp came off with a TV-patterned tightness that marked a nice blending of dance, singing and visual display.

Much of the credit goes to Kenny Baker, Carol Bruce and Doretta Morrow in the three major leads (roles portrayed in the Broadway production by Eddie Albert, Mary McCarty and Allyn McLerie). All were in fine voice and captured the spirit of the frolic. The dances, particularly that in the "Policeman's Ball" number, were finely executed, and Harry Sosnik rates a bow for a sock music accompaniment.

NBC actually trained its cameras on the Statue of Liberty from a vantage point in the Downtown Athletic Club about two miles away for an "on-the-spot" visual windup.

P & G's Tide singing commercial, incidentally, has been transformed into a virtual carbon of Raymond Scott's infectious "Be Happy—Go Lucky." Despite the similarity, it's a vast improvement over the usually stilted filmed and cartoon plugs.

Rose.

DREWRY'S HIT SPOT

With Gene Fields, Peggy Taylor, George Winters, Tu-Tones, Four Notes
Producer: Jack Page
Director: John Alexander
Writer: Mike Brown
30 Mins.; Fri., 9:30 p.m.
DREWRY'S ALE
WBKB, Chicago
(*Maxon*)

Here's a sprightly half-hour musical stanza that should hold up fairly well despite the network competition on the other three Chi channels. Show evidences some production originality and is staffed with a pleasing crew of talent.

Segment seen (5) was well-targeted at the audience sought by the brewery sponsor. First portion was laid out in a corner pub with a goodly supply of the client's product on display. Emcee Gene Fields was pleasantly amusing as the bartender while the Four Notes, male quartet, added a good barroom touch with their harmonizing as singing waiters. Telegenic Peggy Taylor appeared for a nice job on "Where, Oh Where?" Rounding out the first sequence were the Tu-Tones, instrumental trio, with a bright version of "Cherie-Cherie Ben."

Final half of the show was devoted to an Irish theme production. Fields, playing the part of an Irish immigrant, contributed an okay impression of Barry Fitzgerald and Miss Taylor effectively sold the inevitable "Does Your Mother Come from Ireland?" Especially fine was the Four Notes' treatment of "Dear Old Donegal." Guest George Winters came on for fast terping that wasn't too well caught by the camera.

Commercials used the now-standard lip-smacking models sipping the sponsor's brew to the accompaniment of the off-screen spieler.

Dave.

ABBOTT & COSTELLO SHOW

With Evelyn Knight, Hal LeRoy, Jimmy Ford Four, Paul Remos and His Toy Boys, Al Goodman orch, others
Producer-director: Charles Friedman
60 Mins.; Sun., 8 p.m.
COLGATE
NBC-TV, from New York
(*Sherman-Marquette, Bates*)

Bud Abbott and Lou Costello are the latest among the comedy veterans to be recruited for the Sunday night "Colgate Comedy Hour" NBC video showcase. Pacted for two stanzas, they made their TV bow Sunday night (7), with the next one slated for March.

The Abbott & Costello entry and their initial performance points up anew the current frantic search for comedic talent that can integrate itself into the video pattern on something more than a hit-and-miss basis. With the Colgate casualty list already manifesting itself (Fred Allen preferred to exit rather than continue with the same format; film commitments have necessitated an enforced layoff by Martin & Lewis, etc.), the emergence of Abbott & Costello into the big-league TV sweepstakes isn't calculated to resolve the problem.

Based on the reaction to A & C's initial TV innings and the almost immediate drain on the Costello zanyisms, the question arises whether there's sufficient material left to sustain the team for their next time up in March. Of even more significance is the question whether a second time around for the specific A & C talents isn't straining the point.

If the main objective of the Colgate sponsors is to gear the entertainment quotient of these elaborate high-budgeted Sunday shows to moppet appeal, which is unlikely, then A & C may survive a few more rounds. The kids probably ate it up last Sunday and will probably come back for more. But accepting that Colgate is striving for an adult-appealing showcase of qualitative comedy programming, A & C would hardly seem the answer.

The boys were in there pitching Sunday—and practically threw the time-worn book at the viewers. The inevitable A & C byplay on twisting of phrases; the old shell game; the sanitarium scene of Costello's quest for peace and quiet with the subsequent bedlam—these were the oft-reprised bits resurrected from burlesque days and perpetuated through the years in their vaude, pix and radio engagements. At this date TV rates a better shuffle.

Otherwise, the stanza hewed to the standardized Sunday night Colgate pattern, with Hal LeRoy on hand for some of his refreshing legwork; Evelyn Knight to warble a couple of vocals and foil for Costello; the Jimmy Ford Four panto team simulating some Spike Jones recorded arrangements, and Paul Remos and his Toy Boys in their unusual acro turn. Per usual, Al Goodman and his orch did yeoman service on the musical backgrounding.

Rose.

HOLLYWOOD PALLADIUM STARTIME

With Dave Barry, Vic and Adio, Fifi D'Orsay, Tex Beneke orch with Eydie Gorme and Gregg Lawrence
Producer: Charles Bulotti
Director: Don Forbes
60 Mins.; Wed., 8 p.m.
Sustaining
KLAC-TV, from Hollywood

Sparked by Dave Barry, "Hollywood Palladium Startime," moves into the KLAC-TV schedule as a strong entry in the local video scene. Opening program was nicely paced for thorough entertainment and appeal and Barry worked smoothly, introducing acts and running through a series of comedy routines and impersonations. Tex Beneke band deserves strong praise for its musical and backstopping chores.

Acrobatic team of Vic and Adio opened the show with a delightful display of acro maneuvers. Team works with ease gathering the most from its stunts. In addition, duet injects into the act a touch of humor which pays off handsomely. Fifi D'Orsay ran through two vocal numbers and a comedy bit with Barry to gather full response. Segments of her routine, however, are questionable as to their television value, being patterned more along nitery lines. Beneke vocalists Eydie Gorme and Gregg Lawrence handled their tasks nicely.

Program was produced by Charles Bulotti who did a fine job of piecing it together. Acts and band numbers were well placed and the most made of Barry's emcee chore. Result of Don Forbes camera direction was that of sharp timing and strong program feeling.

Free.

CHALLENGE OF THE '50s

With Edward R. Murrow, David Schoenbrun, Bill Costello, Howard K. Smith, Charles Collingswood, Richard C. Hottelet, Ned Calmer, Winston Burdett, Larry LeSueur, Eric Sevareid; Bud Collyer, announcer
Producers: Edmund Chester, Wells Church (AM-TV); Robert Bendict (TV)
Director: Don Hewitt (TV)
60 Mins.; Sun. (31), 3:30 p.m. (AM)
60 Mins.; Mon. (1), 1:30 p.m. (TV)
CHEVROLET DEALERS
CBS and CBS-TV, from N. Y.
(Campbell-Ewald)

With Chevrolet dealers picking up the tab, CBS aired an hour-long report Sunday, Dec. 31, on the world situation, with 10 of its top newsmen taking part. It was repeated with minor variations, due to the inclusion of film clips and other visual material, on CBS-TV the following day. Both shows made for a sober analysis of the international scene from the viewpoint of the mid-century, with the web's correspondents attempting to answer the question of where the world is heading.

The material tended to be sketchy rather than probing, familiar to those who have been following current developments, and the interviews with politicos and diplomats were on the level of broad generalization. Nevertheless, it added up to a good briefing on the conflict today. As summarized by Ed Murrow, who chaired the roundtable discussion, the CBS reporters found the west's forces unprepared and on the defensive. They were divided on the imminence of war, but agreed that in 1951 "there is no prospect or possibility of honorable compromise with the forces of aggressive Communism."

The correspondents, who were flown to Gotham from their global listening posts and who had covered a total of 70,000 miles in their work last year, were David Schoenbrun, Bill Costello, Howard K. Smith, Charles Collingwood, Richard C. Hottelet, Ned Calmer, Winston Burdett, Larry LeSueur and Eric Sevareid. In addition to presenting their own views, they brought back taped and filmed interviews with Spanish Gen. Franco, Gen. Omar Bradley, Sec. of State Dean Acheson, Allied High Commissioner for Germany John J. McCloy and other political figures in the anti-Communist camp.

Surveying the Orient, CBS Far East chief Costello said that the Communists had resorted to force in Korea, Tibet and Indo-China. He added that "We have given Asia no reason to fight, because the Asians see little or no difference between democracy and Communism. None of them has ever had any economic privileges or personal liberties." On the Continental front, CBS European chief Smith posed the dilemma that "rearmament will certainly send most of the economies back into a state of very precarious health and may create more Communists in Western Europe than it contains in Eastern Europe."

Perhaps the most interesting portion of the airer, and that on which there was the sharpest division of opinion, was the rundown by the Columbia legmen on the outlook for war in the near future. Unfortunately, on the video version, only four of the men were able to get their views in under the wire.

Tele edition, permitting the viewers to study the faces of men generally known to them only by voice, added a new dimension. Film used, however, was on the static side.

Bud Collyer handled the Chevrolet commercials smoothly. *Bril.*

ILKA CHASE SHOW

30 Mins.; Mon.-Wed.-Fri., 2 p.m.
Writer: Miss Chase
Director: Bob Greiner
Sustaining
WJZ, N. Y.

Actress-authoress Ilka Chase, who's no stranger to radio or TV, turned disk jockey last week via WJZ, N. Y. Her half-hour thrice-weekly show—at least on the basis of Friday's (5) program—is typical Chase chatter woven around things topical, personal and nostalgic.

Each of her capsule comments is cleverly cued to introduce a platter which suitably blends with the chitchat, or vice-versa. There's a highbrow tone about Miss Chase, but it's that familiar delivery which long has endeared her to her following.

The faithful may have been somewhat shocked to find their favorite in a role of a shellac spinner. However, after the initial wave of surprise wore away, many dialers no doubt agreed that here was a welcome addition to the ranks of the afternoon disk jocks.

On Friday's session, to cite an example of Miss Chase's technique, she preceded a "souped-up" arrangement of "Yes, We Have No Bananas" with a brief dissertation about Bushman, the Gorilla, and his affinity for fruit. A discourse about BBC's televising of a spook prompted a waxing of Vaughn Monroe's "Use Your Imagination."

Miss Chase also preemed last week as emcee of "Fashion Magic," a twice-weekly afternoon show on CBS-TV. *Gilb.*

ROD HENDRICKSON SHOW

With Jimmy Carroll
15 Mins.; Tues.-Thurs., 2 p.m.
WISE POTATO CHIPS
ABC, from New York

Rod Hendrickson show is a new 15 - minute, twice - weekly transcribed airer whipped up by Lynn-Fieldhouse, a Wilkes-Barre package outfit. Kingpin of the program is Hendrickson, who exudes a homey philosophy in chatting about commonplace subjects. To avoid a steady flow of conversation, vocalist Jimmy Carroll is sandwiched in for a couple tunes.

For Thursday's (4) stanza, Hendrickson waxed warm over letter writing. He recalled a missive from composer Felix Mendelssohn to songstress Jenny Lind which supposedly inspired her to continue her career.

Hendrickson has an easy, leisurely style that will probably appeal more to mature housewives than to the younger homemakers. In light of his sponsor, Wise Potato Chips, Hendrickson's cracker-barrel demeanor is probably cultivated to gain the attention of those "over-35" listeners. He also tried to humanize the bankroller as "that friendly firm . . . fine flavor package after package." *Gilb.*

EVENING STAR

With Bill Bennett
80 Mins.; Mon.-thru-Sat.; 10:30 p.m.
CUT-RATE FURNITURE CO.
WABY, Albany

Bill Bennett's disk jockey show, with its "Evening Star" identification - through - clues contest, has been such a steady telephone and mail puller that a sponsor came into the picture. Guessing phase, which runs for a half-hour, is climaxed by a listener's selection of numbers, to determine the split of prizes. Bennett, originally associated with an Oneonta station, handles the gimmick cleverly.

He also turns in a good deejay job, despite some tendency to raise voice too loud and to throw away delivery. He has included an imaginary phone conversation with "ma"—she is in the radio, too—from various cities, and other bits of mild comedy. The plugging for furniture concern, during its segment, is rather insistent. *Jaco.*

VICTOR BORGE

Prod.-Dir.: Bill Berns
5 Mins.; Mon., Wed., Fri., 5:55 p.m.
KELLOGG CO.
MBS, from New York
(Kenyon & Eckhart)

Victor Borge has taken on a comparatively difficult assignment with a five-minute thrice weekly show, which requires that he make his mark as a comic and at the same time allow sufficient breaks for a sponsor to get his money's worth during that time. Borge has to work fast inasmuch as there's little time to lose, and surprisingly, he delivers a healthy quota of laughs.

Borge is competent both as a humorist and a pianist. He's using some of his routines which have passed muster in theatres and supper clubs as well as video, in order to meet the requirements of his show. During his brief turn, he managed to integrate a few commercials in a manner that was as amusing as his chatter and pianistics.

Borge makes every minute count in this transcribed airer without punching. He showed a graceful delivery, a knack of extracting humor from the instrument and an easy demeanor. It's an entertaining session that could easily be a late afternoon landmark on Mutual. *Jose.*

Radio Follow-Ups

James Fleming, editor of NBC's "Voices and Events" airer, pieced together a standout documentary digest of 1950's news highlights New Year's Day in a 60-minute program, twice the regular running time of this weekly news series. Show was a comprehensive, balanced and dramatic summarization of a critical year in world history. One of the standout features of this show, and a consistent asset of the series, was the objective comments by Fleming, H. V. Kaltenborn, W. W. Chaplin and George Hicks who unobtrusively served to link the year's events together.

The past year's events were recounted in chronological order via the use of taped clips. Opening with the furor created by Sen. Joseph McCarthy's accusations of Communist infiltration in the U. S. Government, the program presented both the charges and the answers, mainly via Owen Lattimore's testimony before the Senate investigating committee. McCarthy came out badly in this juxtaposition and even Kaltenborn momentarily dropped his impartial attitude to denounce the Senator as irresponsible.

The hub of the show, of course, was the conflict in Korea which was covered from the verbal exchanges in the United Nations by Soviet and American delegates to the actual battleground. The reportage from the front comprised the best portions of the show. Particularly effective was a sequence in which a Korean man was being interrogated on his loyalty to the south. The man was heard singing "Onward Christian Soldier" in proof of his loyalty. Also heard were machine-gun fire and the sardonic comments of American fighting men. For relief, the program included a clip of the late Al Jolson delivering a chorus of "April Showers" to the troops in Korea.

The documentary also cleverly summed up the last election battle via short comments from the leading candidates and presented a "debate" between Pres. Truman and Sen. Taft via placing their campaign statements side by side. From the world scene, there were clips of speeches by Winston Churchill and Mme. Chiang Kai Shek plus interviews with Bertrand Russell and Albert Einstein. On the light side, without dis-

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THE SOUTHERNAIRES

With Bill Evans; Bill Edmonson, announcer; Spencer Odom, accompanist
Producer-director: Dick Charles
Writer: Mulford Lee
30 Mins., Sun., 2:30 p.m.
Co-op.
ABC, from N. Y.

The Southernaires, vet radio vocal unit, has regrouped and widened its repertory to include current pop songs. Unit has a half-hour segment on Sundays, tab for which is picked up on a local basis by participating stations. Format of the stint is simple—the group sings tunes ranging from spirituals through standards pops to current hits, with commentaries by Bill Evans, a member of the group.

Unit handles its numbers effectively, especially the spirituals. However, there's not enough variety of sound and voice to maintain maximum effectiveness over a half-hour period. Group might be better off concentrating its efforts on a 15-minute segment, emphasizing the spirituals.

Evans does nicely with his introductions, and Bill Edmonson is okay in the announcing spot. Spencer Odom's piano and organ accompaniment is good. The Sunday message is a regular feature of the show, but it might be delivered with more sincerity in the future. *Chan.*

JAZZ SAGA

With Rudi Blesh; Guy Wallace, announcer
Producer: Lou Frankel
Director: Wallace
Writer: Blesh
30 Mins.; Sat., 9:30 p.m.
Sustaining
WFDR (FM), New York

In "Jazz Saga" WFDR has a solid stanza appealing to aficionados of the best in syncopated music and to longhairs broadminded enough to be interested in contemporary trends. A serious, literate approach to the subject is taken by Rudi Blesh, who wrote "Shining Trumpets," co-authored "They All Played Ragtime," and once emceed a jazz airer on Mutual. He's well equipped for the stint and relates America's popular music to its social bases, finding in the blues a protest against injustice and in the freedom of popular rhythms to political freedom. Blesh's views are delivered without pomposity and in a relaxed manner.

Show opened with a sock recording the late Jelly Roll Morton made for the Library of Congress over a decade ago in which he described, with pianistic illustrations. how the old New Orleans quadrille was developed into his "Tiger Rag." Also offered were the late Bessie Smith's "In the House Blues," the New Orleans Wanderers' "Perdido St. Blues," Wally Rose's version of Scott Joplin's "Easy Winners" and the Conrad Janis tailgate combo's "Kansas City Stomps." Disks (many of them classics and some on Blesh's own Circle label) were authentic.

As indicated by the preem Saturday (6), Blesh leans heavily toward the New Orleans and Dixieland styles. Broadening the airer's scope to include other idioms and influences in jazz would give the series more appeal without lowering its standards. *Bril.*

Boston—Betsy King, 10-year old daughter of Gene King, WCOP program director, and disk jockey on her own Sunday a.m. moppet show, was chosen pin-up girl by pupils of Oak Hill Elementary School in Newton, recently. Youngster made personal appearance before group of cub scouts and their parents at the school where she presented her disk show for the kids.

OLD MAN RIVER'S CHILD

With Robert Waldrop, narrator; Capt. and Mrs. Billy Bryant, Hester Sondergard, Duke Lidyard, George Roberts, Sherry and Christy Speeth; John Price, Mark Fallenberg, Jesse Holman, Dick Johnston, Malcos Kelly, Bill Paterson; Tom Field announcer
Producer - Director: Stuart Buchanan
Writer: Frank Seidell
15 Mins: Mon.-Wed. Fri. 6:30 p.m.
OHIO BELL TELEPHONE CO.
WTAM, Cleveland
(McCann-Erickson)

To a record already studded with bright gems, the "Ohio Story" has added a new and even brighter chapter with the performance of "Old Man River's Child," the story of Captain Billy Bryant, famed show boat entrepreneur. Selection of this spiel for the opening day of the new year was Janus-like; a throwback to the golden era of yesterday, and a harbinger of more fine dramatizations by the cast of the "Ohio Story."

In the recorded performance (1) which told of the Bryant era of showboat history, both Capt. and Mrs. Bryant made a personal appearance, Mrs. Bryant at the piano and the Captain retelling in his own captivating style of his introducing Hamlet on the Show Boat circuit.

The Hamlet of Captain Billy's day was played in long pink underwear, tights being unknown along the Ohio River. As the Captain relived, momentarily, the glories and problems of the river era, the fullness and warmth that once was Show Boat fame throbbed anew throughout the stanza.

In bringing the Bryants into the script, the Ohio Story again illustrated the fine and professional touch to which it will go for authority and realism; an effort that is richly rewarded periodically with the show's selection as outstanding in its class.

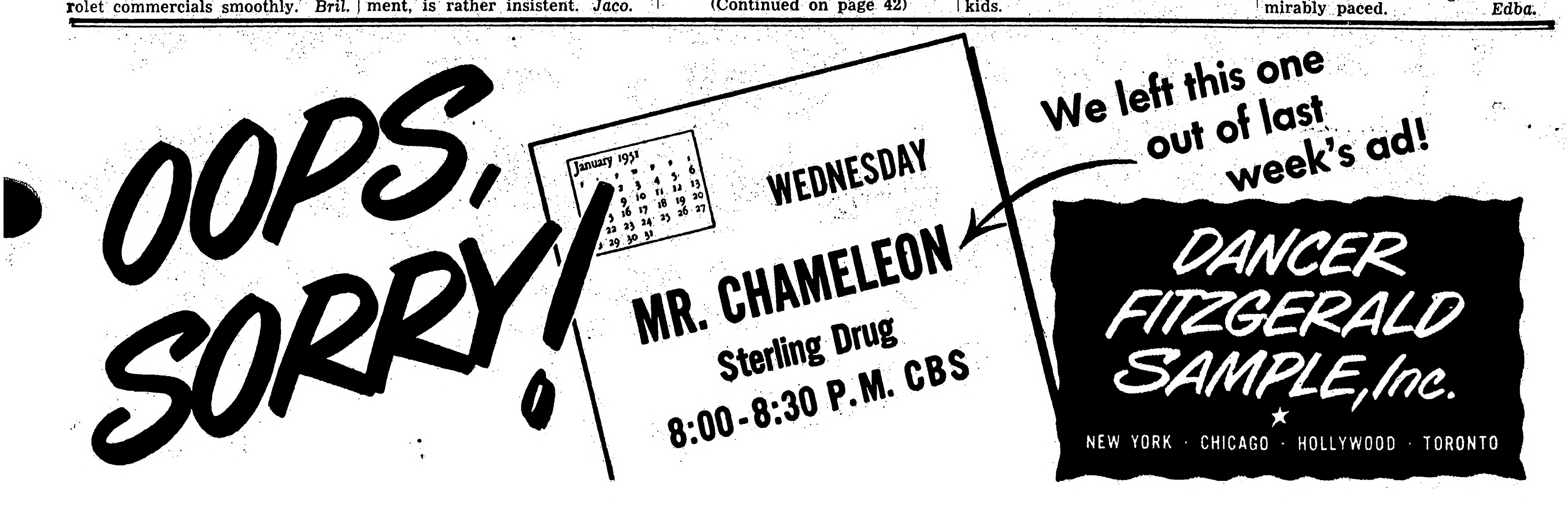
The cast, headed by Robert Waldrop, turned in its customary excellent performance. Stu Buchanan's production-direction, Frank Seidell's writing, the music under Earl Rohlf, sound effects by John Shurtleff, and Tom Field, announcer, proved again that as a team their collective performance makes the Ohio Story network from WTAM an achievement justly deserving five-star billing. *Mark.*

DESIGN FOR LIVING

With Rabbi William Rosenblum, Temple Israel Choir
Writer: David Wise
Producer-Director: Jack Grogan
30 Mins.; Sundays, 7 p.m.
Sustaining
WNEW, N. Y.

This new religioso series, which teed off Sunday (7) in the 7 p.m. slot on WNEW, N. Y., shapes up as pleasant early Sabbath evening fare that should garner a fair share of dialers. Series, tagged "Design For Living," offered as a public servicer in cooperation with the Union of American Hebrew Congregations, had Rabbi William Rosenblum, of N. Y.'s Temple Israel, sparking the initial stanza. He emphasized the contribution of the Jewish people to world culture and via his treatise culled from the biblical book of David projected an earthy philosophy that held attention, accentuating that it was the boy David's tenacious faith in the Creator that made him the victor in the tussle with Goliath. His smooth, seemingly off-the-cuff remarks was neatly handled to interest all segments of dialers, yet got over his religious impact perfectly.

Spacing the treatise were ear-appealing hymns by the Israel choir on the 23d Psalm and other religioso chants. David Wise's script was tightly woven and production by Jack Grogan was admirably paced. *Edba.*



OOPS, SORRY!

We left this one out of last week's ad!

WEDNESDAY
MR. CHAMELEON
Sterling Drug
8:00-8:30 P.M. CBS

DANCER FITZGERALD SAMPLE, Inc.
NEW YORK · CHICAGO · HOLLYWOOD · TORONTO

FCC Lawyer Calls Richards' Defense 'Smear Campaign'

Washington, Jan. 9.

FCC general counsel Benedict Cottone today (Tues.) charged Hugh Fulton, counsel for G. A. Richards, with conducting a "smear campaign." In a petition opposing Fulton's request for a decision based on the programming of the Richards stations (KMPC, Los Angeles, WJR, Detroit, and WGAR, Cleveland) since the FCC investigation was ordered on "news-slanting" charges, Cottone said Richards' counsel is attempting to develop a "climate of misinformed public opinion through which it is hoped the issues may be sidetracked."

Cottone charged Fulton's allegations in various briefs filed with the FCC are "part of the pattern to use every conceivable tactic for the making of personal attacks on different personalities, including the Commission, members of its staff and witnesses called by the Commission. The record will lay bare the complete details of the campaign of smear and defamation indulged in by applicants' counsel."

FCC lawyer said Fulton's techniques have included unfounded accusations of improper conduct against members of the Commission staff and personal attacks in the guise of legitimate argument. He argued Fulton used the FCC's procedures "as vehicles for the launching of attacks which may find credence by virtue of constant repetition and the sheer magnitude of the untruth disseminated." In another petition he urged the FCC to deny Fulton's request for oral argument before the full Commission prior to the examiner's decision.

Gypsy Rose Lee, Ted Mack Head TV Auction For Philly March of Dimes

Philadelphia, Jan. 9.

Gypsy Rose Lee and Ted Mack head the list of radio and television headliners at Town Hall, Monday (15) when WFIL-TV presents its second annual TV auction and show for the benefit of the March of Dimes.

Both will take part in a pre-telecast stage show, which begins at 8 p.m. The auction goes on the air at 9:30 and WFIL-TV has cancelled all commercial commitments from that hour on. Miss Lee will conduct her regular ABC radio program, "What Makes You Tick," for the Town Hall audience. The half-hour segment will be recorded and broadcast by the net and WFIL, Saturday, Jan. 20.

Mack will present an array of variety acts and will introduce other entertainers from his new "Family Hour" show, which WFIL broadcasts locally on Sunday evenings. Tom Moorehead, WFIL sports director, will serve as auctioneer, as he did last year when nearly $10,000 was raised by the TV auction. Virtually every personality in local broadcasting and celebrities from the theatres and night clubs will act as guest auctioneers.

Jackie Heller About Set For Pitt Little Revue

Pittsburgh, Jan. 9.

Jackie Heller, nitery and cafe singer who also owns and operates the Carousel here with two brothers, Sol and Bill, is all but signed and delivered for a three-times weekly, quarter-hour afternoon TV show on WDTV.

Just a few details remain to be ironed out before he okays a deal with Super Sparkle Markets to telecast his own little revue Mondays, Wednesdays and Fridays at 3:15.

Kilian's Chi TV Post

Chicago, Jan. 9.

Fred Kilian, Chi. ABC TV programmed chief, was named prexy of the Chi Television Council last week.

He succeeds I. E. (Chick) Showerman who resigned his Chi NBC veepee post to join the N. Y. office of Free and Peters, station rep firm, as teevee sales topper.

P&G Plunges On Moore Show

Procter & Gamble, already the heaviest spender in network television, took another plunge this week by buying the 2 to 2:15 p.m. cross-the-board segment on CBS-TV's "Garry Moore Show." Web at the same time pacted with Quaker Oats for the 2:15 to 2:30 portion on Tuesdays and Thursdays. With Cavalier cigarets previously having been inked for that slot on Mondays, Wednesdays and Fridays, CBS is now sold out on the second half of the show, which is aired daily from 1:30 to 2:30 p.m.

CBS' success to date in selling the program is believed to offer further proof that, with advertisers still eager to rush into TV, the first web to offer a good show in a still-open time slot will have little trouble in the all-important problem of clearing affiliate station time. P&G, for example, signed to bankroll the show in 61 separate market areas, which represents the total number available to TV at this time. NBC, which opened up the late afternoon time with its "Kate Smith Show" from 4 to 5 p.m., has already achieved a sellout, and the same web's 11 p.m. to midnight "Broadway Open House" is currently being aired in most video markets.

FM Is 'Dying Art' Siragusa Says; Asks Channels Be Switched to TV

Chicago, Jan. 9.

FM radio was called a "dying art" last week by Admiral Corp. prexy Ross D. Siragusa. Addressing firm's national sales convention at which Admiral's new line of radio and TV sets were unveiled, company topper urged the FCC to turn over the FM band to teevee.

By making the FM frequencies available to video and by immediately ending the freeze on VHF channels, 100 new stations could be added with no overlapping problems Siragusa told the Admiral dealers and distribs.

He also announced the company plans to hold the line on prices for the 1951 TV models. Introduced were 35 new styles, ranging from a 14 to a 21-inch screen. The 14 and 16-inch tube models will retail at last year's prices. The 17 and 21-inch sets were introduced for the first time in the 1951 line.

Admiral chief said his plant has enough material and manpower to maintain nearly full capacity during the first three months of this year. Company is turning out 5,000 tele sets daily at the present time and expects to maintain the pace through March.

At a concurrent meeting here of Philco distribs prexy William Balderston predicted "a gradual tapering-off of civilian business and a substantial increase in production for the government" during this year. He stated Philco had foreseen the raw materials shortage and had launched a conservation program so the company has enough copper, cobalt, nickel and aluminum to keep the plants working on civilian production until defense orders take over.

Balderston reported that Philco's record-breaking 1950 sales totaled $335,000,000. Greatest increase was in tele set production and sales

LUDEN'S BOWING OUT OF 'SING IT AGAIN' JAN. 27

Luden's Cough Drops has notified CBS that it is dropping its 10:15 to 10:30 p.m. segment of the Saturday night "Sing It Again" simulcast after the Jan. 27 show. Sponsor is bowing out of both radio and TV, and CBS to date has not lined up a successor.

Luden's decision to exit the show, according to CBS, was anticipated. Cough-drop outfit annually budgets its advertising coin on a seasonal basis and, with the sore throat season almost over, is expected to sit out further expansion into radio and TV until next year.

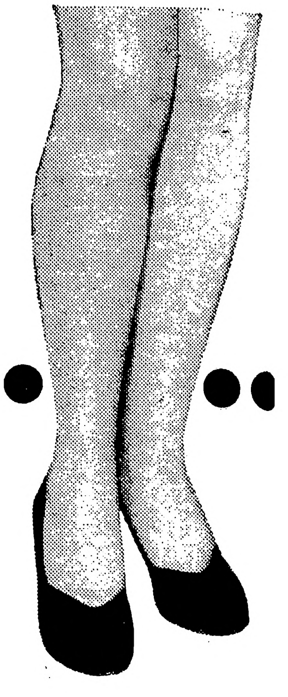
DeMott Exits CBS For Esty TV Production

John DeMott, chief of CBS-TV's special effects department, resigned this week to join the Esty agency as production supervisor on both live and film commercials. He's to be succeeded at CBS by his assistant, Charles Jilnicki.

DeMott, who gained much of his special effects knowledge with Paramount Pictures in Hollywood, is credited with innovating a number of techniques for TV, including use of rear-screen projection. He first entered show biz, incidentally, as one of the original cast of Hal Roach's "Our Gang" comedy series, back in the silent film days.

Philadelphia—Radio Representatives, Inc., of New York, has been named new national sales rep for WIBG, Edward D. Cleary, general manager of the station, announced. The appointment was effective Jan. 1.

ADVERTISING ON
WOR-tv
WORks!



presenting the Queen of TELEVISION SHOWS

THE "*Miss* U. S. TELEVISION CONTEST"

For TV stations and TV advertisers, here is an absolute natural—a television show that combines beauty and talent, an idea so potent that it puts this show in a class with important football games, champion prize fights and other big sports events, as a natural mass audience TV attraction.

THE PLAN FOR 1951 is to stage a half-hour show once a week in every television market in the country. Each station will conduct its own local preliminaries, which will cover a span of thirteen to twenty-six weeks. These preliminaries will be conducted according to methods and procedures which we will supply. Stations will be told where and how to find girls who possess talent and beauty, how to audition them, how to conduct each weekly contest. Film opening, title slides, cards, application blanks, and every aid essential will be supplied. **FINALS**—On the last week of the contest, the local finals will be run off to determine the local girl who will represent her city in the Grand Finals—Miss New York TV, Miss Detroit TV, Miss Los Angeles TV, etc.—one girl from each city will be brought to Chicago and from this group, "Miss U. S. Television" for 1951 will be determined. This selection will be made on a national coast-to-coast telecast, a gala event that should attract a big, big viewing audience. **OVER $150,000 IN AWARDS**—The winners in 1951 will receive the most fabulous array of awards ever assembled for any beauty and talent contest. There will be lavish awards for the weekly winners and a bonanza for each city finalist The grand winner, "Miss U. S. Television" for 1951 will reap a harves enough for a queen's ransom—2 glittering weeks in Paris for two, flown bot ways by Air-France, a lucrative one year's performance contract, a $2,50 diamond watch, a complete wardrobe, including a fur coat, a 1951 automobile and many other opulent gifts. **POWERFUL PUBLICITY**—Th program gives you a plus value that money can't buy—the assurance o continuous publicity and promotion in your city, week after week. You kno what that means to station and sponsor. Yes, you can count on our hig powered public relations organization to be in there pitching for you all th time. We'll deliver a flood of news breaks, human interest stories an attractive pictures—the kind local newspaper and TV editors want an like to print week after week. The winner of each city final will be brough Chicago to compete in the national contest. Her face, name and home statio affiliation will be publicized coast-to-coast. All this local and national publicity all this plus value will be yours—without extra cost.

"Miss U. S. Television" of 1950

Edythe Adams—MISS NEW YORK TV

The 1950 contest was a thrilling success —preliminaries telecast by WPIX New York, KTSL Los Angeles, WGN-TV Chicago, WDSU-TV New Orleans, WAAM Baltimore, WJW-TV Detroit, WCPO-TV Cincinnati, KSTP-TV St. Paul-Minneapolis, WXEL Cleveland, KDYL-TV Salt Lake City, WAFM-TV Birmingham, WSAZ-TV Huntington, W. Va., KPRC-TV Houston.

National finals at the Chicago Fair on the Lake Front September 3, 1950 which was designated as "Miss U. S. Television" Day. (**Set a new attendance record at the Fair.**) Grand Finals telecast over the DuMont Network. Al Capp, Mike Todd, and Walter Schwimmer were judges.

ARE YOU A PROSPECT FOR THE "MISS U. S. TELEVISION" CONTEST? As a station, you can buy the franchise for your market. This gives you the 1951 rights, we furnish the format and know-how, we furnish all the prizes, we back you with big-time public relations. We enter your winner in the national finals that will be nationally telecast. As an advertiser, you can sponsor "Miss U. S. Television" in one city, three cities, ten cities, twenty-five cities. That is, if you act quickly — a number of cities have already been spoken for. Or you can exclusively sponsor the national grand finals. This franchise has just been made available.

WRITE, WIRE OR PHONE! We'll be glad to send you all additional information, costs, and our handsome presentation piece at no obligation, if you will let us hear from you quickly.

WALTER SCHWIMMER PRODUCTIONS, INC.
(Radio Features, Inc.)
75 E. WACKER DR., CHICAGO 1
Phone FRanklin 2-4392

Duplicate Prizes Awarded in Case of Tie

Tele Chatter

New York

Norman Frank, former exec producer for Young & Rubicam, took over production reins on CBS-TV's "Star of the Family" (**Morton Downey**) Dec. 29. He replaces **Newt Stammer** . . . Sam Smith Shoe Co. has bought ABC-TV's "Half-Pint Party" Wednesdays and Fridays from 4:45 to 5 p.m., starting Feb. 14. Agency is Dancer, Fitzgerald & Sample . . . Writers for Television, claimed to be the first literary agency specializing in TV, has lined up video rights to the works of **Joseph Conrad, Dorothy Canfield Fisher, O. Henry, Damon Runyon, Mary Roberts Rinehart, P. G. Wodehouse, Earl Derr Biggers** and **Gouverneur Morris.** Most of the stories are to be used for the agency's projected package, "Great American Authors" . . . **Jose di Donato,** formerly director of national TV operations for the Petry Co., has joined the **Robert W. Orr** agency as radio-TV director . . . **Alan J. Neuman** was a last-minute replacement as director on the NBC opera, "Hansel and Gretel," aired Christmas Day. **Charles Polachek,** director of the series, underwent an appendectomy prior to the show . . . **Treva Frazee** pacted for a role on NBC's "Kraft TV Theatre" tonight (Wednesday).

Scripter **Ben Radin** sold his fifth original half-hour script this week in as many months, when producers of NBC-TV's "Clock" slated his "Accident in Canigou" for February presentation. Scripter is repped by **Larney Goodkind,** ex-eastern story chief of Universal Pictures . . . NBC video press chief **Allan Kalmus** lecturing a Columbia Univ. journalism class tomorrow (Thurs.) on "Public Relations and TV" . . . **Sammy Petrillo,** recent guest on the **Milton Berle** and **Dean Martin-Jerry Lewis** TV shows, currently lining up his own teenage variety program . . . **Charles G. Scully** named director of emergency defense activities for Newark's WAAT and WATV . . . **John Hurlbut,** former promotion manager of WSYR and WSYR-TV, Syracuse, joined NBC as audience promotion chief, while **John Porter,** formerly with the Buchanan agency, signed on as a TV-promotion writer . . . **Rex Marshall** signed to handle the Bond Clothes commercials on DuMont's "Hands of Mystery" and for the Monarch Wines plugs on WPIX's Sunday night news show . . . **Susan Adams** tees off a new show Feb. 1 on DuMont from 2 to 2:15 p.m. Thursdays titled "Universal Homemaking," with Universal Appliances sponsoring . . . **Eddie Cantor,** one of the rotating comics on NBC's Sunday night "Comedy Hour," guesting tonight (Wed.) on the **Ed Wynn** show on the same web, along with **Georgia Gibbs** . . . **Arnold Michaelis** elected prez of World Video, with **Richard Lewine** succeeding him as exec producer of the indie package outfit . . . **Donald Buka** signed for a role on NBC's "Lights Out" next Monday night (15) . . . Dance team of **Nelle Fisher** and **Jerry Ross** scheduled to return to NBC's "Your Show of Shows" Jan. 28, upon completion of their current stint at the Hotel Waldorf-Astoria's Wedgwood Room . . . **Perry Lafferty,** who has produced the **Kay Kyser** show for NBC, named as producer-director of the new **Victor Borge** show, preeming Feb. 3 on the same web . . . WABD, DuMont's N. Y. flagship, upping its Class A rates to $2,200 per hour, effective Feb. 1 . . . Sterling Drug renewing **Dennis James'** "Okay Mother" for third successive year on the DuMont web.

Larry Stewart, last seen on Broadway in "Finian's Rainbow," and "Lend An Ear," starts his own TV show on WPIX Saturday afternoon, Jan. 27. His wife, Gladys, will be featured.

Hollywood

Richard Carlson plans to take his family to Kenya, East Africa in May to tee off his deal with **J. Arthur Rank and Fred Packard** for a series of 26 half-hour films for video and theatre use. Rank, who will finance the project, will own eastern hemisphere rights with Carlson and Packard owning rights in the western hemisphere . . . **Toby Anguish** has had no nibbles on his package of 19 Monogram features and 32 westerns for which he's asking $250,000 for two years . . . "Kenji Comes Home," first of the Protestant Film Commission's series of 13 half-hour pix, will be beamed by KTTV Sunday (14) with audience response determining whether station will use entire series produced by **Paul F. Heard** . . . **Robert Lippert** has earmarked $5,000 for television saturation plugging Thursday (11) for his film "The Steel Helmet" which debuts at five local theatres . . . Series of pix never before seen on local vid-eoutlets will be launched over KNBH Jan. 27 under the title of "First Run Movies"

Chicago

Clair Heider upped to director of TV program operations at ABC, replacing **Lois Proctor** who has ankled the web ..Sears Roebuck has picked up Thursday segment of **Norman Ross'** new morning show on WNBQ...WGN-TV director **Chalmers Marquis** slated to wed **Carolyn Gavron** next month... The City Club of Chicago has petitioned the FCC to set aside 20% of future video channel allocations for educational uses...Pic star **Leo Carillo** guesting on ABC's "Don McNeill TV Club" tonight (Wed.)...Slowing down under doctor's orders, Chi NBC director **Bill Hobin** is bowing out of the Thursday night **Wayne King** telecast but remains on the "Garroway At Large" Sunday night stint. **Dave Brown** takes over the King show with **Lynwood King** replacing Brown on the afternoon **Ransom Sherman** show...WBKB has pacted singer **Kyle Kimbrough** as a regular on the cross-the-board "Let's Have Fun" airer for Goldblatt's.. **Jack Meyers** and **Bud Ellingwood,** WGN-TV staffers now in the Army Signal Corps, back in town on a holiday leave...Nathan Goldblatt Society for Cancer Research is holding annual dinner Sunday (14) to raise $35,000 for a color teevee circuit to be used for teaching in the operating room of the Goldblatt Memorial hospital at the U of Chicago...**Carl Russell,** WBKB film director, is answering the Army call. He'll be replaced at Balaban & Katz station by **George Rice** ..**Frankie Armentrout** exits continuity editor slot at Foote, Cone & Belding to take over as scripter **Charlie Andrews'** assistant on the **Dave Garroway** show on NBC.

Inside Stuff—Radio

Although Donald Buka is a Pittsburgher, his home town for some time has been hearing about him only by remote control, more or less. Last week, however, they got a chance to get a real load of Buka in the space of a few short days. He was on the Harris screen in "Between Midnight and Dawn," on the DuMont TV program, "Hands of Mystery" and the NBC "Eternal Light" radio show. Buka got his start when, as a freshman in the Carnegie Tech Drama School at Pittsburgh, he auditioned at Nixon theatre for Alfred Lunt and Lynn Fontanne a dozen years ago and they promptly took him on the road with them.

Some of New York's top women's commentators will show there's no rivalry among them when they guest on WOR's (N. Y.) Martha Deane show the week of Jan. 22. Idea was to have them all gather for a queen-size coffee klatsch, but conflicting broadcast schedules prevented that. Gals will discuss women in national emergency.

Lineup will include WJZ's Mary Margaret McBride on Monday (22); WNBC's Eleanor Roosevelt, Tuesday; WCBS' Margaret Arlen, Wednesday; WJZ's Nancy Craig, Thursday, and WQXR's Alma Dettinger, Friday. Miss McBride, incidentally, several years ago was Martha Deane, which is a WOR house name, preceding the present Miss Deane, Marion Young.

Station is planning to celebrate the birthday of its other femme gabber, Barbara Welles (Helen Hall Knoedler) week of Feb. 5, during which she'll originate from the New Amsterdam and Longacre theatres with a live audience.

Transit Radio Looks Set For 25-City FM Ride

Cincinnati, Jan. 9.

Transit Radio, Inc., expects to sign franchise agreements in six more cities within a short time, increasing number to 25, R. C. Crisley, president, announced.

For its FM-station feeds to buses and streetcars, TR added eight national accounts as taggers: Whitehall Pharmacal Co., Botany Lotions, Grove Laboratories for Bromo-Quinine, Northwest Ford Dealers, Ford Motor Co., Sportsman Products, Rum and Maple cigarets and Stag Brewing Co., and Viceroy cigarets, through Ted Bates agency, renewed for 52 weeks, from Jan. 1, in St. Louis, according to Crisler.

Cleveland—Ken Ward, WTAM-WNBK singer, has taken over the Central National Bank's cross-the-board 10-minute Monday-thru-Friday "Around the House" television show over WNBK. He replaces Jim Chapman, WTAM Farm Director, who will devote fulltime to his morning radio program.

Video Pitchmen Squawks Cue Cowan & Whitmore Bowout; Stick to Radio

Hollywood, Jan. 9.

Cowan & Whitmore Enterprises, under public and newspaper criticism in recent weeks for pitchmen deals on television, have abandoned video campaigns and will concentrate exclusively on radio henceforth.

In announcing cutback, Ralph Whitmore reported firm was spending $150,000 monthly on radio and television two months ago, but said video failed to bring returns. Firm used KLAC-TV, KFI-TV and KECA-TV for series of four-minute commercials plugging various gadgets, each sold at one dollar.

Complaints have been mounting recently from dissatisfied patrons who sought their money back as guaranteed in pitch and, in some cases, from patrons who failed even to receive merchandise in first place.

Louisville—New addition to the WAVE announcing staff is Bill DeWitt, native of Indianapolis.

HARRY SOSNIK

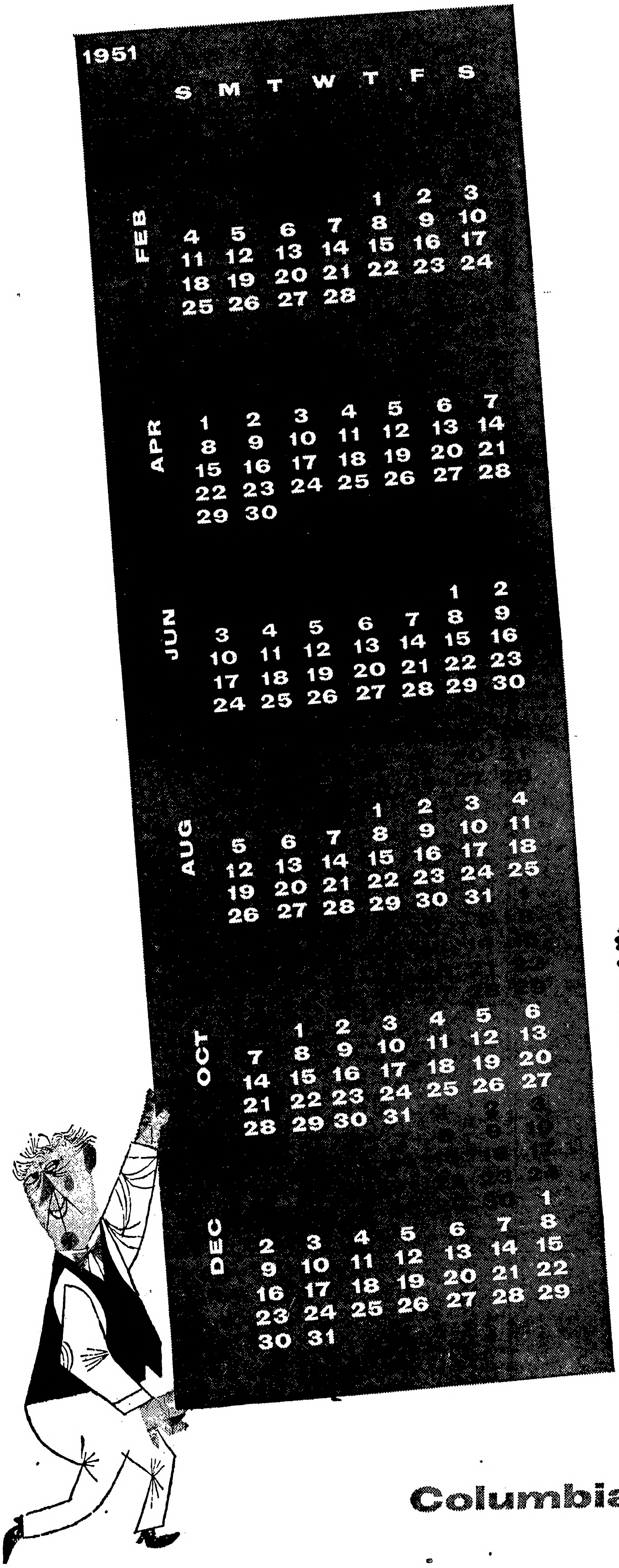
Musical Direction for—

Musical Comedy Time—WNBT

Jack Carter Show—WNBT

Guest Star Musical Transcriptions

Looks like somebody needs a new calendar . . .



1951

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	30	31					

CBS prints this calendar for the benefit of those people in radio who are obliged to reach back into 1948 and 1949 to find figures that will support their claims for circulation, audience, billings, cost-per-thousand, or whatever. Fellows, while your backs were turned, it became 1950. And after a while, even 1951. And as of 1951, it's like this:

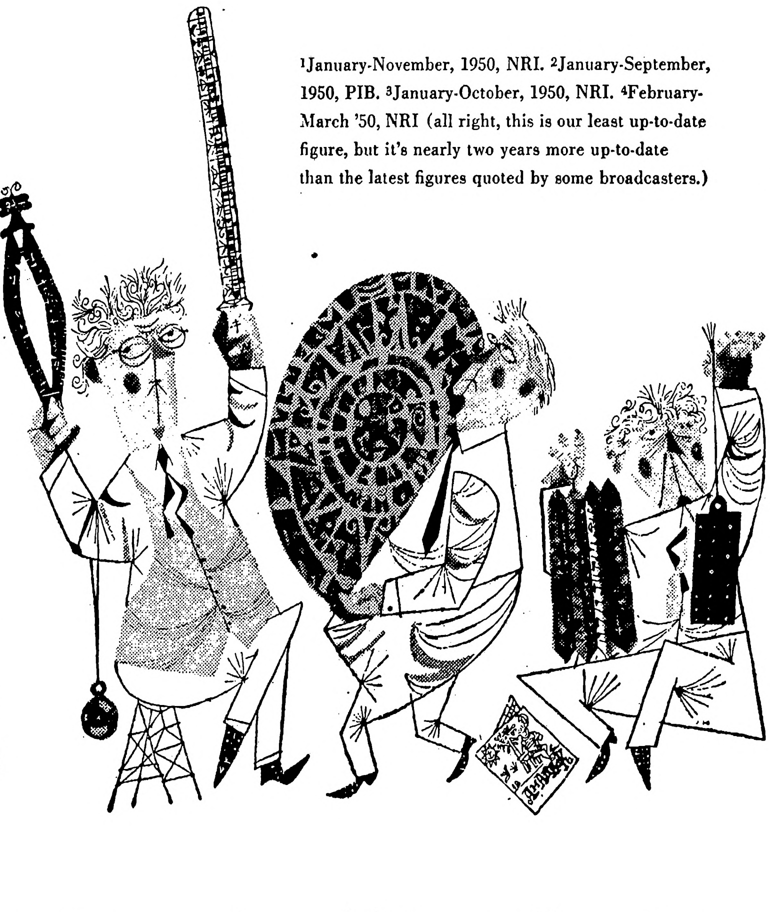
CBS starts 1951 with the highest average ratings in network radio: 26% higher than the second-place network.[1]

CBS starts 1951 with the highest billings in network radio: 11% above 1949, 13% above the second-place network.[2]

CBS starts 1951 with the lowest cost-per-thousand homes reached in network radio: 33% lower than the second thriftiest network.[3]

CBS starts 1951 with the largest circulation in network radio: 895,000 more homes than the second-place network.[4]

[1] January-November, 1950, NRI. [2] January-September, 1950, PIB. [3] January-October, 1950, NRI. [4] February-March '50, NRI (all right, this is our least up-to-date figure, but it's nearly two years more up-to-date than the latest figures quoted by some broadcasters.)



Columbia Broadcasting System

Pearson-Allen

Continued from page 25

ous but unproven one. Such a "rationale," they asserted, is "directly contrary" to a previous Commission decision involving the identical problem. In addition, the majority findings were excepted to for ignoring Pearson's knowledge of Maryland farming, his intention to devote one-fourth of his time to the station and Allen's commitment to devote all his time to the operation.

Hearst's petition, filed by Dempsey & Koplovitz, counsel, took exception, among other things, to the dissenting opinions of Chairman Wayne Coy and Comr. Edward Webster. These opinions, they asserted, "fall into the legal and logical error of attempting to make comparisons between the past performance of Hearst and the proposed future performance of Public Service Radio Corp. (Pearson and Allen). In a case where two competing applicants each have a past operating record, it may be proper to compare these records as a method of evaluating the respective qualifications of the applicants. Where one applicant has no past operating record, he has nothing to compare with the past operating record of the other.

The petition said that no exception was being taken to the majority opinion but that in the event oral argument should be granted it desired to participate.

Houston—Jack Healey has been named new commercial manager here for KNUZ, an an announcement made by Max H. Jacobs, prez of the outlet.

Inside Stuff—Television

New method of filming segments of a television dramatic show for presentation to clients at only a fraction of the cost of kinescoping was unveiled this week by the C. J. LaRoche agency. Method involves a tape recorder, a Leica camera and a 16m film camera. Sound track is cut on the tape by actors reading lines from a script, with the actors after a brief rehearsal, then going through the motions as the tape is played back. Leica is set for closeups and the 16m camera, set on stop motion, is used to film essential actions and highlights.

Films are then processed and edited. Leica shots are reduced to 16m size, with positive prints made and inserted by a special process. When completed, the film is projected on a Dunning Animatic projector, which is said to be able accurately to change a 16m frame at 1/2,000th of a second and can be synchronized with the tape recorder. Effect is that of seeing and hearing a semi-animated motion picture, in which the characters are people rather than cartoons. Total cost is about one-twelfth of that of a kine, according to La Roche.

For the first time a Wall Street group, Kagran Corp., has entered the field of subsidiary rights for video properties. Group has acquired the rights to Howdy Doody, NBC-TV puppet, and the other characters on the Bob Smith airer, including Clarabell, Dilly Dally, Mr. Bluster and Flub-a-dub.

Outfit has signed a contract with NBC giving the web TV rights to Howdy Doody on a long-term basis, and has signed Martin Stone as general manager. Stone will continue to handle all Howdy Doody licensing operations and script supervision for the show, and will also develop other radio and TV programs for Kagran. However, he will keep his Gabby Hayes activities as his personal package.

Kagran will employ Edward Kean as head of programming and Mrs. Leila Hadley, formerly with Al Capp Associates, as promotion-publicity topper. Miss Dana Campbell, ex-Henri, Hurst & McDonald agency, joins the Kagran writing staff.

Jurisdictional battle may be brewing on the Coast as a result of the transfer of KTSL's license from Don Lee to CBS. All KTSL employes had been members of IBEW. CBS uses IATSE crews. In taking over KTSL, CBS released eight stagehands, subsequently retaining one in television and offering radio jobs to two others. As a result, CBS now has IB cardholders in a couple of studios and IA members in another. Neither union has a contract but IB feels it is entitled to jurisdiction since it was in the KTSL building in the first place and IA claims priority on the grounds that stagehands working CBS television before the purchase of KTSL always were IA members.

CBS this week continued its block booking policy for guest talent by inking Leo Durocher and Laraine Day (Mrs. Durocher) for spots on at least two television shows—the Frank Sinatra program Jan. 20 and the Ken Murray program Jan. 27.

Web, under its block booking system, does not always gain exclusive use of the visiting guests during their stays in N. Y., but tries to line up as many stints for them as possible to preclude their guesting on any rival network shows.

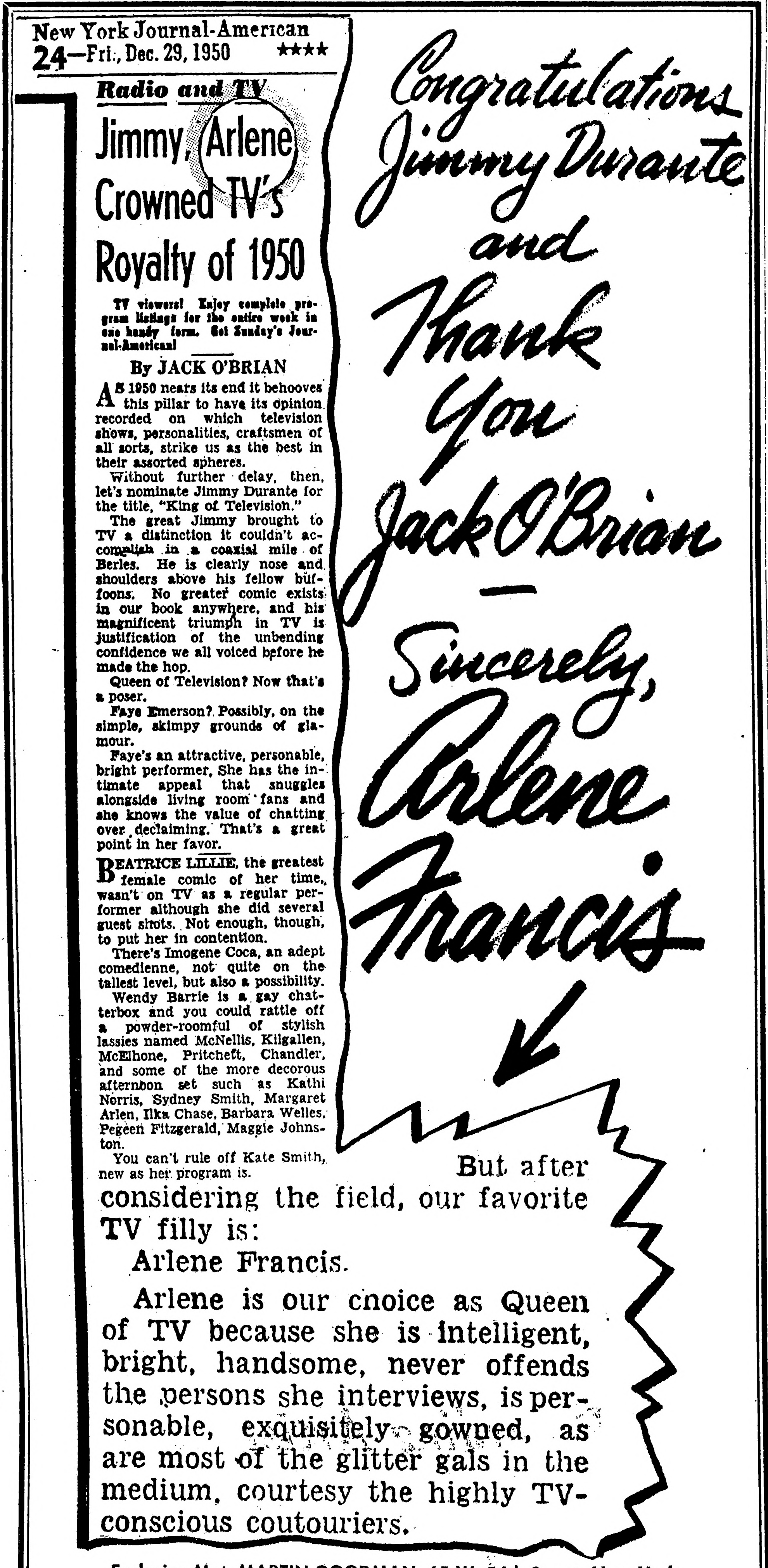
Douglas Leigh's Flamingo frozen orange juice and his new grape juice started their first video advertising this week in New York, Philadelphia and Atlanta. Leigh is using a one-minute cartoon by Otto Messmer, creator of Felix the Cat, on WJZ-TV and WOR-TV, N. Y., WFIL-TV, Philly, and WAGA-TV, Atlanta.

Radio spot campaign started last year will be expanded.

Tele-Tone Radio Corp. is moving its entire New York City operations to Elizabeth, N. J., to provide more space for beltline production of AM and TV sets and electronic equipment for defense.

Move was also made for decentralization from the crowded metropolitan N. Y. target area.

Pittsburgh — Walter Sickles, veteran radio man who was last with the Walker-Downing agency, has joined the staff of WORZ in Orlando, Fla. Bob Stevens and Charlie Urquhart are now co-directors of radio and television department of W-D office . . . With end of football season, Slim Bryant and the Wildcats of KDKA have resumed their Saturday afternoon NBC network spot. Their time has been changed, however, to from 2:30 to 3 . . . Fred E. (Fritz) Baxter has resigned as veepee, general manager and treasurer of the W. Earl Bothwell Agency. He's married to Jeanie Baxter, radio singer . . . Juice Industries Division of Clinton Foods has bought KDKA's Jack Swift and the News Tuesdays and Thursdays at 7 a.m. and Saturdays at 8:30 a.m. Contract runs for 39 weeks . . . Don Bell is a newcomer to the WCAE announcing staff. He's from WEIR in Weirton-Steubenville.



New York Journal-American
24—Fri., Dec. 29, 1950 ★★★★

Radio and TV

Jimmy, Arlene Crowned TV's Royalty of 1950

TV viewers! Enjoy complete program listings for the entire week in one handy form. Get Sunday's Journal-American!

By JACK O'BRIAN

AS 1950 nears its end it behooves this pillar to have its opinion recorded on which television shows, personalities, craftsmen of all sorts, strike us as the best in their assorted spheres.

Without further delay, then, let's nominate Jimmy Durante for the title, "King of Television."

The great Jimmy brought to TV a distinction it couldn't accomplish in a coaxial mile of Berles. He is clearly nose and shoulders above his fellow buffoons. No greater comic exists in our book anywhere, and his magnificent triumph in TV is justification of the unbending confidence we all voiced before he made the hop.

Queen of Television? Now that's a poser.

Faye Emerson? Possibly, on the simple, skimpy grounds of glamour.

Faye's an attractive, personable, bright performer. She has the intimate appeal that snuggles alongside living room fans and she knows the value of chatting over declaiming. That's a great point in her favor.

BEATRICE LILLIE, the greatest female comic of her time, wasn't on TV as a regular performer although she did several guest shots. Not enough, though, to put her in contention.

There's Imogene Coca, an adept comedienne, not quite on the tallest level, but also a possibility.

Wendy Barrie is a gay chatterbox and you could rattle off a powder-roomful of stylish lassies named McNellis, Kilgallen, McElhone, Pritchett, Chandler, and some of the more decorous afternoon set such as Kathi Norris, Sydney Smith, Margaret Arlen, Ilka Chase, Barbara Welles, Pegeen Fitzgerald, Maggie Johnston.

You can't rule off Kate Smith, new as her program is.

But after considering the field, our favorite TV filly is:

Arlene Francis.

Arlene is our choice as Queen of TV because she is intelligent, bright, handsome, never offends the persons she interviews, is personable, exquisitely gowned, as are most of the glitter gals in the medium, courtesy the highly TV-conscious coutouriers.

Congratulations Jimmy Durante and Thank You Jack O'Brian — Sincerely, Arlene Francis

Exclusive Mgt. MARTIN GOODMAN, 65 W. 54th Street, New York

Captivating Young Dancers

HAL GEORGIA

HARBERS and DALE

SECOND WEEK

COPACABANA

New York City

Thank You ED SULLIVAN

"Toast of the Town"

January 7

Bob B. Evans as . . . "The Thing!!!"

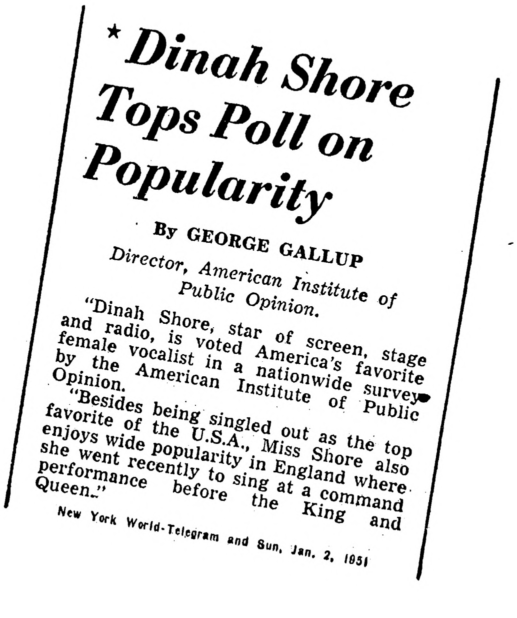
Unusual Singer of unusual original satirical and dynamic straight numbers. Deft M.C. or Gag Comic. Suitable for TV — Vaudeville — Clubs. Can Write—Direct—Produce.

BOB B. EVANS

113 West 57th Street

CIRCLE 6-9861

Dinah Shore Voted America's Favorite Vocalist in Nation-Wide Gallup Poll*



*Dinah Shore Tops Poll on Popularity

By GEORGE GALLUP

Director, American Institute of Public Opinion.

"Dinah Shore, star of screen, stage and radio, is voted America's favorite female vocalist in a nationwide survey by the American Institute of Public Opinion.

"Besides being singled out as the top favorite of the U.S.A., Miss Shore also enjoys wide popularity in England where she went recently to sing at a command performance before the King and Queen."

New York World-Telegram and Sun, Jan. 2, 1951

Exclusive RCA Victor Recording Artist

Radio for Procter and Gamble

New Congress Already Gets Varied Show Biz Bills; Web Control by FCC

Washington, Jan. 9.

Legislation which would place radio networks under the same licensing and control by the Federal Communications Commission as are individual broadcast stations, has been introduced in the House by Rep. Harry R. Sheppard, of California.

The Sheppard bill would also open the way for individual, non-affiliated stations to re-broadcast web programs, providing the sponsor approved. Bill would make it unlawful for a network to bar such re-broadcasts. Number of additional technical changes in the Communications Act are also provided in the Sheppard bill.

Other legislation introduced in the new Congress which affects the entertainment business:

1. By Rep. Angier L. Goodwin, of Massachusetts, to exempt members of the armed forces from the 20% admissions tax when they are admitted free to a commercial entertainment.

2. By Rep. Christian Herter, of Massachusetts, to have the old Belasco theatre here turned over to the American National Theatre & Academy for operation as a legit house. Its use would also be permitted for operas, ballets, concerts, recitals and other live entertainment.

3. By Rep. Daniel A. Reed, of New York, to exempt commercial photographic apparatus and raw film from federal excise taxes. This would exempt cameras, lenses, 35m motion picture film, etc., from the levy.

4. By Rep. Reed to exempt general admissions to agricultural fairs from the 20% admissions tax.

5. By Rep. Emanuel Celler, of New York, authorizing the Federal Security Administrator to bring theatre productions by colleges and universities to Washington.

6. By Rep. Adam C. Powell, of New York, to prevent color or racial discrimination at any public entertainment or amusement in Washington.

Lampasas, Tex.—KHIT is back on the air here after a shutdown of about six months, after arrangements by T. A. Newman, Texas City, principal stockholder of the outlet. Harold Bakke, formerly with KNOW, Austin, has been named manager of KHIT, which operates with 250 watts on 1,490 kilocycles.

Universal's New Setup

Indianapolis, Jan. 9.

Robert B. McConnell has been named general manager of stations operated by Universal Broadcasting Co. as result of merger approved by FCC.

Setup takes in WISH, Indianapolis; WHBU, Anderson, and WHOT, South Bend. Appointment of William H. Spencer, former manager of WHOT, as manager of WISH was announced by C. Bruce McConnell, president of Universal. Spencer also has worked for stations in Dayton, Springfield and Toledo.

Robert McConnell is veepee of Universal.

NAB's Bill Ryan

Continued from page 25

NAB parent by action of the NAB directors last June, following a committee report recommending the move. The plan calls for complete separation from NAB in April, 1952. Several hundred broadcasters have signified their support of the new BAB, whose purpose is to promote the superior values of radio as an advertising and sales promotion medium.

As head of BAB, Inc., Ryan will have charge of carrying out BAB policies and immediately launching organizational plans for enlarging the present bureau to meet demands for wider promotion of radio as an ad medium. Hugh M. P. Higgins, director of the bureau, and his assistants will be retained by Ryan.

Justin Miller, NAN prexy, said he agreed to a leave of absence for Ryan with the understanding that his withdrawal from fulltime NAB management would not adversely affect the future of the association. Miller said that Ryan will continue to perform "supervisory services" for the present in managing NAB, although most of his time will be devoted to BAB in New York. Ryan's new duties as BAB prexy begin Feb. 1.

Detroit—Mary Morgan, fashion and beauty editor of CKLW, has been elected president of the Detroit Fashion Group, local affiliate of the New York Fashion Group.

Tele Reviews

Continued from page 29

cameras a display of $1,000,000 in $10 bills, Damita Jo, Jackie Coogan and the enactment and explanation of a film fight. Program relies entirely on the appeal of requests fulfilled by packagers Oxarart and Steffner for its pull. At best, however, it's merely a series of events with no thread to tie it together into a completely entertaining show.

Art Baker works hard all the way through, plugging the sponsor, Skippy Peanut Butter, reading the request letters, chatting with guests and getting into acts, but it's not enough.

In order to give the show any degree of pace and tempo, stunts will have to be speeded up with much of the intro chatter deleted. Vocal guests appearing, such as Damita Jo, must have stronger backing than chirp received on this initialer.

Sponsor ran through three commercials inserting only one hefty plug midway in the show. Camera director Bob Breckner gave program adequate lensing. *Free.*

TEEN AGE BARN
With Pezzula Sisters, Lona Jones, Louis Palmer, Bennett Thomson, others
Producer: Tommy Sternfeld
Director: Bob Stone
DUMONT DEALERS
WRGB-TV, Schenectady
(George R. Nelson)

Several personnel changes, a switch in setting and improvements in presentation mark "Teen Age Barn" under new sponsorship. Show has enjoyed the longest run of any weekly commercial origination on WRGB—about two years. Tommy Stenfeld, Albany dancing teacher and former hoofer, is scout and producer. Eighteen youngsters appeared on last block viewed. The same cast is not used each week, although the Pezzula Sisters (emcees), and certain others telecast the year around.

"Barn" reveals a sizable portion of talent, some of which is more promising and polished than the rest. None of the youngsters probably has reached his or her peak; immaturity and sometime awkwardness are evident. Lona Jones, 17-year-old Troy schoolgirl, is one of the best balladists working in local television. Louis Palmer, Mechanicsville boy, is a skilled classical and jazz pianist. Bennett Thomson is a fine impersonator. The Pezzulas and Will Sherman handled the emcee assignment smoothly.

Bill Phillips, of WABY, takes care of the commercials, with cast assists. Sternfeld is on at the end. *Jaco.*

Role of Radio (In TV Era) For Home Town America

By FRANK WHITE
(President, Mutual Broadcasting System)

Network radio is now facing the most realistic scrutiny in the history of the industry. Questions now being asked indicate that sponsors and their agencies are trying, as never before, to measure this medium strictly on its per-dollar performance...stripped of all the stardust and tinsel. To me, this seems to be the only sensible measure of any advertising medium. And since here at Mutual over the past year and a half we have devoted considerable thought and digging and study to these same questions, I believe that the answers as we see them are about the best contribution I can make to VARIETY.

The first set of answers didn't take much digging; they lie right on the surface of the regular Nielsen Reports. So when folks ask just how deeply TV is cutting into AM network audiences, we have some rather surprising figures—surprising for them, and a little surprising to us too—because they show that AM listening is actually increasing on this network!

As I write this I have before me the figures for the first eight months of 1950. During those months (while TV was enjoying its fastest rise in sales), Nielsen computed a 7% increase, or some 316,000,000 more family-hours of listening to Mutual—day and night, coast to coast. That's one of the less surprising findings, in view of Mutual's singular grip on Home Town America where television is still beyond the horizon. Surprising to the point of being startling, however, are the figures for TV's own bailiwick. In the 16 biggest cities, evening only, Nielsen reports a gain of over 3,000,000 family-hours of Mutual listening, this year over last.

So with consistently more radio receivers tuned our way than there were a year ago, we can take the next question in stride: What's happening to actual homes-per-dollar values in network radio?

Over the latest six-month span comparable with 1949, the Nielsen Index shows an increase of 5% in homes-per-dollar for all once-a-week commercial programs on Mutual. Here in the sector that matters most to the client's pocketbook, the figures clearly indicate a steadily better performance by an AM network.

The next question we get is the inevitable: "How come?" How can we explain these trend-contrary gains in total audiences and ears-per-dollar?

Standard research seems to provide no ready answer. In fact no one answer appears to be wholly adequate. Our coverage pattern surely helps, with 325 stations out where other radio networks and television just can't compete. But what also helps is our clients' good use of program types which differ from the mainstays on TV. And experience also indicates that one of the most effective of all Mutual "differences" is the everlasting community-level efforts of our local affiliates on hundreds of Main streets.

More and more advertisers are discovering on Mutual the effectiveness of time and talent planned at a modest price. Underscore that word "planned." We've always been the least costly of networks, but it takes both care and ingenuity to plan payoff advertising today in any medium. And such plans do seem to pay off here. Some, in fact, pay off so well that the sponsor has been able to hold his radio audience—and still save enough to finance a substantial TV campaign too.

Another factor we have seen better utilized this past year is flexibility in station selection. It may seem obvious that an advertiser, with nearly twice as many stations to choose from as any other network offers, would make the most of flexibility. But here again, individual care in matching marketing problems with advertising coverage enables the intelligent sponsor to use radio for its new, double-barreled benefit—basic selling in non-TV areas, and follow-through selling in TV centers.

In short, all the evidence available today—from researchers and from sponsors alike—confirms my fundamental belief in network radio. Industry still needs effective mass-selling voices...and as long as we make it our business to serve that need well, network radio will have a thriving future.

★
★
★

Belated ANNIVERSARY GREETINGS to VARIETY

★
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THE
JOE FRANKLIN
SHOW

Monday thru Friday, 12 Noon to 12:30—WJZ-TV
Monday thru Friday, 11:15 to Midnight—WJZ

Also

JOE FRANKLIN PRODUCTIONS, INC.
220 W. 42nd Street, New York City WI 7-4755

WEOL

Continued from page 24

notice to its subscribers that it has been found guilty as charged by the Department of Justice and he also ordered the Journal to give written notice of his findings to each employe of the paper. He instructed the paper to keep all its records open during business hours for inspection by Justice Department agents and all officials of the paper are to make themselves available for interviews with department representatives at their reasonable convenience.

The ruling, which becomes effective Jan. 20, does not prohibit the paper or its owners from buying control of competitors, but in other respects it closely follows recommendations of the Justice Department.

'Big Show'

Continued from page 23

program has failed to make any appreciable dent in the Nielsens.

Some are inclined to view it as the clincher to the argument that the days of variety-formatted shows are over and that either gimmick or personality shows are what count today. Whatever the answer, it's got a lot of hep guys confused.

Sales-wise, peddling of "Big Show" for commercial sponsorship hasn't been easy. Until this week it was down to two spot buyers as part of the web's "Operation Tandem," but within the past few days the U. S. Army, Buick and Liggett & Myers contracted for participation.

Houston—John J. Tenge, Jr., has been made promotion manager here for KXYZ. He was formerly with D'Arcy Co., St. Louis.

Eileen BARTON
JANUARY 11-17
SEVILLE ART THEATRE
MONTREAL
Dir.: Music Corp. of America

LEARN COMEDY TECHNIQUES
For Television and Radio
Best Selling Books Used at the Famed Gagwriters Institute.
"RADIO COMEDY: HOW TO WRITE IT"
Four Volumes—Gag-Writing, Situation Comedy, Comedy Construction, Comedy Characterization.
NOW $3.00
"HOW TO WRITE YOUR OWN JOKES"
10 Formulas for Fun—NOW $1.00
No C.O.D.
Sold Exclusively by
NATIONAL LAUGH ENTERPRISES
"Comedy Center of the World"
Original routines, parodies, for TV, clubs, etc.
62 West 46th St. New York City 19

BOOKKEEPER
Full charge—Typist, seeking responsible position. Several years experience TV, Radio, Theatrical. Payroll tax expert. Assist top executive only; supervise small personnel, work independently. Unsurpassed qualifications entertainment field, also suitable advertising agency TV package department. Light steno, $75.00. Write box 357—Variety, 154 West 46th Street, New York 19, N. Y.

ZIV's EXPLOSIVE NEW RADIO SHOW!

TRANSCRIBED FOR LOCAL AND REGIONAL SPONSORS!

Together 'N Terrific!

Headed for a sellout ... quick!

In the sultry setting of tropical Havana and the mysterious islands of the Caribbean ...

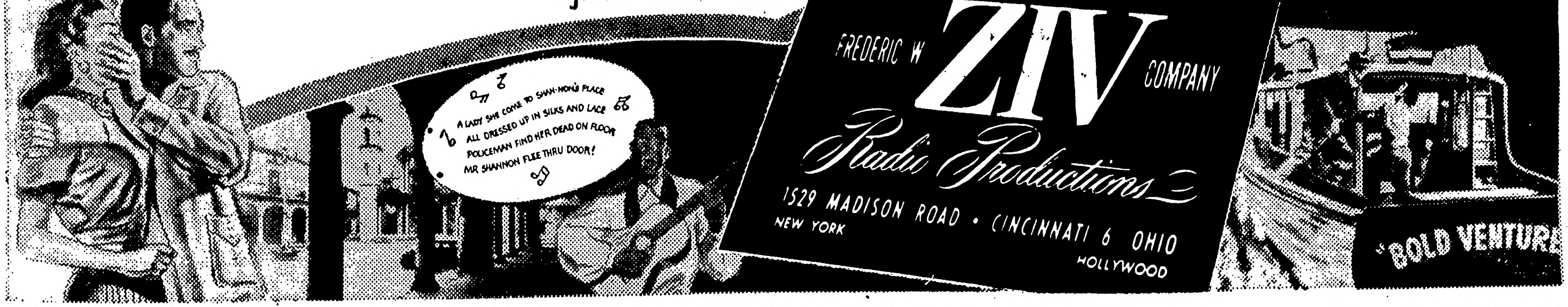
HUMPHREY **BOGART** LAUREN **BACALL**

In Ziv's new thrill-filled half-hour adventure series

"BOLD VENTURE"

★ ALL STAR DRAMATIC CAST ★ BRILLIANT SCRIPTS ★ MUSICAL DIRECTION **DAVID ROSE**

—get the details TODAY!


A LADY SHE COME TO SHAN-HON'S PLACE
ALL DRESSED UP IN SILKS AND LACE
POLICEMAN FIND HER DEAD ON FLOOR
MR SHANNON FLEE THRU DOOR!
"BOLD VENTURE

FREDERIC W **ZIV** COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6 OHIO
NEW YORK HOLLYWOOD

From the Production Centres

IN NEW YORK CITY . . .

Patsy Campbell back with CBS' "Second Mrs. Burton" after an emergency appendectomy. . . .Actor **Ronald Long** played lead in his own script on "Ave Maria Hour" last week. . . .**John E. Gibbs** inking AM-TV dates for **Nils Asther, Signe Hasso** and **Helmut Dantine**. . . .**Susan Douglas** to star in WMGM's "Crime Does Not Pay" Jan. 17. . . .**Maj. Gen. Floyd Parks**, info chief of the Army, will gab on the radio-tele rôle in the emergency and officers repping the various service branches will lead a briefing session on Korea at the Radio Execs Club lunch at the Waldorf tomorrow (Thurs.). . . .**Stephen Fry**, formerly with BBC in New York and subsequently in Hollywood, is now operating the Master Builders House hotel, Buckler's Hard, Hampshire, about 90 miles from London.

Irving Mansfield back after two weeks in Miami sun. . . .**Dave Alber** dispatched **Gene Shefrin** to Coast Sunday to tub-thump for Ziv's new **Bogart-Bacall** waxer. . . .**Ked Barber's** return to Gotham delayed by the critical condition of his mother-in-law, injured in a motor accident. . . . Hempstead's WHLI kudosed with a B'nai B'rith anti-prejudice citation . . . **Stuart MacHarrie**, formerly with the New York office of WLW, has joined Everett-McKinney station reps. . . .**Nick Keesely**, AM-TV veepee of Lennen & Mitchell, spending several weeks on the Coast on biz. . . . **A. H. Flaten**, CBS account exec, back in town after two weeks in South Dakota. . . .The **Hal** (MBS Press) **Golds** have tagged their fourth Paula Marilyn.

Carl Eastman has joined Benton & Bowles to direct "Rosemary" and "Perry Mason," vice **Ralph Butler**, promoted to a TV supervisory post . . .**Mel Goodman** new casting director for Compton agency, succeeding **Vera Larkin**, resigned. . . .WHLI airing weekly reports by Long Island state legislators. . . .A. S. Barnes to publish "Time Out for Sports," second book by WWRL sportscaster **Jocko Maxwell**. . . .ABC observing National Opera Day Saturday (13). . . .N. Y. Philharmonic and conductor **Dimitri Mitropoulos**, with co-operation of CBS, Columbia Records and Local 802, AFM, has made a recording gratis of Ravel's "Mother Goose" Suite, with the transcription being sent to 2,500 U. S. stations for broadcast in connection with the March of Dimes appeal . . . .**John Royal** to Mexico for a two-week vacation.

WMGM sports commentator **Marty Glickman** voted outstanding athlete for the past 25 years of James Madison High School, Brooklyn. . . . Singer **Pat Terry** slated to guest on CBS' "Meet Frank Sinatra" Sunday (14). . . **J. Ward (Jack) Mitchell** now heading up ABC script and promotion dept.

NBC v.p. **Ed Madden** vacationing in Phoenix. . . .**Don McLaughlin** and **Ann Loring** added to "Our Gal Sunday". . . .**Ivor Francis, Margery Maude, Ann Burr** and **Richard Janaver** new to "Stella Dallas". . . . **Richard Newton** to "Just Plain Bill". . . .**Harry Bellever, Toni Darnay, Bryan Raeburn, Sidney Smith, Doris Dalton, Stuart MacIntosh** and **Lois Holmes** into "Front Page Farrell". . . .**Jack Lloyd** is returning to N. Y. Saturday (13) following a two-week Florida vacation. He's been on the Coast since August on a number of acting and directing assignments. He resigned two weeks ago as producer-director for the Progressive Broadcasting System. Lloyd will continue with his acting and freelance directing assignments in N. Y.

Richard Hart, actor who died last week, will be heard on "M-G-M Theatre of the Air" Friday (12) in a transcriber, "Faithful In My Fashion." Show was waxed a month ago. . . .**Robert A. White** and **Richard B. Gordon** new ABC account execs. . . .WOR's **Ted Streibert** to speak to Ad Club's advertising and selling course tomorrow (Thurs.) eve. . . .Actor **Steve Mitchell** now a Navy seaman.

IN HOLLYWOOD . . .

Loretta Young's guesting on "Lux Radio Theatre" Jan. 15 is her 24th, topping all others in the four-figure bracket. . . .CBS gave **Bob Hopkins** three-year contract for radio and TV, which clinches his job as **Steve Allen's** successor on the KNX midnight shellac shift. . . .**Bob Garred** turning out advance trailers by the stack for March of Dimes' upcoming drive. . . .It was **Glenn Wheaton**, top writer of documentary messages, who suggested that Gen. Ike Eisenhower pick a wounded GI as his replacement to marshal the Tournament of Roses parade. . . .**Gene Autry** taped six Wrigley shows so he won't have to worry about radio on his 40-day tour of one-niters. . . .After seven years as "Meet the Missus" CBS is adding varieties to the title because of the format change under the emceeing of **Harry Koplan**. . . .Also added to **Tom Harmon's Sports** Edition is Silver to tie in with the battery sponsor . . . .**Benton Paschall**, v.p. of Liberty network, signed up three more affiliates for a Coast total of 46. . . .Producer **Dick Diggs** took ABC engineer **Dick Wilson** to Chicago for the **Louella Parsons** show so she wouldn't have to make the long trip to the Coast because of her constant attendance at her husband's side at the Mayo clinic in Rochester, Minn. . . . .**Joe Donahue**, now a broadcast consultant, was named national radio and TV coordinator of the Bishops' Fund Appeal, which starts a drive next month for $5,000,000 to aid war relief agencies of the Catholic church. . . .**Helen Wallace** moved over from Muzak to head up sales and service for Universal Recorders. . . .**Bob Ballin** is being partied all over town before he leaves for N. Y. to take up his new berth with J. Walter Thompson. . . .**Vick Knight** lost the Kaye-Halbert TV set account to Calkins & Holden, McClinton, Carlock & Smith. . . . It's still a tossup among Warwick & Legler, Calkins & Holden, etc., and Erwin-Wasey as to which agency lands Eastside beer's $1,300,000 annual billing. Account has been with Lockwood-Shackleford for years but Eastside is now Pabst-owned.

IN CHICAGO . . .

Armour moves the cross-the-board NBC "Dial Dave Garroway" spread to the 10:45 to 11 a.m. (CT) period and adds 20 stations next Monday (15). . . .**Wilson C. Swigart** has been promoted to veepee in charge of radio-TV production at the A. C. Nielsen research company. . . .WBBM news editor **Julian Bentley** adds a fourth newscast to his daily schedule . . . .**Don Cole**, formerly a partner with **Shep Chartoc** in the packaging field, has joined the NBC Chi network ad-promotion department. . . . **John Pavis** exits WBKB publicity-promotion department to join Chi ABC publicity staff. . . .**Billy Leach**, WBBM vocalist, preemed a cross-the-board briefie at 10:20 to 10:30 p.m. . . . .**Rex Maupin**, Chi ABC musical director, is celebrating his 29th year in radio. . . .NBC farm commentator **Everett Mitchell** treks to Minneapolis today (Wed.) to speak to Minnesota Retail Farm Implement Dealers Assn. . . . .**James Stirton**, ABC Chi sales manager, on a business jaunt to Minneapolis. . . .NBC's Quiz Kids have launched their sixth annual best teacher contest. . . . Benson & Rixon is bankrolling **John Harrington's** 6:55 to 7 a.m. newscast on WBBM starting Jan. 15. . . .WGN sports service manager **Jack Brickhouse** guest editor of Sport magazine's January "Sports Quiz". . . . **Mike Wallace** and **Buff Cobb**, husband and wife conductors of WMAQ's "Chez Show," off on a two-week vacation in Arizona. . . .Shell Oil renewed **John Holtman's** (WMAQ quarter-hour daily newscast for another year. . . .WGN singer **Tony Fontaine** plugging his latest four Mercury releases. . . .**Milt Newton** of the traffic department and **Robert Cline** and **Lloyd Knight**, sound technicians, join the WGN 15-year club.

IN WASHINGTON . . .

Army combat radio correspondent **Wes McPheron**, sporting new rank of lt. colonel plus Air Force medal of honor, returned to coverage of the war in Korea after 10 weeks of duty at the Pentagon. . . .**Ruth Crane's** "Modern Woman on Television" (WMAL-ABC) program resulted in reunion of two long-lost brothers when one, a rep. to the Moral Rearmament Conference from British West Indies, appeared on her program and was recognized by his D. C. brother. . . .Secretary of Commerce **Charles Sawyer** was guest on preem of CBS-TV's new series, "The Facts We Face," moderated by web's Washington correspondent **Walter Cronkite**, with staffers **Griffing Bancroft** and **Bill Downs** assisting. . . .**Frank Slingland**, TV producer for WNBW-NBC, ordered to report to active duty with his National Guard unit Feb. 1. . . .**Arthur "Dutch" Bergman**, WNBW's sports director, appointed sports chairman for local March of Dimes drive. . . .**Bernie Understein**, ex of the Washington Daily News, has been named sales rep for WTOP-TV (CBS), replacing **William Treynor**, who left to go with NAB.

San Antonio—Bill Shomette, Farm and Ranch director of WOAI, has resigned his post to join the staff of the Clear Channel Broadcasting Service in Washington. He is being replaced by Bill McReynolds on AM and by Ed Hyman on TV airings.

Tele Followup

Continued fro. page 28

used once, Miss Allen, Bea Benadaret, Hal March and Bill Goodwin drew their full share of laughs. The show is still a prime example of how best to transfer a top radio show into TV.

Carnation Milk commercials, as usual, were integrated into the script. Sponsor seemed to be getting more plugs than usual, though, which might militate against the effectiveness of that technique.

Peter Lind Hayes and Mary Healy, judging from their NBC video show last Thursday night (4), still have not found the right format for their talents on TV. Husband and wife team was so loaded down with a woefully weak script that only seldom could they spark the program into anything resembling entertainment. And that idea of having Miss Healy break into song with no provocation, or of Hayes delivering some of his nitery comedy material in the show's young married couple format, did not pay off at all.

Script resorted to every cliche in the books, including even a form of custard pie throwing, in its attempt to draw laughs. That type of humor, at best, needs the combined reaction of a large audience and, with Hayes' insistence that there is no need for a studio audience on their show, it could hardly have forced many viewers to crack a smile. Butch Cavell, who's shown good thesping talents in other TV shows, emerged in this one as the worst kind of precocious brat, and Florence Dunlap, as his mother, failed to maintain whatever pace was set by the rest of the cast.

And, for the weakest attempt to integrate a commercial into the script, the program has no competitors. With Miss Dunlap supposed to be working in the kitchen, the announcer simply walked up to the window to deliver his spiel to her about the wonders of Borden's Instant Coffee.

Charlotte, N. C.—Charles H. Crutchfield, general manager of WBT here, was unanimously elected prexy of the Charlotte Better Business Bureau.

'Bum Deal' on Rose Bowl Pix Irks Michigan As CBS Holds Exclusive

Detroit, Jan. 9.

The U. of Michigan is unhappy again because of television. This time, Michigan, charter-signer of the Big Ten edict banning video, is singing the blues in connection with telecasting of films of its 14-6 Rose Bowl victory over California.

CBS, which had exclusive rights for the game, outsmarted the Big Ten and Pacific Coast Conference officials on a clause concerning the televising of the pix of the game. CBS has exclusive rights to the films for 30 days following the game. That means showings on only CBS stations.

Fritz Crisler, Michigan's athletic director, was extremely unhappy when he learned of the 30-day clause. "We certainly made a bum deal when we agreed to that," he said. Crisler revealed he already had received an attractive offer from a major sponsor for an early showing of the Rose Bowl pix on TV in the Detroit area. Now he can neither agree to the showing nor receive any revenue from the telecast of the game films for a month.

Crisler, remarked, however, that the Michigan - California game marked the end of an exclusive three-year radio-television contract among the Big Ten, the Pacific Coast Conference and CBS. The network paid $100,000 for each of the first two years of the agreement and $150,000 for the final season.

CBS SHIFTS EDWARDS TO COAST TO RUN KNX

Hollywood, Jan. 9.

CBS has transferred Wilbur Edwards, assistant manager of WEEI, Boston, to Hollywood to become director of KNX and Columbia Pacific network operations under Merle Jones. Recently acquired television station KTSL from Don Lee will be managed by Jones, who'll also continue to function as top man for Columbia's coast operation.

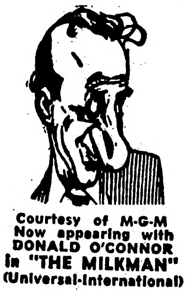
Charles Glett, who served as veepee in charge of KTSL and the Don Lee television activities, has been retained by Jones to assist him in furthering expansion of the station. KTTV, for the past two years the CBS affiliate here, will continue to carry the net's shows until expiration of time contracts.

I am proud to say that in 1950 I had a part in developing the "Alan Young" and "Man Against Crime" television shows into outstanding programs.

I PREDICT that in 1951
HARRY BABBITT*
will continue his meteoric rise in television and will emerge as one of the year's top television personalities.

Frank Cooper

*Sponsored ten (10) times weekly over CBS radio . . . twice weekly over KTLA-TV . . . and recording for Coral.



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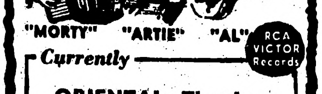

THE THREE SUNS
"MORTY" "ARTIE" "AL"
RCA VICTOR Records
Currently
ORIENTAL Theatre
CHICAGO
Direction: MUSIC CORP. OF AMERICA

Educators Monitoring TV

Continued from page 27

cials, how long stations are on (and off) the air, multiple spotting of plugs and other material of a qualitative nature. Files of the press, including The New York Times, Herald Tribune and VARIETY, are being culled to provide the FCC with critical comment on the shows covered.

Room 2233 of the Waldorf presents an unusual scene with seven sets in continuous operation and its monitors wearing headsets to avoid interference with each other. The staff was recruited by Smythe from a "cosmopolitan group," including radioites and their wives, actors, actresses, dancers and writers, in both broadcasting and the theatre. While the evaluation won't be released until the project is completed, many of the monitoring staff revealed that they "can't stand more than an hour of it at a time."

Seymour Siegel, head of WNYC, N. Y., and president of NAEB, told VARIETY that the study, which NAEB is financing, is designed to show the ultimate need for TV channels by schools and other public institutions.

"NAEB is not made up of starry-eyed intellectuals or impractical idealists," Siegel said. "We feel it is unreasonable to expect commercial television, with its weekly payrolls to meet, to devote as much time to educational broadcasts and adult, literate programs as the people need for a developed reason and judgment. We don't want to eliminate commercial TV, but want to make facilities available for education. The commercial boys are doing a fine job in their field.

"We don't feel there will be a mass audience for cultural broadcasts as there is for entertainment shows. But we do stress that one-third of the nation is not getting the adult cultural service it needs. We want video channels as the tools to do a job that commercial TV cannot do."

Dr. Smythe declared that "our overall attitude is not to attack the industry for program deficiencies, but to show the extent of the unfilled need."

NAEB made a forceful presentation of its views at the first part of the Commission's hearings, which ran for two weeks in November and December.

Petry, Century

Continued from page 27

able to find an experienced distrib firm that would insure them the right profit on their shows, while stations and sponsors have been compelled to buy shows from "an almost limitless and constantly shifting variety of sources," which have made them subject to delivery failures and prices ranging both upwards and downwards.

King declared that UTP will spur an increase in production of films for video, since producers can now be assured of a market for their product and a profit. He also predicted his firm would encourage banking investment in TV film production, "now that a definite return is assured."

'50 TV Output

Continued from page 26

December, factories turned out over 200,000 sets a week. In the fourth week, the output was down to 170,000 sets, which was still up to the average of the heavy fall production.

It's reported, however, that some major producers have already gone on a short week and that, as a result, production has begun to taper off. Last week, the National Production Authority took steps to allocate distribution of barium carbonate, an essential material for the making of vacuum tubes. Previously, orders were issued restricting the use of cobalt, nickel, copper and other metals which are important in making TV sets.

What effect these orders and more to come will have on future TV production is the big question facing the industry. Already there is talk that 1951 output will not exceed 3,000,000 sets, which was approximately the industry turnout in 1949.

However, it is thought in some quarters that such expectations are unduly pessimistic (although they help sell sets). Even if production were curtailed by half, it's pointed out, the industry would still be operating at the rate of 5,000,000 sets a year. It's further noted that industry estimates of automobile production for 1951 have been revised, substantially upward recently, indicating that the expected impact of military requirements on civilian supplies will come later than was thought.

A more realistic forecast of 1951 TV output puts the figure at 5,000,000 sets, with possibilities the total will be greater.

Film Rawstock

Continued from page 27

of Eastman and duPont declared this week, however, that the Government has issued no such order yet.

Importance of film to the TV webs is seen in the fact that all programs originating in N. Y. or Chicago must be transmitted on film on all stations west of Omaha, which is now the westernmost end of the relay facilities. In addition, with the FCC-imposed freeze on new station construction, the industry will undoubtedly be restricted to its present total of 65 market areas for several years. Forty-two of these 65 markets have only one station. With four networks competing for time on those single-station markets, even where they are interconnected, the webs must depend to a large extent on kinescoping to get their shows transmitted.

Detroit — Three promotions at WJR were announced by Worth Kramer, veepee and general manager of the Goodwill Station. Ron Gamble was named special events director, Dale McIntyre took over the post of educational director, and Charley Park was named chief announcer.

CIRCLING THE KILOCYCLES

Pittsburgh — John Stewart has left WISR in Butler, Pa., and Packaged Programs, Inc., TV producing outfit here, to join announcer's staff at KDKA . . . Warren Dana, of WCAE staff, who acted in Playhouse's last show, "At War With the Army," will be stage manager for community theatre's next production, "Detective Story" . . . Chet Clark, ex-WWSW salesman who recently left indie station to become a securities peddler, has been recalled to active service and is now a captain stationed at Langley Air Force base in Hampton, Va. . . . Evelyn Gillolly, of WCAE staff, and Warren F. Koenig, a petroleum engineer with a local gas company, have announced their engagement . . . Kay Balfe, of WPIT staff, now calling himself by his real first name, Kiernan, because all of his mail's invariably addressed to "Miss" Kay Balfe . . . TV debut of Sho-Biz-Quiz, Bob Post package featuring Carole Mansfield and town's three drama critics, Harold V. Cohen, Karl Krug and Kap Monahan, has been postponed until Jan. 14. It'll be sponsored by DeSoto Dealers of Allegheny County.

New Orleans — Irving "Pinky" Vidacovich, writer and musical director of the WWL Dawnbusters, daily early morning music and comedy stanza, has been granted six months' leave of absence by Howard Somerville, station mgr., to join the Horace Heidt crew as a writer.

Omaha—Paul R. Fry, last Thursday (4) was elected president of the Inland Broadcasting Co. He had been general manager and veepee.

John K. Morrison, Omaha, is chairman of the board; Arthur Baldwin, Fremont, Neb., is vice-president; Emory H. Dahlgard, Omaha, secretary-treasurer. Company operates KBON and KBON-FM in Omaha and KOLN in Lincoln.

St. Louis—G. Marie Brase, 24, of Kirkwood, St. Louis County, is the fourth woman in the St. Louis area to cop a $250 "Dr. Christian" author contest award and her prize-winning drama "Danny Boy Demon" is skedded for airing over KMOX, local CBS outley Wednesday (10).

Regina, Sask.—Group of Regina business and professional men have formed a company, Western Communications, Ltd., for the purpose of buying the assets of CKRM, Regina. Station is owned and operated by Trans-Canada Communications, Ltd., a company associated with the Sifton newspaper interests. Company also owns and operates radio station CKRC, Winnipeg.

Des Moines—Mrs. Marie Manning has been named successor to Jeanette Cottingham, assistant promotion and publicity manager of KRNT. Mrs. Manning was formerly associated with KMPV television, Omaha, and before that was with the sales office of the ABC network in New York City. Miss Cottingham is succeeding Mary Little as publicity director of the KRNT Radio Theatre.

'BRIDE & GROOM' LOPS ROBERT Q. IN HALF

After several weeks spent in trying to find a suitable daytime video spot for "Bride and Groom," CBS has decided to air the show Tuesdays and Thursdays from 3:15 to 3:30 p. m., starting Jan. 24. Hudson Paper Napkins will sponsor on Thursdays, with the Tuesday show going as a sustainer, at least at the start.

New series will cut the Robert Q. Lewis daytimer, which had been aired originally from 2:30 to 3:30 cross-the-board, to a half-hour on those two days. Slotting of the Procter & Gamble soap opera, "First 100 years," from 2:30 to 2:45 p. m. cross-the-board, had already nicked 15 minutes daily off the Lewis show.

"VARIETY" HEAPS DOUBLE-BARRELED PRAISE on JACKIE KANNON, VERSATILE NEW COMIC

HEADLINER FOR MORE THAN 2 SOLID YEARS at CLUB GAY HAVEN DETROIT
Opening January 12 at the CHASE HOTEL St. Louis

COMEDY STAR, M.C., AND PRODUCER OF THE JACKIE KANNON SHOW on WXYZ-TV, Detroit, Channel 7
Every Friday at 7 P.M.
Sponsored by Jerry Lynch Michigan's Largest Nash Distributor

Here's what Variety says about his night club act:

"Showmanship of the highest quality . . . . he sings in various dialects . . . . mimics . . . . ad-libs glibly and wittily."

★ ★

Here's what Variety says about Kannon's TV Show:

"A first-rate comic in any reviewer's book . . . . molds his variety show into a fast-moving half-hour of entertainment . . . . has made an enviable record."

★ ★

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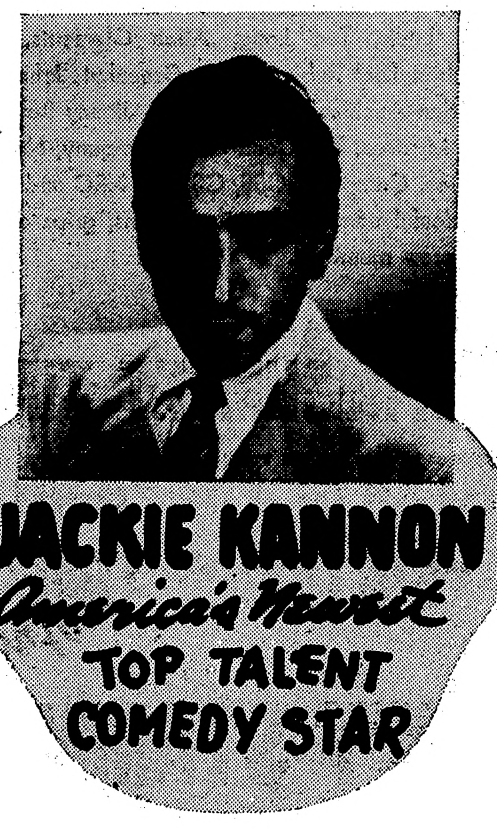

Chi As TV Center

Continued from page 26

are cooperating so enthusiastically!), and,

(3) The relaxed and already-named "Chicago style" of television program, best exemplified by Dave (At Large) Garroway.

Allow me to bend your ear about exclusive theatre - television first. "Exclusive" is an important word there. If the program to be televised in the theatre is NOT exclusive, then it loses its boxoffice magnetism. As a ready-made example, the World Series of two years ago was not a theatre exclusive. It was televised generally; in addition, it was piped into theatres. The result was that it was something less than a sensation in the picture houses.

'Electrifying'

But Big 10 football games this past fall were exclusive theatre-television features at the State-Lake in the Loop and the Tivoli on the South Side. This was more or less an experimental test conducted by Balaban in cooperation with the Big 10 powers-that-be. The results were electrifying—at least for the last two games, after the customers learned what the medium was. The line of eager customers turned away would have stretched from goal post to goal post.

The tremendous success of this experiment leads to the observation that the horizons have been widened for theatre owners; a whole new field has been opened. By means of theatre-television—exclusive, that is—the World Series, weekly college and pro football games, the top racehorse classics, big league baseball, championship fights and the 500-mile auto classic at Indianapolis all may be brought into the fold at a neat profit for both the exhibitor and the promoter. And more, theatre-television can be so handled that the boxoffice at the event will not be injured.

Phonevision is a highly controversial subject as of this writing. But it is a subject that may reshape the entire film industry. What theatre-television may do for the exhibitors, Phonevision could undo.

There are approximately 9,000,000 TV sets in America, which, at $1 a look, give Phonevision a sizable enough gross even discounting the large number of business phones, no coaxial cable, etc. This won't hurt the producing end of the motion picture industry, but it means further competition for the exhibitors. The theatre owners argue, with considerable merit, that homes will become film houses. A person owning a TV set may invite 10, 20, 30 people in to see a movie, which costs him only his one simoleon. Thus, films, in effect, may be seen for as little as 3c or 4c per person. No theatre can compete with this price, which opens an unfair competition legal tangle.

Again, remember, it's happening in Chicago.

Our last experiment consists of doing it just the opposite way New York does it. That's the "Chicago style" of free and easy on the draw, with no pressure. Garroway has enjoyed such tremendous success with his relaxed style that a number of New York stars, including Fred Allen, have traipsed out here for a look-see.

One complaint against some of the big New York shows is that they leave the viewer breathless. The pressure of the show travels right through the tube into the home.

Chicagoans are more relaxed. The pace of life diminishes as it travels from Broadway to Boul' Mich. And apparently we like our TV shows along the same lines.

Remember, again it's a Chicago exclusive—and not necessarily too confidential!

Cleveland—Bob Godley, moderator of Press Club Presents, and Bruce Charles, announcer, WHK, are both leaving the station; Charles to take a position with the Marines, Godley to become affiliated with N.W. Ayer, in New York. Jane Pulliam has resigned as publicity director of WSRS.

1951
HERE WE GO AGAIN!

Thanks to MORTON DOWNEY, BOB HOUSTON, Paul Louis, Ted Long, Alice Clements, Sonny Werblin, Dick Rubin, Johnny Greenhut, John Wray, Gordon Auchincloss, Bob Smith, Jimmy Rule, Carmen Mastren, The Coca-Cola Company, Nash-Kelvinator, Campana, CBS, CBS-TV, NBC and all you wonderful cameramen, electricians, grips and studio crew members.

"REFRESHMENT TIME"
"STAR OF THE FAMILY"
"SOLITAIRE TIME"

NEWT STAMMER
Producer and Director

Pearl Hummell, Brown Exit WTAM for New Posts

Cleveland, Jan. 9.

Two well-known radio figures are resigning from WTAM. Pearl Hummell, NBC's only lady auditor, and divisional auditor and personnel director at WTAM for 16 years, is resigning Jan. 19. She plans to do public accounting for herself.

Resigning Jan. 27 will be Walberg Brown, WTAM's musical director for the past five years. He will become vp and general manager for WDOK. Before joining WTAM, Brown was musical director for WGAR for 12 years.

Loyalty Oath

Continued from page 24

take action on the loyalty question. He told the ALA that CBS employees' "rights under law will in no way be disturbed" and "there is no intention that the reputation of any loyal American will be damaged by the questionnaire or any use made of it." He said the replies would be kept confidential, unless they were required by governmental bodies. Some CBS staffers feel if the questionnaires were subpoenaed by Congressional committees they might be used "unfairly" and "damagingly."

On the point that the quiz forms do not have to be notarized, Ream observed that "untruthful answers will be of no benefit—but the contrary—to the person who indulges in them." He declared that "employment will not depend on an individual's politics," but on his loyalty. He added that he is "available to discuss with any employee any questions which he may have. Also in cases where I may have questions I intend to seek discussion with the employee concerned."

Replying to the ALA's point that no note was made of the time factor and an individual's changing his opinions, Ream said membership in a listed group in the '30's or during the war was "vastly different than membership in more recent years." He said room had been left for staffers to include as much evidence as desired as to "active loyalty" and "there is some basis to hope that the questionnaire may inspire affirmative action in this direction."

Radio Guild, union of white collarites at CBS Gotham headquarters, has not taken a stand on the quiz. RG reportedly feels that taking a position at this time would generate controversy diverting members from getting a new contract. Present RG pact expires Jan. 31, after which date CBS has said it will not renew until a National Labor Relations Board election is held.

Morning TV

Continued from page 27

have snared average ratings of 10 or 11. And, in addition, the CBS shows have proved that there is a sizable male audience available around noontime Saturdays.

Both the CBS radio shows and "Open House," in addition, have become so solidly entrenched in their positions by virtue of their being the first that they have been able to withstand all competition. Weintraub, consequently, is confident its move into the ABC groove will pay off in the same way. To date, the TV nets and most local stations have aired kid shows at that time, such as CBS' "Big Top," now carried from noon to 1 p.m.

Probably of equal importance is the chance to get availabilities on local ABC affiliates by being the first to bring in a sponsored show. While the webs are currently in a hot competitive fight to get their big evening shows into the single-station and two-station market areas, Weintraub has been able to clear as many as 61 markets for one of the half-hours, which represents the total markets available for TV today.

Dallas—"Laugh With the Ladies" audience participation show which has completed a year's run on WFAA has also debuted as a TV show and will be heard each Sunday afternoon here on WFAA-TV. Dan Valentine repeats his role as m.c. on the telecasts which will run a half-hour.

Radio Follow-up Comment

Continued from page 30

torting the underlying sombre note, the program presented interviewed bits with Paul Lukas, Vinton Freedley, John O'Hara on Hemingway, and George Bernard Shaw on himself, among other personality clips. Arturo Toscanini was also heard leading his symph orch on "Dixie," which he played down south on his 1950 concert tour.

Although the range of the show was extraordinary and the clips rarely ran over 30 seconds apiece, the documentary moved with smooth continuity. Midway, Travelers Insurance Co., bankrollers of this special show, presented a five-minute commercial which was partially tied into the documentary. Fleming and his associate, Burroughs H. Prince, take credit for the editing chores with production by the NBC news and special events staff under Joe Meyers.

Marlene Dietrich joined Tallulah Bankhead on NBC's "Big Show" Sunday night (7) for what was touted as a real hair-pulling, no-holds-barred fracas between the two. Idea, while it provided some mirthful entertainment, seldom lived up to its advance promise, with the barbs tossed back and forth by the two femmes sounding like all the other "insults" that Tallu has taken and received since the program was first launched. With Danny Thomas, Edward G. Robinson and Fred Allen and Portland Hoffa also guesting on Sunday's show, the hour-and-a-half passed easily but never struck real paydirt.

With all the yock lines being blurted, one of the better parts of the show, surprisingly, was a straight dramatic sketch starring Robinson. Neatly adapted by staff writer Frank Wilson from a story by Cornell Woolrich, the short bit gave Robinson and his supporting players a chance to demonstrate pure radio thesping and the skit, as a result, was grippingly good. Robinson subsequently drew laughs with his plaint about the troubles faced by a filmland gangster and teamed with Allen for a funny parody on Dorothy Parker's famed monolog about "The Waltz."

Miss Bankhead socked across a straight rendition of the monolog for one of the best solo stints she has done on the show. Miss Dietrich, displaying her sultry, sexy voice to good advantage, registered with the comedy and her "Falling in Love Again" song, and then teamed with Tallu for a parody on Irving Berlin's "Anything You Can Do." Allen and Miss Hoffa, working with some good lines contributed by scripter Goodman Ace and his staff, added to the fun and Thomas scored with his comedy roundup of western tunes. Vocalist Fran Warren did a fine job on her solo tune and also evidenced the makings of a female Dennis Day character with her dialog. Meredith Willson and his orch and choir contributed their usual top-quality work.

Frank Scully spoke provocatively about flying saucers, in a recorded answer to a woman's question on Happy Felton's "Talk Back" via ABC (4). The VARIETY mugg and author of the current book on such saucers said he had received reports from all corners of the earth about the phenomenon. He described them as saucer-shaped space ships traveling at a speed in excess of 282,000 miles per second 400 or 500 miles outside our earth. "They probably come from the planet Venus," Scully added. "How they come to this earth, how they get back and how they could survive are stumpers. They might give us the answer to the horrible bottleneck of civilization."

Felton asked listeners to send reports of flying saucers they had personally seen. Gordon Auchincloss produced the show.

Religioso Brush

Continued from page 23

spend large sums to produce so-called network programs which will be seen on only two or three stations."

Besides prodding the industry, Rev. Parker added that "the churches have not yet shown a serious willingness to provide necessary resources for TV. The entire budget of the PRC would not sustain one of the commercial religious TV programs for more than six months."

Report by PRC chairman Dr. Paul C. Payne revealed the group had produced 601 network AM shows, 158 network TV shows, 232 local AM shows and 32 local TV shows. In addition, it arranged for 380 network AM shows, 51 network TV shows and 734 local AM shows. It produced 36 transcriptions and four vidpix.

PRC announced it had stepped up training for religious leaders responsible for AM and TV in their communities, with 142 leaders being trained in week-long workshops.

TV
ASSISTANT

Unusual opportunity for man as assistant in small successful organization producing film commercials. Film background and working knowledge of film processes highly desirable.

Must have great capacity for detail and willingness to work hard, with assurance of rapid advancement. State age, marital status, full experience and minimum salary requirement to start.

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TRADE MARKS

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COLLEGE DATES' BIGGER PAYOFF

Petrillo Meeting With N.Y. Local 802 To Draw Up Strategy in Radio-TV Pact

James C. Petrillo, American Federation of Musicians prexy, will meet with execs of New York Local 802 this week to draw up final strategy in the union's negotiations with the radio and television networks for a new pact. With the current pact expiring at the end of this month, network officials have received notice of the start of bargaining sessions Friday (12).

Although some details remain to be worked out, the AFM demands are already broadly formulated for consideration by network execs. Top point on the AFM agenda will be an attempt to abolish the use of disks and disk jockey shows on all networks and major local stations up to midnight. Union officials are particularly anxious to establish this principle in video and, in order to gain this point for the TV medium, may partially yield on its demands in radio.

Petrillo is also reportedly aiming to crack down on the disk jockey practice of using guest artists, particularly bandleaders, as "live fronts" for their platter shows. If Petrillo fails to work a ban into the network pacts, it's understood that he may issue a ukase to bandleaders which will bar them from appearing on disk jockey shows.

Another key AFM demand is expected to be the maintenance of employment quotas in each outlet plus an allocation of part of each program budget to the use of music. Although the question of wage scales has grown in importance in the last several months due to the rise in the cost of living, the union's paramount concern remains the safeguarding of employment opportunities for musicians. Along with other demands, AFM's negotiations in other fields indicated that the establishment of a musicians' welfare fund, to be paid for by the radio and TV outlets, will be another major union proposal.

BIG 3 SETS AHLERT, JR. ON STANDARD BALLY

Fred Ahlert, Jr., son of the former ASCAP president and a contactman at Miller Music, last week was placed in charge of standard exploitation for the Big Three Publishing companies. Ahlert will concentrate all his activities on promoting standards in the Robbins, Feist and Miller catalogs.

Big Three general manager Abe Olman also put Kelly Camarata in charge of all road disk jockey exploitation. Camarata had been doing this on an experimental basis from the time he joined the firms, but now will have the job on a permanent basis.

Procedure to be followed in standard exploitation will have Ahlert setting new records, getting TV and radio plugs and contacting disk jockeys. Once a standard gets up enough steam to make it a potential hit again, fullscale exploitation will be handled by the professional staff of the firm from whose catalog it comes.

Kaye Buys Into Eatery, Switching to Terpery

Sammy Kaye has added to his multiple enterprises with a buy-in of a substantial interest in a Miami Beach eatery, Jack Sabel's Steak House. With Kaye's participation, restaurant is being transformed into a terp spot under the name of the Sunset Room. Kaye's orch opens there Jan. 19 for eight weeks and he may do his Sunday network show from the room.

Kaye, meantime, has added a new femme vocalist to his organization. Songstress, who has been working with the Phil Spitalny All-Girl orch under the monicker of Gloria, joins Kaye as Barbara Benson.

Les Brown Shifts To Coral From Columbia

Les Brown's orch is moving out of Columbia Records to Coral Records under a pact inked last week. Brown's current deal with Columbia runs out Feb. 1, when he'll be cutting for the Decca subsid.

Brown will be the top name band waxing under the Coral banner. Diskery, which has been building its artist roster for the past year, obtained Brown after outbidding Columbia.

Coral, meantime, inked another Columbia Records artist, singer Herb Jeffries, to an exclusive pact.

RCA in Reshuffle For War Economy

Gearing for war economy production, RCA Victor has reshuffled duties of several top execs and has established a mobilization planning department to coordinate the company's activities with the requirements of the national emergency. Reassignment of Victor's echelon responsibilities was executed by Walter A. Buck, vice-prexy and general manager of the Victor division.

Among the shifts, which went into effect last week, is the appointment of Robert A. Seidel, Victor v.p. over distribution, to a newly-created post of v.p. and special assistant to Buck. Seidel's former duties have been spread among Harold M. Winters, as new director of consumer products; H. V. Somerville, as director of technical products, and Charles M. Odorizzi, Victor operating c.p., who takes over administration of the company's regional offices. In the ad department, Ralston H. Coffin has been named director of consumer productions advertising and Julius Haber takes over in the technical products ad division, both operating under the supervision of Joseph B. Elliott, overall consumer products v.p.

HELPS INCREASE ONE-NITER BIZ

An upswing in the number and payoff of college dance dates is providing a solid backbone for one-nighter business all over the country. Colleges have inaugurated the weekend date, under which a band plays two dances over a weekend instead of a one-nighter, and the resultant increase in the number of available dates has also caused the price for a name band to rise.

As a result, some of the top orchs have found that one weekend date (two dances) will cover their nut for the week, and any midweek one-nighters are gravy. In addition, the weekend date cuts down travelling expenses, as does the fact that the band can lay off a couple of nights per week. Psychologically and artistically, the college cushion eases the grueling strain of a string of one-nighters.

Expenses for a good-sized travelling band run to a minimum of about $3,500 per week on one-nighter tours—and this excludes any payment to the bandleader. Last spring, name bands were averaging about $1,500 on college dates, with a few exceptional cases where a band was paid up to $2,000.

In contrast now, top bands are being paid as much as $3,000 a night by some colleges. Les Brown recently received $7,500 for a weekend college date—that's

(Continued on page 56)

DINAH, BING TOPS AS '50 VOCALISTS—GALLUP

Dinah Shore and Bing Crosby are the nation's top-ranking vocalists in the femme and male divisions, according to results of a year-end survey conducted by Dr. George Gallup's American Institute of Public Opinion.

In the femme division, Miss Shore topped list that included both pop and longhair artists in the following order: Jeanette MacDonld, Kate Smith, Jo Stafford, Doris Day, Lily Pons, Marian Anderson, Judy Garland, Margaret Whiting and Rise Stevens. In the male vocalist category, the top 10, with Crosby in the lead, included Perry Como, Dennis Day, Nelson Eddy, Frank Sinatra, Vaughn Monroe, Ezio Pinza, Tony Martin, Gene Autry and Billy Eckstine.

Report Conkling Becoming Co. Prez, Wallerstein Seen as Consultant In Series of Shifts at Columbia Records

The disk industry was thrown into a whirl of confusion this week with persistent reports of top-level changes involving Columbia and Capitol Records, and, to a lesser extent, RCA Victor. While no spokesman for any of the companies could be pinned down to definite statements, the following shifts were seen as the likeliest results to emerge from the conflicting reports of administrative upheavals:

1. Edward R. Wallerstein stepping out of the presidency of Columbia Records with Jim Conkling, Capitol's artists and repertory chief, moving into Col's prexy post, with Feb. 1 as starting date. It's understood that Wallerstein will continue with Columbia in a consultative capacity.

2. Paul Weston, who moved over from Capitol to Col last summer as Coast recording head, switching back to Capitol to fill the spot reportedly being vacated by Conkling. Weston's exit from Columbia was definitely established last week but his destination was uncertain until the reports of Conkling's shift began circulating. Weston's pullout from Columbia raises the additional question of the status of Jo Stafford, who moved from Capitol to Columbia a few months after Weston did and who may reverse her field along with Weston.

3. The likelihood of Alan Livingston, head of Capitol's children's division, moving over to RCA Victor. It's understood that Manie

(Continued on page 56)

Laine Shifting To Col. From Mercury

Frankie Laine, Mercury's top male vocalist, will switch to Columbia Records when his current contract expires next month. Columbia had been making overtures to Laine for the past six months.

In joining Columbia, Laine teams again with Mitch Miller, diskery's artists' and repertory chief who formerly held that spot at Mercury. At the latter company, they developed one of Laine's standout hits, "Mule Train."

Report Harry Link Talking BMI Deal

Harry Link, who exited Jan. 1 as general professional manager for Leo Feist Music, one of the Big Three publishing group, is reportedly nearing a deal with Broadcast Music, Inc., under which he will join BMI in an administrative post. Details of Link's projected tieup with BMI are still under wraps while Link continues to hold talks with top execs of the performing rights society.

Link was recently working out of the New York office of Michael Music, a BMI affiliate. There's a possibility that if Link's deal with BMI doesn't work out, he may take over the professional manager's post at the Michael pubbery, founded by Michael Grace, scion of the Grace Line family. Jerry Johnstone exited that spot several months ago and the vacancy has not yet been filled. Link, at present, is operating from General Artists Corp. offices in N. Y.

London Records expanded its artists roster with inking of the Haystackers, instrumental folk group; Jerri Southern, Chicago songstress, and Vinnie DeCampo, vocalist.

COAST AUDITOR SERVICE PLAGUES PUBLISHERS

Recent $6,000 settlement by Santly-Joy Music Co. for claims covering writers' royalties for lyric mag sales has brought to light a new irritant operating against all of the major publishers. Source of the pub headaches is Ed Traubner, a Coast agent who has been selling a publisher auditing service to cleffers.

In Santly-Joy's case, which is expected to be the first of a series, the sum involved only had a nuisance value since the $6,000 covered a flock of writers' royalties stretching over many years. The disputed amount stemmed from an ambiguous clause in the old writer-publisher contract, amended in 1947, which gave cleffers the alternative of accepting either a flat $25 for folio publication of their songs or 50% of the revenues derived by the pub from that source. Santly-Joy had been paying the flat $25 fee, but Traubner discovered that the other method meant more money for the cleffers.

While the pubs have no objection to anyone examining their books in behalf of the writers, they are burning over the charges of chiseling being made against them in some cleffer circles. Pub execs point out that in the Santly-Joy instance, the coin in question arose out of an honest difference in interpretation.

Coral Names Morgan As Midwest Chief

Coral Records has named Robert Morgan, former Decca branch manager, as head of its midwestern division, with headquarters in Chicago. Morgan fills the spot vacated last November by Joel Cooper, who became Coral's distributor in the Chi area.

In the New York area, Coral's outlet, Douglas Distributors, has consolidated with the Bruce distrib company, which handles other labels. New firm will also handle Coral's distribution in the Niagara Falls area, where the Niagara Midland Co. formerly was the distrib.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending Jan. 6

This wk.	Last wk.	Title and Publisher	New York. MDS	Chicago. Carl Fischer	Los Angeles, Morse M. Preeman	Boston. H. N. Homeyer	San Francisco, Sherman Clay	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neisner Bros.	Minneapolis, Schmidt Music Co.	Pittsburgh, Volkwein Bros.	TOTAL POINTS
1	1	"Tennessee Waltz" (Acuff-R)	1	1	1	1	2	3	1	1	1	1	2	1	116
2A	8	"My Heart Cries for You" (Massey)	2	4	3	2	..	9	5	6	..	2	1	4	72
2B	4	"Harbor Lights" (Chappell)	4	5	4	..	6	2	..	2	2	3	4	6	72
3	6	"The Thing" (Hollis)	3	3	2	3	3	10	6	..	4	4	..	5	67
4	6	"Nevertheless" (Crawford)	7	6	5	..	7	1	2	8	5	8	3	8	61
5	5	"Bushel and a Peck" (Morris)	5	2	6	10	4	7	10	3	3	5	7	10	60
6	..	"Be My Love" (Miller)	6	..	7	6	..	6	3	..	..	6	..	..	32
7	11	"Thinking of You" (Remick)	8	..	..	9	..	5	4	4	6	..	..	..	30
8	2	"Rudolph Reindeer" (St. Nich)	..	..	..	..	1	4	..	..	..	..	..	2	26
9A	10	"All My Love" (Mills)	..	7	..	5	..	8	..	9	8	..	..	9	20
9B	3	"Frosty the Snowman" (Hill-R)	..	10	..	..	5	..	..	..	7	..	10	3	20
10	13	"Petite Waltz" (Duchess)	..	9	..	7	9	..	..	..	..	..	..	7	12
11	..	"Orange Colored Sky" (Frank)	..	8	..	..	..	..	9	5	..	..	..	..	11
12	7	"Marshmallow World" (Shapiro-B)	..	..	..	4	8	..	..	..	..	..	..	..	10
13	..	"Lucky Me" (Santly-J)	..	..	..	..	..	..	..	7	..	7	..	..	8

Inside Orchestras—Music

While already chalking-up big counter sales, Spike Jones' takeoff waxing of "Tennessee Waltz" has also brought on a small storm of protest in Chicago, both from deejays and radio listeners, over the questionable taste" of the platter. Protest stems from the ancient haggle over whether takeoff Yiddish accents are corrosive to touchy religious relations.

WCFL has reportedly received vehement letters from listeners, while two local jocks claim they'd rather shelve it than risk alienating the more restricted-thinking listeners.

Platter has vocal group warbling standard words in comic-Yiddish accent, amidst usual Jones horn-blowing and noises.

Chi record retailers, meanwhile, report the Jones "Waltz" version is running equal in sales to Mercury's top-selling Patti Page version. Hudson-Ross reports the platter's launching as being more spectacular in its first three days of release than initial sales rung up by "Goodnight Irene" and Merc's "Waltz" etching.

Protests against Jones' version of the number were also received in New York and several foreign-language stations have banned it from the air. Victor toppers were surprised by the extent of the irritation in view of the fact that Jones did a similar Yiddish parody on "Ghost Riders in the Sky" with no reaction. It's understood that Jones consulted Jack Benny on whether his parody was objectionable before cutting the number. Increased racial and religious sensitivities are indicated by the fact that Jones received protests from several Chinese organizations following release of his "Chinese Mule Train."

The Barry Gray-Lou Quinn Monday night swapping is just a gleam in the eyes of both disk jockeys. Gray (WMCA, N. Y.) who is really more of a commentator than a deejay (he only plays three or four platters nightly, but because of the selectivity, incidentally, that's regarded as a very good plug), probably enjoys the top rating among the metropolitan N. Y. post-midnight chatterers. He is lavish with praise and plugs for almost all of his contemporaries; in the case of Quinn, he might almost be suspect of logrolling. However, his contemporaries seem sponsor-restricted, or for other reasons disinclined to noblesse oblige back at Gray. About the only frown from Gray is Jack Eigen (WMGM); otherwise he is almost ecstatic about "Big Joe" (Rosenfeld) on WHOM, as he is for Quinn (WVNJ). Nor does he slight Bea Kalmus (WMGM, preceding Eigen) or Art Ford, WNEW's "midnight matinee" deejay, who is the most forthright platter-turner, and Fred Robbins ("Robbins' Nest," WOV).

The Quinn-Gray swap may prove unfeasible because of the variance in sponsors, rates, commitments and styles. Incidentally, Gray is on seven nights weekly (not twice, as erratumed).

Some highly placed executives of the American Society of Composers, Authors and Publishers had very red faces at their Christmas party at the Hotel Waldorf-Astoria recently, and blushes weren't due to a case of season's spirits. Seems when the party started, the first number the band played was "Tennessee Waltz," which is published by Acuff-Rose, a Broadcast Music, Inc., affiliate. The ASCAP toppers thereupon turned colors, then warned the band to play only ASCAP tunes, and the orchestra, just to be sure, played only showtunes from that point on.

Among the jukebox bestsellers listed by VARIETY is Mario Lanza's Victor recording of "Be My Love." Unusual situation here is the fact that the record is a Victor Red Seal disk, which sells at $1, rather than the customary 79c (now 89c) disk. Despite the added cost and the fact that the song is sung by an opera singer, the record has had a potent sale to jukebox operators, and the plays it has received have induced other recording companies to record the song. Tune is from Metro's "Toast of New Orleans," which stars Lanza, and is published by Miller Music.

As a forerunner to negotiations with radio stations, Coast AFM Local 47 has tilted prevailing nitery scales 20%, effective Jan. 22. Hike was pegged to the increased cost of living since the last upscaling in 1946. Blanket boost makes the A spot minimum $120 per sideman per six-day week. Tooters in C spots, the smallest cocktaileries, will get $72 weekly. Leaders always get an additional 50% above scale.

Patti Page's recording of "Tennessee Waltz" seems a sure bet to hit the 2,000,000 mark in sales. Disk, which leads all other versions in sales, has sold close to 1,700,000 already, and is currently selling at the rate of about 100,000 per week. Mercury has five plants turning out the record, and is still using the plant facilities of M-G-M Records.

MAURICE DUKE TO DO PIC ON DISK JOCKEYS

Disk jockeys will now be glamorized via the motion picture treatment. Maurice Duke, Hollywood producer under contract to Allied Artists, returned to the Coast yesterday (Tues.) from New York to prepare for production of "Disk Jockey," a musical which will use some of the country's leading jocks in its sequences.

Duke spent the past two months in the east lining up deejays for the pic.

M'w'kee AFM Pay Up Again, to $123 Wkly.

Milwaukee, Jan. 9.

Weekly paychecks for Milwaukee tooters jumped to $123 last week, marking the third time in 90 days that the beer-town AFM has upped class "A" rates.

Scale, long at the $90 mark, jumped to $105 last December. Current increase is $1 per session per man, with $1.25 overtime for each half-hour.

FREYER'S MGT. SETUP

Nat Freyer, Remick Music contactman, has exited the pubbery to assume personal management of vocalist Johnny Parker and bandleader Eddie Stone, both of whom work for Capitol Records.

Freyer is also reactivating Tri-Boro Music, his own firm, which will handle a new novelty, "Who Kicked the Light Plug Out of the Socket."

Tops of the Tops

Retail Disk Best Seller
"Tennessee Waltz"
Retail Sheet Best Seller
"Tennessee Waltz"
"Most Requested" Disk
"Tennessee Waltz"
Seller on Coin Machines
"Tennessee Waltz"
Best British Seller
"Rudolph the Reindeer"

Band Review

FRANKIE CARLE ORCH (15)
With Joan House, Roger Coleman, Sunrise Serenaders
Cafe Rouge, Hotel Statler, N. Y.

One of the solid staples in the band market, Frankie Carle's crew has returned to this room for its annual stand prior to threading its way back to its Coast bailiwick via a one-niter swing through the south. Current Statler booking is for eight weeks, the longest stay Carle has made at this spot since opening here seven years ago.

Carle remains an exponent of clean and highly commercial rhythms which are slanted at pleasing the customer-hoofers on the floor. That's his crew's exclusive target and probably explains why Carle has been one of few dance-band maestros in the business who has proved to be a consistent draw through the vicissitudes of musical stylings during the past decade.

Outfit plays with taste and sound craftsmanship. Conventional aggregation of five reeds, six brass and four rhythm is marked by the good beat underlying the soft, unfatiguing instrumentation. Pivot of the band and the mainspring of its style is Carle's deft keyboard fingering, which is frequently showcased in solo turns against rhythm background.

Band's library is predominantly fitted with current and standard ballads. Occasional rhythm items are thrown in for a change of pace, but the tempos remain smoothly polished for the two-steppers no matter what type of number is played. Brass and reed sections are neatly blended to carry the melodic line through simple and relaxed arrangements. Carle adds an intimate touch, and showmanship values, by delivering piano choruses on tunes requested from the floor.

Band also features two fine vocalists in Joan House and Roger Coleman. Carle's niece, Miss House, is a replacement for Carle's daughter, Marjorie Hughes, who exited the band following her marriage. Miss House has big potentialities. A looker and equipped with excellent pipes, she scores with her sincere, unaffected vocal style. Coleman also registers strongly with his tenor warbling. The Sunrise Serenaders, a vocal unit comprised of band sidemen, handle their choral assignments competently. *Herm.*

Jocks, Jukes and Disks

By HERM SCHOENFELD

Nat "King" Cole: "Jet"-"Magic Tree" (Capitol). Top side could be Cole's smash sequel to last year's "Mona Lisa," In the current militaristic context, however, "Jet" is a misleading title. It's a romantic item on a beguine tempo which Cole handles effectively in a near-whispering style. Orch and choral background lend commercial support, Flipover is a bit too wordy.

Bing Crosby: "May The Good Lord Bless and Keep You"-A Perfect Day" (Decca). Signoff theme of the NBC's "The Big Show," "Bless You" is garnering lots of wax in the continuing religioso trend. Crosby delivers it with appropriate sincerity with choral backing by the **Ken Darby** Singers. **Lyn Murray** orch and choir, with **Ruth Martin** soloing, have also etched a fine version for Choral. On the Decca reverse, Crosby gives a relaxed rendition of the **Carrie Jacobs Bond** standard.

Eddie Fisher: "Bring Back The Thrill"-"If It Hadn't Been for You" (Victor). Fisher figures to get attention with "Thrill," a big ballad with good chances. Fisher dishes it out with schmaltz dripping from his pipes and gets the most out of the number. Bottom deck is an okay ballad which Fisher trims to his style. **Hugo Winterhalter's** orch and chorus furnish fine backing.

Anita O'Day: "Once There Lived A Fool"-"Lovesick Blues" (London). Since returning on wax under the London banner, Miss O'Day is showing the same talent that made her one of the standout band vocalists some years back. She has a distinctive style and a fine blues attack. Her moving interpretation of "Fool" lifts this item out of the blues and rhythm field into a powerful pop entry. On "Lovesick Blues," she gives out in great gutbucket style, **Jack Pleis** orch backing up. **Ben Homer** batons the "Fool" deck.

Champ Butler: "Dear! Dear! Dear!"-"Dry Land" (Columbia). Butler, young Coast vocalist, makes a good impression with his initial sides for Columbia. He delivers "Dear" with a smooth baritone and a solid beat. Flip is a dramatic showcase for Butler, who carries off the assignment effectively. **Skippy Martin** orch backs up.

Spike Jones City Slickers: "Tennessee Waltz"-"I Haven't Been Home For Three Whole Nights" (Victor). Spike Jones can be a devastating satirist of pop material, but his takeoff on "Tennessee Waltz," with **Sara Berner** vocalling, has to be marked down as a lapse of good taste. This is a type of caricature that may get a few laughs, but will cause far more irritation. It's only slightly less offensive than **Mickey Katz'** version of "Cry of the Wild Goose" for Capitol. On the Victor reverse, Jones indulges in some of his standard highjinks, **Dick Morgan** playing the drunk.

Ella Fitzgerald-Ink Spots: "Little Small Town Girl"-"I Still Feel The Same About You" (Decca). Ella Fithgerald and the Ink Spots blend on a sock coupling. "Small Town Girl," a new pop, is beautifully done with tenor **Bill Kenny** alternating solo choruses with Miss Fitzgerald. Solid for jocks and jukes. "Same About You" gets a big lift via this rhythmic cut, the two soloists teaming up neatly.

Dinah Shore: "Wait For Me"-"Down In Nashville, Tennessee" (Victor). Miss Shore has a coupling of good tunes on this disk. "Wait For Me" is a pleasing ballad, attractively vocalled by Miss Shore againts a Hawaiian string background. Flipover is a cute number with some catchy rhythm patterns, but the lyric is weak. **Henri Rene** batons orch and chorus backgrounds.

Jan Garber Orch: "If"-"Castles In the Sand" (Capitol). "If," a strong ballad entry, gets a fine dance treatment by Garber in his sweet, soft-tempoed reedy style. Ink Spots also have an excellent version of "If" for Decca. **Roy Cordell** handles the vocal effectively. Reverse is also patterned for easy listening.

Guy Lombardo Orch: "Velvet Lips"-"The Chicken Song" (Decca). Another sock commercial coupling by Lombardo's organization. "Velvet Lips" is a boxoffice ballad, smartly packaged by the orch with **Kenny Gardner** smoothly vocalling. Reverse is a cute novelty with some double entendre lyrics, Gardner again handling the vocal.

Platter Pointers

Mary Martin and her son, **Larry**, have cut a snappy duet of "Get Out Those Old Records," being slightly less successful with the reverse "You're Just in Love" (Columbia) . . . **Hugo Winterhalter's** orch and chorus have a fine side in "Seven Wonders of the World," Stuart Foster vocalling (Victor) . . . **Ames Bros.** new side, "Loving Is Believing," rates spins (Coral) . . . **Mindy Carson** delivers well on "When You Return" (Victor) . . . **Harry West** orch, a new outfit, shows big promise in their first sides, "Driving Home" and "Love Dreams" for Dorset Records. Tempos are patterned strictly for dancing . . . **Fontane Sisters** perform well on a cute number, "Bouncy Bouncy Bally" (Victor) . . . **Paul Seers and Johnny Haymer** have an okay cut of "Get Out Those Old Records" (M-G-M) . . . **Bernie Mann's** orch flashes a bright style on "Toast To Happiness" and "When You're Smiling" (Tower) . . . **Mitch Miller's** orch and chorus have fashioned a sparkling side in "The Winter Waltz" (Columbia) . . . More cute novelties by **Jerry Lester** in "The Beanbag Song" and "Your Sister Knocks Me Out" (Coral) . . . Another fine version of "Once There Lived Fool" by **Tommy Edwards** for M-G-M . . . **Mary Mayo** does well on "A Penny A Kiss" and "Bring Back The Thrill" for Capitol . . . **Vic Damone's** work on a couple of oldies, "Just For Tonight" and "The Night Is Young," rate spins . . . Smooth dance version of "Music By The Angels" by **Jerry Gray's** orch for Decca, **Tommy Trayhor** vocalling . . . **Eve Young** is excellent on "Would I Love You" (London) . . . More solid jazz patterns by the **Dave Brubeck** Trio in "I Didn't Know What Time It Was" (Fantasy) . . . **Dean Martin** has a good side in "You and Your Beautiful Eyes" for Capitol . . . **Sammy Kaye's** orch has two good sides in "Tell Me You Love Me" and "My Dear Little Girl of Theta Chi" (Columbia) . . . **Teresa Brewer** and **Snooky Lanson** team up nicely on "A Penny A Kiss" (London) . . . **Ray Anthony** delivers fine dance music in "Be My Love" (Capitol) . . . **Phil Spitalny's** All-Girl orch and **Eddie Fisher** combine on a big ballad, "It's You—No One But You," effectively (Victor) . . .

Duchess-Peer Judgment

Duchess Music and Peer International were awarded a judgment of $974.20 this week by N. Y. Federal Judge William Bondy in their infringement actions against the Pine Hill Country Club, a New York summer resort. Judgment was made by default, since the resort did not contest the actions.

Duchess was awarded $250 for use without consent of its "Wedding Samba." Peer got $500 for the resort's unlawful use of "El Cumbanchero" and "Tres Palabras." Remainder of the judgment was for lawyers' fees and costs.

VARIETY 10 Best Sellers on Coin-Machines Week of Jan. 6

1.	TENNESSEE WALTZ (6) (Acuff-R)	Patti Page	Mercury
2.	MY HEART CRIES FOR YOU (2) (Massey)	Guy Mitchell-M. Miller	Columbia
3.	THE THING (6) (Hollis)	Phil Harris	Victor
4.	HARBOR LIGHTS (11) (Chappell)	Sammy Kaye	Columbia
5.	NEVERTHELESS (9) (Chappell)	Ralph Flanagan Mills Bros.	Victor Decca
6.	ALL MY LOVE (17) (Mills)	Patti Page	Mercury
7.	THINKING OF YOU (6) (Remick)	Don Cherry Eddie Fisher	Decca Victor
8.	A BUSHEL AND A PECK (1) (Morris)	Mag Whiting-Jim Wakely Betty Hutton Perry Como	Capitol Victor
9.	THE ROVING KIND (1) (Hollis)	Guy Mitchell-H. Miller	Columbia
10.	I'LL ALWAYS LOVE YOU (7) (Famous)	Dean Martin	Capitol

Second Group

MARSHMALLOW WORLD (Shapiro-B)	Vaughn Monroe	Victor
ORANGE COLORED SKY (9) (Frank)	King Cole-Stan Kenton	Capitol
CAN ANYONE EXPLAIN (16) (Valando)	Ames Bros.	Coral
I'LL NEVER BE FREE (13) (Valando)	Kay Starr-Tenn. Ernie	Capitol
OH BABE (Alamo)	Ames Bros. Louis Prima	Coral Robin Hood
TO THINK YOU'VE CHOSEN ME (Laurel)	Eddy Howard	Mercury
YOU'RE JUST IN LOVE (Berlin)	Perry Como	Victor
DREAM A LITTLE DREAM (Words & Music)	Frankie Laine	Mercury
GET OUT THOSE OLD RECORDS (BVC)	Guy Lombardo	Decca
BE MY LOVE (Miller)	Mario Lanza	Victor
SO LONG (Folk Ways)	Gord. Jenkins-Weavers	Decca
IF (Shapiro-B)	Dean Martin	Capitol
THIRSTY FOR YOUR KISSES (Mutual)	Ames Bros. Mills Bros	Coral Decca
LA VIE EN ROSE (13) (Harms)	Tony Martin	Victor
PATRICIA (BVC)	Perry Como-Fontane Sis.	Victor

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Petrillo Explains 'Fair Share' Hike

Chicago, Jan. 9.

After remaining silent during the flurry of protests over his new five-day week policy for Local 10 members, American Federation of Musicians chieftain James Petrillo finally came out of the background last week to issue a statement to the Chicago press. "We're not interested," he said, "in making rich men richer, but in everyone getting a fair share of the loaf."

For Petrillo the attempted reassuring words to the local citizenry have become necessary, in view of the still disjointed state of Chi music circles and the Cafe Owners Assn's. threat to fire musicians after Jan. 15.

Public sentiment here is seemingly much against the new edict, which calls for less-work and more pay for tooters, with Petrillo's statement to the papers chalked up as an attempt to regain public sympathy.

"Many don't like cutting down to a five-day week, which has been laid down by the local executive board, but they will realize that is the best thing over the long pull," he said. "When we take in a lot of members, we've got to do our best to see that they get jobs," he said, citing the increase in Local 10 membership from 4,000 to 14,000 over the past 10 years.

COA, meanwhile, has protested to Economic Stabilizer Alan Valentine and Wage Stabilizer Cyrus S. Ching.

HERMAN, BENEKE SET BY M-G-M RECORDS

M-G-M Records last week signed the Woody Herman and Tex Beneke orchs to two-year contracts. Herman recently left Capitol and Beneke secured his release from RCA Victor. Herman has already cut his first eight sides for M-G-M, four of them on the Coast with Billy Eckstine last week and four more in New York yesterday (Tues.).

Harry Meyerson, M-G-M's artist and repertoire chief, plans to record Herman with some of his old arrangements, and use Herman vocally on commercial tunes. The bandleader dueted with Eckstine, the diskery's bestselling vocalist, on some of the sides cut last week. Meyerson will also give Beneke top commercial tunes to record.

Beneke asked for his release from Victor because he felt he wasn't getting a fair deal on choice of songs.

Carlton Back in N. Y. After Coast Huddles

Joe Carlton, Mercury Records eastern sales veepee and artists-repertoire chief, has returned to N. Y. from a five-day visit to the Coast, his first since joining the company last spring. Carlton huddled with Harry Geller, Mercury's Coast a & r rep, and also recorded four sides by Vic Damone, who currently is working on a Metro picture.

Carlton also set up recording sessions for singer Billy Daniels, who signed with Mercury a couple of months ago but who has not recorded, and conferred with conductor Alfred Newman. Latter, who recently cut two semi-classical LPs, will conduct his first session on pop tunes shortly.

Cap's Regional Meets

Top brass of Capitol Records are currently in New York on one leg of a series of regional sales meetings. President Glenn Wallichs, sales veepee Floyd Bittaker and promotion director Lloyd Dunn met Monday (8) with eastern regional managers to discuss problems and prospects for the coming year.

Trio of toppers have already held meetings in Dallas and Atlanta. They leave N. Y. tomorrow (Thurs.) for Cleveland and Chicago meetings, after which they return to the Coast homeoffice.

Singer Doubles As Cop

San Antonio, Jan. 9.

Del Dunbar, cowboy band singer heard on KABC here, has been appointed a county traffic officer.

Peatman Annual Survey of Song Hits

(Jan. 1, 1950, to Jan. 1, 1951)

The 35 song hits with the largest radio audiences are listed below in order of the total ACI points received in the ACI Surveys during 1950. (Songs in stage or film productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began on the ACI surveys during the fall of 1949 are noted by the 1949 date.)

Rank	Total ACI Points	Number Of Weeks On ACI Survey	Song Title	Production	Publisher
1	29,597	28	My Foolish Heart	(My Foolish Heart)	Santly-Joy
2	22,226	24	Hoop-Dee-Do		Morris
3	22,141	30	*I Don't Care If the Sun Don't Shine		Famous
4	22,057	35	*La Vie En Rose		Harms
5	20,931	23	*All My Love		Mills
6	20,654	25	Bewitched		Chappell
7	20,277	21	If I Knew You Were Coming		Robert
8	19,035	21	It Isn't Fair		Words-Music
9	18,038	28	Third Man Theme	(The Third Man)	Chappell
10	18,032	25	Mona Lisa	(Capt. Carey, USA)	Famous
11	16,620	20	Music Music Music		Cromwell
12	16,570	23	Play a Simple Melody		Berlin
13	15,694	20	Dearie		Laurel
14	15,590	17	Chattanoogie Shoe Shine Boy		Acuff-Rose
15	15,119	26	Enjoy Yourself		Morris
16	15,055	22	Sam's Song		Weiss
17	15,013	16	Dear Hearts and Gentle People (1949)		Morris
18	14,800	19	*Nevertheless	(Three Little Words)	Chappell
19	13,936	23	Old Piano Roll Blues		Leeds
20	13,931	19	*Thinking Of You	(Three Little Words)	Remick
21	13,834	24	Sentimental Me		Knickerbocker
22	13,761	15	*Goodnight Irene		Spencer
23	13,487	25	Daddy's Little Girl		Beacon
24	13,400	20	A Dream Is a Wish Your Heart Makes	(Cinderella)	Disney
25	13,214	17	*Harbor Lights		Chappell
26	13,162	23	Count Every Star		Paxton
27	12,887	25	*Sometime		Witmark
28	11,732	19	*I Love the Guy		Shapiro-B
29	11,715	21	Candy and Cake		Oxford
30	11,607	20	I Wanna Be Loved		Supreme
31	11,590	16	There's No Tomorrow		Paxton
32	11,346	13	*A Marshmallow World		Shapiro-B
33	11,112	12	*A Bushel and a Peck	(Guys and Dolls)	Morris
34	10,761	14	Bibbidi Bobbidi Boo	(Cinderella)	Disney
35	10,631	11	Old Master Painter		Robbins

Favorite Standards for 1950

(Peatman Annual Survey)

(The 35 standards with the largest radio audiences are listed below in order of the total ACI points in the ACI surveys during 1950)

Rank	Total ACI Points	Number Of Weeks On ACI Survey	Song Title	Publisher
1	9,967	32	Tea For Two	Harms
2	4,563	11	Toot Toot Tootsie Goodbye	Feist
3	4,486	15	Blue Skies	Berlin
4	4,412	5	White Christmas	Berlin
5	3,976	14	Three Little Words	Harms
6	3,410	15	All the Things You Are	Chappell
7	3,305	13	Blue Moon	Robbins
8	3,230	7	Winter Wonderland	BVC
9	3,084	13	Begin the Beguine	Harms
10	3,026	11	Lover	Famous
11	3,024	4	Easter Parade	Berlin
12	2,948	11	Twelfth Street Rag	Shapiro-B
13	2,939	5	Santa Claus Is Comin' to Town	Feist
14	2,881	13	Just One of Those Things	Harms
15	2,800	12	Star Dust	Mills
16	2,744	13	Dancing In the Dark	Harms
17	2,706	9	I Can't Give You Anything But Love, Baby	Mills
18	2,622	9	'S Wonderful	Harms
19	2,371	8	Some Enchanted Evening	Chappell
20	2,350	8	September Song	Crawford
21	2,244	8	What Is This Thing Called Love	Harms
22	2,167	4	Take Me Out To the Ballgame	Broadway
23	2,103	8	St. Louis Blues	Handy
24	1,978	9	This Can't Be Love	Chappell
25	1,921	9	Ain't She Sweet	Advanced
26	1,831	5	Sweet Sue	Shapiro-B
27	1,798	8	Lullabye of Broadway	Witmark
28	1,784	8	On the Sunnyside of the Street	Shapiro-B
29	1,782	4	A Wonderful Guy	Chappell
30	1,710	9	Smoke Gets In Your Eyes	T. B. Harms
31	1,707	6	Summertime	Chappell
32	1,689	7	Somebody Loves Me	Harms
33	1,664	5	Hallelujah	Harms
34	1,530	3	Ol' Man River	T. B. Harms
35	1,510	7	Make Believe	T. B. Harms

Retail Sheet Best Sellers of 1950

Listed below are the sales leaders in the sheet music field during 1950, based on the weekly tabulation of sheet music best-sellers reported to VARIETY *by leading music jobbers and retail outlets.*

Song	Writers	Publisher	
All My Love	Durant-Contet-Parrish	Mills	ASCAP
Bewitched	R. Rodgers-L. Hart	Chappell	ASCAP
Bibbidi Bobbidi Boo	D. Livingston-A. Hoffman	Disney	ASCAP
Can Anyone Explain	B. Benjamin-G. Weiss	Valando	ASCAP
Chattanoogie Shoe Shine Boy	H. Stone-J. Stapp	Acuff-R	BMI
Count Every Star	B. Coquatrix-S. Gallop	Paxton	ASCAP
Daddy's Little Girl	B. Burke-H. Gerlach	Beacon	BMI
Dear Hearts, Gentle People	B. Hilliard-S. Fain	Morris	ASCAP
Dreamer's Holiday	K. Gannon-M. Wayne	Shapiro-B	ASCAP
Frosty Snowman	S. Nelson-J. Rollins	Hill-R	BMI
Goodnight Irene	J. Lomax-H. Ledbetter	Spencer	BMI
Harbor Lights	J. Kennedy-H. Williams	Chappell	ASCAP
Hoop-Dee-Doo	M. De Lugg-F. Loesser	Morris	ASCAP
I Can Dream, Can't I	S. Fain-I. Kahal	Chappell	ASCAP
If I Knew You Were Coming	Hoffman-Watts-Merrill	Robert	ASCAP
I Said My Pajamas	E. Pola-G. Wyle	Leeds	ASCAP
It Isn't Fair	R. Himber-F. Warshauer	Words-M	ASCAP
La Vie En Rose	David-Louguy-Piaf	Harms	ASCAP
Mona Lisa	R. Evans-J. Livingston	Paramount	ASCAP
Music, Music, Music	S. Weiss-B. Baum	Cromwell	ASCAP
My Foolish Heart	V. Young-N. Washington	Santly-J	ASCAP
Nevertheless	H. Ruby-B. Kalmar	Crawford	ASCAP
Old Master Painter	B. Smith-H. Gillespie	Robbins	ASCAP
Old Piano Roll Blues	Cy Coben	Leeds	ASCAP
Our Lady of Fatima	Gladys Gollahon	Robbins	ASCAP
Sam's Song	J. Elliot-L. Quadling	Weiss	ASCAP
Sentimental Me	J. Morehead-J. Cassin	Knickerbocker	ASCAP
Simple Melody	Irving Berlin	Berlin	ASCAP
Tennessee Waltz	R. Stewart-Pee Wee King	Acuff-R	BMI
There's No Tomorrow	Hoffman-Carr-Corday	Paxton	ASCAP
Thinking of You	H. Ruby-B. Kalmar	Remick	ASCAP
Third Man Theme	Anton Karas	Chappell	ASCAP

London Names Kruse Sales V.P.

Winding up the reorganization of London Records, which began last fall, E. R. Lewis, London prexy, has given the post of exec vice-prexy over sales to Harry Kruse, former sales manager of Decca Records and more recently Columbia Records division manager in Cincinnati. With the appointment of Kruse, Joe Delaney, who handled both the sales and artists-and-repertory jobs for the diskery, will concentrate on the a&r chores.

Delaney, who began a wide reshuffle in London's pop division with his shiftover from Coral Records five months ago, has been promoted to a vicepresidency as has Lee Hartstone, who has been handling administration, production and finance. Kruse, Delaney and Hartstone will act as a triumvirate in the new London setup.

Kruse and Delaney, meantime, planed to London over the weekend (7) for confabs with Lewis, who is head of London's parent company, British Decca. It's understood that Kruse and Delaney will discuss the problem of slanting pop numbers, which are etched in Britain, more towards the American market. That problem came up recently when Harry Sarton, British Decca's a&r chief, visited the U. S. for talks with Delaney.

SPINA EXITS DISNEY TO FORM OWN CO.

Jack Spina, general professional manager of Walt Disney Music's eastern office, is exiting the company to set up his own pubbery. Spina is staying on at the Disney office, however, until Fred Raphael, vice-prexy of the Disney firm, comes east from Hollywood next week to fill the New York spot.

Spina's new firm will be called Spinlan Music and is being set up with outside backing. Initial song which Spina's pubbery will plug is "What Did I Do," written by Little Jack Little, Joe Candullo and Ed Snyder. Tune was acquired by Spinlan after RCA Victor cut the tune with the Fontane Sisters.

Charges 'Sun Don't Shine' Infringed on 1932 Tune

Songwriter Charles O'Flynn this week filed a copyright infringement suit against Famous Music and cleffer Mack David, charging their "I Don't Care If the Sun Don't Shine" infringed on "Early in the Mornin' When I Say Goodnight," which he wrote in 1932 with Freddy Martin. Action filed in N. Y. Federal court, asks an injunction and accounting of profits.

"Mornin'" was published by Harms, Inc., and in 1940 the copyright reverted to the writers. "Sun Don't Shine" was written early last year and was a moderate hit. O'Flynn also charges the defendants continued to infringe after being given notice by his attorneys.

RCA's 'Vocalist Parade'

Patterned after its "Dance Bands on Parade" albums of last year, RCA Victor is issuing a "Vocalists Parade" series next month. Series will comprise nine of the company's top vocalists, each of whom will be featured on songs by a single composer. Disks in the series will be initially issued as singles under a special promotion push and then will be packaged in sets of three disks apiece in both 78 and 45 rpm form.

Lineup for the series includes Mindy Carson on DeSylva, Henderson & Brown tunes; Perry Como singing Billy Rose numbers; Don Cornell on Sammy Fain numbers; Dennis Day on Sigmund Romberg numbers; Eddie Fisher on Walter Donaldson tunes; Lisa Kirk on Jimmy McHugh numbers; Tony Martin on Arthur Freed tunes; Dinah Shore on Gus Kahn songs, and Fran Warren on Harold Arlen tunes. Full series, currently being cut, will be packaged for the market by the end of February.

Reggie Childs orch returned to Texas Room of the Keyston hotel, Forth Worth, for a return engagement.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JAN. 6

Weekly chart of the records on disk jockeys' programs as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N. Y.	Chi.	L. A.	Boston	Port., Ore.	Det.	K. C.	D. C.	Birm'ham	N. O.	Omaha	Atlanta	Phil	Norfolk	Mil'wkee	Ind.	Port., Me.	Pitt.	St. L.	Atl. City	Albany	San Ant.	Cleve.	Richmond	Lawrence	Baltimore	Claremont	Syracuse	Miami	Fitchburg	TOTAL POINTS
						Paul Brenner—WAAT	Don McCarty—WCFL	Bill Anson—KFWB	Jay McMaster—WMEX	Graham Archer—KGW	Bill Silbert—WXYZ	Joe Farrell—KCKN	Jerry Strong—WINX	Bill Wright—WSGN	Larry Wilson—WNOE	Gaylord Avery—KOWH	Herb Harris—WQXI	Bob Horn—WFIL	Bob Story—WCAV	Paul Bartell—WFOX	Easy Gwynn—WIBC	Dick Smith—WMTW	Art Pallan—WWSW	Frank Brown—KXLW	Ben Heller—WMID	Howard Malcolm—WTRY	Alec Chesser—KITE	Bud Wendell—WJMO	Harvey Hudson—WLEE	Bob Perry—WLAW	Dick Coleman—WCBM	Donn Tibbetts—WTSV	Bob Michel—WSYR	Tony Donald—WQAM	Ed Penny—WFGM	
1	1	8	Patti Page	Mercury	Tennessee Waltz	2	1	1	4	5	..	1	2	3	1	..	1	3	3	1	1	2	3	1	1	4	1	2	2	3	3	4	1	3	6	243
2	4	5	Guy Mitchell-M. Miller	Columbia	My Heart Cries for You	..	2	3	2	..	1	7	3	1	..	9	..	1	..	3	4	1	5	..	4	1	3	3	10	1	..	3	2	2	2	180
4	9	4	Mario Lanza	Victor	Be My Love	..	..	..	1	..	3	..	5	2	8	..	..	4	..	7	..	..	1	..	8	..	..	1	..	2	5	7	..		5	95
3	2	8	Phil Harris	Victor	The Thing	6	3	..	8	1	..	..	1	..	2	4	..	..	..	2	9	..	..	3	2	..	4	..	1	10	..	5	3	5	..	118
5	3	15	Sammy Kaye	Columbia	Harbor Lights	..	..	..	..	..	..	..	9	..	9	3	..	..	..	..	6	4	..	..	..	5	5	..	..	7	2	..	6	1	..	64
6	11	16	Eddie Fisher	Victor	Thinking of You	1	..	..	..	..	2	..	..	..	..	2	..	..	..	5	8	..	..	..	7	..	..	..	..	..	..	6	..	4	..	53
7	12	3	Guy Mitchell-M. Miller	Columbia	Roving Kind	10	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	10	..	7	..	3	..	4	..	..	9	2	8	..	1	52
8A	5	13	Paul Weston	Columbia	Nevertheless	3	..	..	..	..	..	..	..	..	..	6	..	..	..	6	5	..	4	..	5	7	6	..	..	6	..	..	..	..	..	51
8B	8	9	Perry Como-B. Hutton	Victor	Bushel and a Peck	8	8	..	..	6	..	2	6	..	4	7	..	..	..	10	10	..	..	..	3	..	9	..	..	..	..	..	..	8	..	51
10	6	21	Patti Page	Mercury	All My Love	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	3	..	..	..	6	..	2	..	7	..	..	10	..	9	7	42
11	7	17	Don Cherry	Decca	Thinking of You	..	..	..	10	..	..	..	4	..	..	..	..	..	..	..	..	9	..	..	..	2	8	..	..	5	7	..	5	..	..	38
12	19	3	Dinah Shore	Victor	My Heart Cries for You	4	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	1	..	..	..	..	34
13	..	2	P. Como-Fontane Sis	Victor	You're Just in Love	..	..	..	..	..	..	6	..	..	6	..	..	..	..	4	..	..	..	..	..	..	..	..	..	4	..	..	..	..	4	31
14	..	1	Weavers-G. Jenkins	Decca	So Long	9	..	..	3	..	..	..	..	..	..	..	8	..	..	9	..	..	..	..	..	9	..	6	..	..	..	..	..	..	9	24
15	30	9	Eddy Howard	Mercury	To Think You've Chosen Me	..	4	..	..	..	..	..	..	..	..	..	5	7	..	..	..	..	..	..	9	..	7	..	..	..	..	..	..	..	..	23
16	44	7	Alan Dale	Columbia	Rainbow Gal	..	..	..	6	..	6	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	3	..	..	..	..	..	..	21
17	..	2	Ames Bros	Coral	Music By the Angels	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	9	..	..	..	..	..	..	..	1	..	..	..	20
18	..	1	Frank Sinatra	Columbia	Nevertheless	..	..	..	..	..	..	..	8	..	5	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
19A	40	7	Ames Bros	Coral	Thirsty for Your Kisses	..	..	..	7	..	8	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	8	..	..	..	15
19B	24	8	Mills Bros	Decca	Nevertheless	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	15
21	34	5	Frank Sinatra	Columbia	One Finger Melody	..	..	5	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
22	..	1	Andrews Sis	Decca	Bushel and a Peck	..	..	..	..	..	..	..	..	..	..	..	4	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
23	17	8	Ray Anthony	Capitol	Harbor Lights	7	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
24A	..	1	Russ Morgan	Decca	Longing	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	10
24B	..	2	Guy Lombardo	Decca	Tennessee Waltz	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
26A	28	7	Ray Anthony	Capitol	Nevertheless	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	9
26B	..	1	Jimmy Wakley	Capitol	Music By the Angels	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
26C	..	1	Georgia Gibbs	Coral	I Still Feel Same	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
26D	..	1	Frank Sinatra	Columbia	My Heart Cries for You	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
26E	..	1	Rosemary Clooney	Columbia	Remember Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
31A	..	1	Anne Shelton	London	Music By the Angels	..	9	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
31B	..	1	Guy Lombardo	Decca	Get Out Those Old Records	..	..	..	..	..	..	..	7	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
31C	..	1	Bill Kenny-G. Jenkins	Decca	It's No Secret	..	..	..	..	..	..	..	10	..	10	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	8
31D	..	1	Jo Stafford	Columbia	To Think You've Chosen Me	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
31E	13	11	Ralph Flanagan	Victor	Nevertheless	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	8
36A	..	13	Stan Kenton-N. Cole	Capitol	Orange Colored Sky	..	..	8	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	7
36B	14	4	Gene Autry	Columbia	Rudolph, Reindeer	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	7
36C	28	4	Johnny Parker	Capitol	Can't Seem Laugh Anymore	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	9	..	..	..	7
36D	..	3	Bing Crosby	Decca	Harbor Lights	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
36E	..	1	Evelyn Knight	Decca	I Am Loved	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
41A	..	3	Frankie Laine	Mercury	If I Were a Bell	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	6
41B	48	7	Kay Starr	Capitol	Oh Babe	..	..	..	..	8	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
41C	..	1	D. Reynolds-C. Carpenter	M-G-M	Abba Dabba Honeymoon	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	7	6
41D	..	1	Ralph Flanagan	Victor	Melody of the Breeze	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
41E	..	1	Georgia Gibbs	Coral	Get Out Those Old Records	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
41F	..	1	Guy Mitchell-R. Clooney	Columbia	You're Just in Love	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
41G	..	2	Billy Eckstine	M-G-M	Blue Xmas	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	6
41H	..	3	Bing Crosby	Decca	Marshmallow World	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	6
49A	21	13	Kay Starr-T. Ernie	Capitol	I'll Never Be Free	..	..	..	..	7	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
49B	..	2	Tony Martin	Victor	Sea of the Moon	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	5
51	30	10	Al Morgan	London	Place Where I Worship	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
52	..	1	Perry Como	Victor	If	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4

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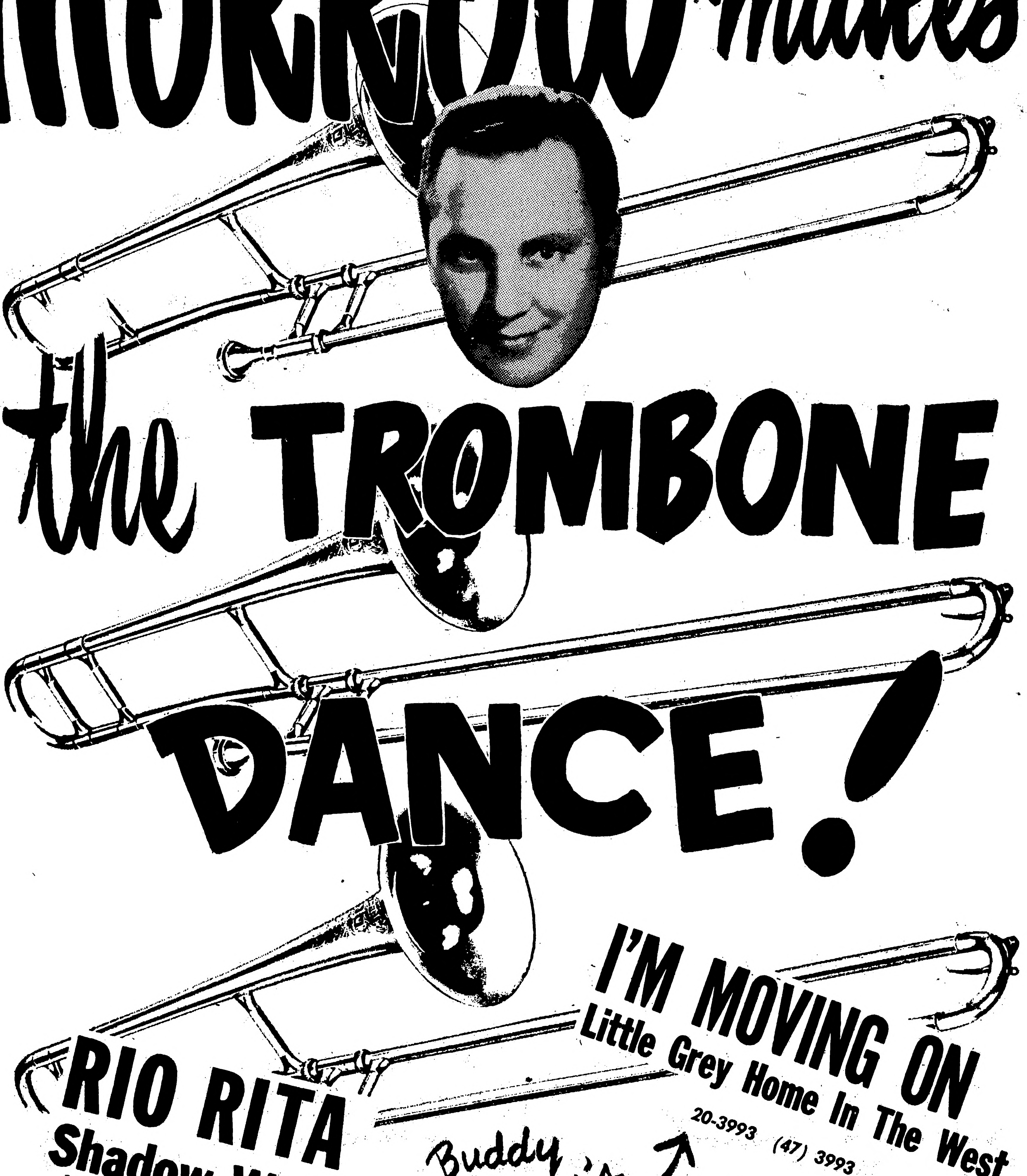

I'M MOVING ON
Little Grey Home In The West
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RIO RITA
Shadow Waltz
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coming → **THE HAPPIEST DAY OF MY LIFE**
IN THE LAND OF MAKE BELIEVE 20-4025 (47) 4025

RCA VICTOR Records

On the Upbeat

New York

Jack Mills, head of Mills Music, and company general manager **Mack Stark** leave tomorrow (Thurs.) to attend the three-day Midwestern Music Educators Conference at Ann Arbor, Mich., which starts Jan. 12 . . . Charles H. Hansen Music took **Dave Franklin's** "My Home Is a Church" last week for publication. It's the firm's first semi-religious tune . . . organist **Ethel Smith** opens a week's stand today (Wed) at the Olympia, Miami . . Ironical note: Mills Music's last printing order for 1950 was for "Where Is Peace," authored by Oscar Kramer.

Anahid Ajemian, wife of Columbia Records International chief **George Avakian,** gave a violin recital Sunday (7) at Carnegie Hall . . . **Jack Bregman** back from Florida vacation, ditto **Murray Luth,** Paramount Music professional manager; **Mark Schreck,** Southern Music exec, back from Bermuda and Cuba . . . **Irving Fields** trio opened an extended engagement at the Saxony hotel, Miami Beach, last week . . . **Bernie Mann's** newly formed orch opens at Hotel Roosevelt, Feb. 19 with the **Three Suns** . . . Savoy Records inked **Dorsey Sisters,** vocal group . . . **Pinky Herman** named exploitation head for Abbey Records in N. Y. . . . **Nat "King" Cole** trio into Palomar theatre, Seattle, Jan. 22 for one week . . . **Peggy Lee** and **Dave Barbour** booked into Capitol theatre, Washington, Feb. 22 . . . **Nellie Lutcher** into Tiffany Room, Los Angeles, for three weeks starting Jan. 21 . . . **Charlie Spivak** opens at Trianon ballroom, Chicago, Jan. 23 and goes into Meadowbrook Feb. 16 . . . **Anita O'Day,** London Records vocalist, booked into Copacabana, Pittsburgh, Jan. 15 for two weeks . . . **Anne Shelton,** British Decca vocalist, will visit the U. S. in March for six months.

Hollywood

Herb Hendler, co-manager of **Ralph Flanagan,** planed into town in advance of orch's Jan. 23 bow at the Palladium on a 50-50 split for the four-week stand . . . **Eddy Howard,** current at the Chase, St. Louis, takes over the podium at the St. Francis hotel, San Francisco, Jan. 30 . . . **Eddie Gomez** crew teed off Hollywood Roosevelt's new policy of Saturday afternoon dansants . . . **Louis Armstrong** due back in town next week to pre-record tunes for the Metro film, "The Strip," in which he's spotted with his combo.

Chicago

Walt Disney Music darkened its Chi office last week, ousting midwest rep **Paul Salvatori** . . . **Spike Jones** unit set for Civic Opera House date Feb. 18 . . chirp **Jeri Southern into Capitol Lounge here.** She etched four sides last week for London . . . **Al Morgan,** currently at Chez Paree, forced to postpone date at Grand theatre, Evansville, Ind., until Feb. 8. He goes in for five days . . . **Eddy Howard** signed for St. Francis hotel, San Francisco, Jan 30, for six weeks. Howard cut four sides last week for Mercury . . . **Stuart Hambler,** who penned "It's No Secret," due in from Coast this week for AM guest shots . . . **Ray Anthony** band to Casa Loma, St. Louis, Jan. 16 for six days . . . **King Cole Trio** pacted for Don Carlos Casino, Winnipeg, Feb. 2 for one week . . . Paramount Music grabbed publishing rights to "Where the Red, Red Roses Grow," purportedly on strength of new **Lorry Raine** waxing . . . **Myron Wallace** and **Buff Cobb,** who guide WMAQ's "Chez Show," took off for Arizona vacation last week. **Tommy Bartlett, Fran Allison, Jose Ferrer, Cliff Norton, Danny O'Neill, Archie Levington, Chet Roble** and **Studs Terkel** are among those set to alternate during respite . . **Bernie Cummins** to Balinese Room, Galveston, Jan. 12 for one month . . . **Jimmy Featherstone** set for Lake Club, Springfield, Jan. 8 . . . **Stan Kenton** will one-shot at Parkway ballroom here Jan. 21 . . . **Johnny Long** to Roosevelt hotel, New Orleans, Jan. 11 for one month . . . **Jimmy Palmer** to Melody Mill, Chi, Jan. 31, indefinitely.

Pittsburgh

Stan Kenton opens four-day stand at Vogue Terrace tomorrow (Wed) . . . **Eddie Koch** off for Hollywood to join **Dick Stabile** and do arrangements for the tunes on the next **Dean Martin-Jerry Lewis** pic-

(Continued on page 49)

Best British Sheet Sellers

(Week ending Dec. 30)

London, Jan. 3.

Rudolph Reindeer	Chappell
I Taw a Putty Tat	Connelly
Beloved Be Faithful	Pickwick
Goodnight Irene	Leeds
The Thing	Leeds
Ferry Boat Inn	Connelly
Xmas in Killarney	Connelly
Sam's Song	Sterling
Orange Colored Sky	Morris
Xmas Wish	Reine
Mona Lisa	New World
Sleigh Ride	Arcadia

Second 12

Petite Waltz	Duchess
Have I Told You	Leeds
Blackbird	Box & Cox
In English Garden	Sun
All My Love	Maurice
Autumn Leaves	Maurice
I Only Saw Him Once	Unit
Flying Saucers	Unit
Ashes of Roses	Connelly
Silver Dollar	Pic
If I Loved You	Williamson
We'll Keep a Welcome	Cox
Once in a While	Magna

BUD GATELY SET AS BOURNE PRO MGR.

Saul Bourne has moved Bud Gately from his ABC Music to the post of professional manager of Bourne, Inc. Gately was professional manager of ABC, and now occupies the post vacated a couple of months ago by Lee Finburgh, who resigned to form his own firm.

ABC will now be handled directly by Larry Spier, who was general professional manager of both firms and took charge of Bourne Music while the managership was vacant. Gately will have as his first plug tune in Bourne "A Friend of Johnny's," written by Hal Dickinson and Allen Copeland, two members of the Modernaires, vocal group.

Haydn Broughton to Rep Sigma Music on Coast

Haydn Broughton, onetime general manager of Knickerbocker Songs, has been named Coast rep of Sigma Music. Unusual switch in the appointment is the fact that Mac Wolfson, who got his start in the publishing business less than two years ago as a contactman at Knickerbocker under Broughton, is head of Sigma.

Broughton was general manager of Knickerbocker until about a year ago, when management of the firm was taken over by Bob Miller (not the contactman's union chief). Wolfson and Broughton, who started the Ames Bros.' first Coral hit, "Sentimental Me," now have as their plug song "Loving Is Believing," also recorded by the Ames Bros. and written by Jim Morehead and Jimmy Cassin, the writers of "Sentimental Me."

Lewis Music, N. Y. pubbery, formed a subsid, Shealy Music, Broadcast Music, Inc. affiliate.

Local 802 Hikes Bring N'Yawker Nix of Remotes, But Latin ¼ Grabs Time

First tangible reaction to the newly-won pay hike in cafes and hotel rooms by members of the American Federation of Musicians Local 802 came last week when the Hotel New Yorker dropped its CBS remote broadcasts from the Terrace Room.

Hotel's management claimed tha Hotel's management claimed that the increased musicians' payroll boosted its operating costs to the point where it could no longer foot the bill for the remotes' line charges. As soon as the New Yorker, which has Ray Robbins' orch, decided to cancel the remote, it was picked up by the Latin Quarter, which has the Art Waner orch. Waner now has two remote broadcasts, the other over WOR.

Moe Gale Adds 2

Bandleader Lucky Millinder and vet contactman Mike Gould have joined Moe Gale's new BMI publishing house, Sheldon Music. Millinder has disbanded and will act as a "music man" in New York under general manager Ivan Mogull, contacting record companies, artists and disk jockeys.

Gould will act as Coast rep. He was formerly Coast contactman for Bourne Music.

Songs With Largest Radio Audience

Survey Week of Dec. 29, 1950-Jan. 4, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Bushel and a Peck—*"Guys and Dolls"	Morris
A Marshmallow World	Shapiro-B
All My Love	Mills
And You'll Be Home	Burke-VH
Best Thing For You—*"Call Me Madam"	Berlin
Can't Seem To Laugh Anymore	Dreyer
Get Out Those Old Records	BVC
Goodnight Irene	Spencer
Harbor Lights	Chappell
Hullabaloo	Mills
I Don't Mind Being All Alone	Mills
If I Were a Bell—*"Guys and Dolls"	Morris
If You've Got the Money I've Got the Time	Peer
I'll Always Love You—†"Friend Irma Goes West"	Famous
I'll Get By—†"I'll Get By"	Bourne
It's a Lovely Day Today—*"Call Me Madam"	Berlin
Never Been In Love Before—*"Call Me Madam"	Morris
La Vie En Rose	Harms
Life Is So Peculiar—†"Mr. Music"	Burke-VH
Lucky Lucky Lucky Me	Santly
My Heart Cries For You	Massey
Nevertheless—†"Three Little Words"	Chappell
Night Is Young and You're So Beautiful	W & M
Petite Waltz	Duchess
Somewhere Somehow Someday	Duchess
Tennessee Waltz	Acuff-R
The Thing	Hollis
Thinking Of You—†"Three Little Words"	Remick
To Think You've Chosen Me	Valando
Use Your Imagination	Chappell
Where Do I Go From You	Paxton
You're Just In Love—*"Call Me Madam"	Berlin

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Autumn Leaves	Criterion
Be My Love—†"Toast of New Orleans"	Miller
Bonaparte's Retreat	Acuff-R
Frosty the Snow Man	Hill & Range
Happy New Year Darling	St. Nicholas
I Wanna Ring Around My Rosie's Finger	Beacon
Longing	Knick'b'cker
Music By the Angels	Leeds
Nobody's Chasing Me—*"Out of This World"	Chappell
Oh Babe	Alamo
Once You Find Your Guy	Harms
Orange Colored Sky	Frank
Patricia	BVC
Sea Of the Moon	Robbins
Teardrops From My Eyes	Simon
Time Out For Tears	Republic
Tonight Be Tender To Me	Life
Velvet Lips	BVC
Winter Waltz	Gale
You Love Me—†"The West Point Story"	Witmark

---

† Filmusical. *Legit musical.

BE MY LOVE
From the M-G-M picture
THE TOAST OF NEW ORLEANS
recorded by
RAY ANTHONY ....Capitol
LES BROWN ....Columbia
BILLY ECKSTINE ....M-G-M
MARIO LANZA ....RCA Victor
VICTOR YOUNG ....Decca
MILLER MUSIC CORPORATION

BILLY ECKSTINE
SINGS
"I APOLOGIZE"
"Bring Back the Thrill"
MGM 10903 78 RPM
K10903 45 RPM
"IF"
"When You Return"
MGM 10896 78 RPM
K10896 45 RPM
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

BLUETAIL the RED FOX
I Wonder Why His Tail Turns Blue

THE WINTER SENSATION!
SLEIGH
RIDE
1951's Top Noisemaker!
HULLABALOO
MILLS MUSIC, INC.
1619 Broadway • New York 19

SHAKESPEARE said
"THE PLAY'S THE THING"
we say
PLAY
"THE THING"
Hear PHIL HARRIS on RCA Victor
HOLLIS MUSIC, INC.
129 W 52nd St., N. Y. C. 19

ATTENTION
I have written a patriotic song called "You Are My United States"; would like to contact some one who would help me put same before the public. FRANK McMAHON, 176 Greyrock Pl., Stamford, Conn. Tel. 3-3365.

LYRICIST
(Wrote Book and Lyrics Broadway Musical)
SEEKS COMPOSER.
COLLABORATE POPULAR SONGS.
Box V-12 Variety, 154 W. 46th St.
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Contains 1600 of the world's best known
COMEDY SONG TITLES
classified as to type, date, publisher, etc.
Indispensable to the Profession
Sent Postpaid $2.00
RING'S 1654 Cherokee
Hollywood 28, Calif.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 6

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	San Antonio—(Central Radio Co.)	San Francisco—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	PATTI PAGE (Mercury) "Tennessee Waltz"—5534	1	1	2	1	2	1	1	3	1	1	1	1	116
2	2	PHIL HARRIS (Victor) "The Thing"—20-3968B	3	4	1	6	5	2	8	1	2	..	2	2	85
3A	4	G. MITCHELL-M. MILLER (Col). "My Heart Cries for You"—39067	2	2	..	3	4	..		10	..	..	3	..	42
3B	8	PERRY COMO-B. HUTTON (Vic) "Bushel and a Peck"—20-3930	4	7	8	..	6	..	4	6	4	..	..	7	42
3C	5	MARIO LANZA (Victor) "Be My Love"—10-1561A	8	3	3	2	3	..	..	5	..	..	..	..	42
4	3	GENE AUTRY (Columbia) "Rudolph, Reindeer"—38610	5	..	..	..	1	..	..	..	..	..	..	4	23
5	..	RAY ANTHONY (Capitol) "Nevertheless"—1190	..	..	6	..	..	..	3	..	8	..	5	..	22
6	16	PERRY COMO (Victor) "Patricia"—20-3905	9	..	..	..	..	7	..	7	..	..	6	5	21
7	15	EDDIE FISHER (Victor) "Thinking of You"—20-3901	..	..	..	..	..		9	9	3	..	..	3	20
8A	6	SAMMY KAYE (Columbia) "Harbor Lights"—38963	7	..	..	..	10	..	..	2	..	..	..	8	17
8B	10	BING CROSBY (Decca) "Harbor Lights"—27219	..	..	..	..	..	3	2	..	..	..	..	..	17
8C	11	KAY STARR-T. ERNIE (Capitol) "I'll Never Be Free"—1124	..	..	..	..	..	..	7	..	6	10	4	..	17
9	..	JIMMY WAKELY (Capitol) "My Heart Cries for You"—1328	..	..	..	..	..	..	..	..	5	2	..	..	15
10A	15	DON CHERRY (Decca) "Thinking of You"—27128	..	5	..	..	..	6	..	..	..	..	..	..	11
10B	9	MILLS BROS. (Decca) "Nevertheless"—27253	..	..	..	..	..	..	..	4	..	7	..	..	11
11	7	GENE AUTRY (Columbia) "Frosty the Snowman"—38907	6	..	..	..	9	..	..	8	..	..	..	..	10
12A	9	G. MITCHELL-M. MILLER (Col). "Roving Kind"—39067	10	..	..	4	..	..	..	..	..	..	..	..	8
12B	..	LES PAUL (Capitol) "Little Rock Getaway"—1316	..	..	..	..	..	..	..	..	..	3	..	..	8
13A	..	P. COMO-FONTANE SIS. (Vic) "You're Just in Love"—20-3945A	..	9	..	..	..	..	..	..	..	6	..	..	7
13B	13	BOSTON POPS (Victor) "Sleigh Ride"—10-1484	..	10	..	9	7	..	..	..	..	..	..	..	7
13C	..	RAY ANTHONY (Capitol) "Harbor Lights"—1190	..	..	4	..	..	..	..	..	..	..	..	..	7
13D	..	EDDY HOWARD (Mercury) "To Think You've Chosen"—5517	..	..	10	..	..	..	..	..	..	5	..	..	7
13E	..	AL MORGAN (London) "My Heart Cries for You"—877	..	..	..	..	..	4	..	..	..	..	..	..	7
13F	..	TONY MARTIN (Victor) "La Vie En Rose"—20-3879	..	..	..	..	..	..	6	..	..	..	..	9	7
13G	16	RALPH FLANAGAN (Victor) "Harbor Lights"—20-3911	..	..	..	..	..	..	..	..	..	4	..	..	7

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	9	238	Capitol	5	69
Mercury	2	123	Decca	3	39
Columbia	5	100	London	1	7

FIVE TOP ALBUMS

1	2	3	4	5
SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180	CALL ME MADAM Ethel Merman Decca DL-5304	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	VOICE OF XTABY Yma Sumac Capitol CC244	THREE LITTLE WORDS Hollywood Cast M-G-M M-G-M53 E516

NEW REVIVALS
'I Don't Mind Being All Alone'
'Exactly Like You'
Standards by
Jimmy McHugh

On the Upbeat

Continued from page 48

ture . . . The Air Force has tapped **Eddie D'Alfonso, Tommy Carlyn's** pianist, and **Dick Bertani** is replacing him . . . Horseshoe Bar now has music on both floors, **Electrones** and **Molly Papile** alternating on the second and **Charlotte Moser** and **Freddie Castle** dittoing on first . . . **Tommy Noll's** Dixieland jazz band replaced **Whitey Scharbo** outfit at Johnny Brown's club in East Liberty . . . **Frank Jarema,** who has the danceband at the Majestic Gardens, also playing piano for the Old Shay Coachmen on the across-the-board TV show of **Pat Burke** and **Sylvia Rhodes** on WDTV . . . **Greg Phillips,** formerly of **Baron Elliott** band, now with 3,715th Training Squadron at San Antonio . . . **Jimmy Tucci** is new trombonist with **Tommy Carlyn** orch, succeeding **Al Griffith** . . . **Billy Catizone,** violinist who had his own danceband and later smaller combo, was in the Nixon theatre pit for the engagement here of the D'Oyly Carte Co.

Kansas City

Mel Torme set for fortnight in El Casbah of the Hotel Bellervive beginning Jan. 26; he follows **Fisher & Marks** due in Jan. 12 . . . **Jon & Sondra Steele** move into Monteleon hotel, New Orleans, after date in Palmer House, Chi . . . **Max Cooper's Nonchalants** set for Barney Goodman Hotels following their date here at the Famous Restaurant; they open at the Santa Rita hotel, Tucson, Jan. 9, and later will move to the Chapman Park, L. A. . . . **Johnny Duke** orch out of the Drum Room, President hotel, and into Washington Youree, Shreveport, opening Jan. 22 . . .

WATCH THIS TUNE ZOOM!
THAT'LL DO IT EVERY TIME
BLUES WITH A BEAT
SONNY KENDIS, INC., Music Publishers
1776 Broadway, New York 19

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presenting
CARMEN CAVALLARO

His Latest Release!
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YOUR HOME IS IN MY ARMS
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Single Records 85c. each (plus tax)
40000 Series Single Records $1.00 each (plus tax)
Popular Albums By CARMEN CAVALLARO
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45 RPM ALBUM 9-16
LONG PLAY DL 5032
DANCING IN THE DARK
78 RPM ALBUM A-602
45 RPM ALBUM 9-26
LONG PLAY DL 5007
Long Play Prices Include Federal Excise Tax but no State or local taxes.
78 RPM prices do not include Federal, state, or local taxes.
DECCA RECORDS America's Fastest Selling Records!

A. C. Hotelmen Spending $100,000 To Hypo Lagging Convention Biz

Atlantic City, Jan. 9.

Aiming to boost winter biz, badly depleted this year by a drop in conventions, resort amusement, hotel and other businessmen and the city's promotion and advertising bureau are spending more than $100,000 stressing the city's winter attractions through ads in newspapers and spots on metropolitan television and radio stations.

The newspaper ads, to be paid for by business interests here, started in New York, Philadelphia, and Baltimore newspapers the first week of the New Year. They are scheduled to run four days a week during the campaign, which will continue until March.

The city will contribute from its advertising budget the cost of radio and television broadcasts, scheduled to begin this Friday (12). Film shots for the television broadcasts, to be aired from CBS, NBC and WOR stations in New York and WPTX in Philadelphia, will show such attractions as sunbathing, roller chair rides, ice hockey, skating, golfing and horseback riding, with the song, "On the Boardwalk in Atlantic City" as the theme.

The radio phase of the campaign will be conducted on the "husband-and-wife" programs on CBS NBC and ABC in New York, including "Tex and Jinx," "The Fitzgeralds" and "Dorothy and Dick." This phase will be directed at women listeners.

As an inducement for quick action, television viewers will be invited to call a certain telephone number in New York through which they will be contacted with Atlantic City—without charge—to make hotel reservations.

They have rejected any "package" plan to bring visitors here. They have also nixed lower off season rates. Explaining this they have said that they never done this before, and it would set a precedent which might be harmful in later years.

How convention business has fallen off the past few years is shown in statistics which have been released by the local convention bureau. In 1949 272 conventions were booked; in 1950 259 conventions were booked, and so far in 1951 approximately 190 are scheduled. Major ones slated are the American Medical Assn., Lions International and Rotary International.

Granoff Doubling as Flack, Booker for Click, Philly

Bud Granoff, head of the publicity office started by the late George Evans, has been named booker and exploitation head of the Click, Philadelphia. Nitery recently passed back to Frank Palumbo's ownership after he had been out of the spot for some months.

Nicky Blair, former N. Y. cafe operator, who had been interested in the cafe is also out of the operation and is back in New York setting a spot of his own. He may rename Leslie House, on West 56th St., N. Y., as the Blair House.

Spot has booked Frankie Laine Jan. 16, and Frank Sinatra for two days starting Jan. 25.

JIMMIE HUSSON
"Mr. Everybody"
HELD OVER . . . AGAIN !
LOBBY CAFE
Juarez, Mexico
Next: PALACE, Rockford
Jan. 19, 20, 21

COMEDY MATERIAL
For All Branches of Theatricals
BILLY GLASON'S FUN-MASTER
THE ORIGINAL SHOW BIZ GAG FILE'
- Nos. 1 thru 35 @ $1.00 each (Sold in Sequence Only)
SPECIAL– FIRST 13 FILES FOR $10
ALL 35 FILES FOR ONLY $25
- 3 Bks. PARODIES, per book $10
- MINSTREL BUDGET $25
- 4 BLACKOUT BKS., ea. bk $25
HOW TO MASTER THE CEREMONIES (reissue), $2.00
GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $250. Worth over a thousand.
NO C.O.D.'S
PAULA SMITH
200 W. 54 St., New York 19 Dept. V
Circle 7-1130

Vaude-Nitery Dates

New York

Eddie Heywood tapped for Cafe Society Downtown, N. Y., Feb. 1. . . . **Gali Gali** into El Rancho Vegas, Las Vegas, Jan. 10 and follows with the Riverside, Reno, Jan. 24.

Evelyn Knight into Brown Palace hotel, Denver, Jan. 12 for nine days . . . **Guy Mitchell** set for Boulevard Club, Elmhurst, L. I., Jan. 19 to 21, then to the Copa Club, Pittsburgh, Jan. 22.

Chicago

Cuban Village is feting **Billy Carr**, comic, for 30 years of emceeing in Chicago . . . **Consolo and Melba** into Rice hotel, Houston, Jan. 26 . . . **Peggy Carroll** joined the Ray Lyte office . . . **Marshall and Noonan** set for the Chez Paree Jan. 16 with **Sonny Howard** inked for Feb. 2 . . . **Kathy Cole** into Helsings Jan 17 . . . **Anthony, Allyn and Hodges** and **John and Rene Arnaut** have been added to the **Patti Page** show at the Chicago, Jan. 18.

N.Y. Cafes Plan Minimum Hikes to Offset Overhead

New York bonifaces are quietly planning a hike in prices because of increasingly heavier overhead. However, according to current plans, menu tariffs will be unchanged, but there'll be higher minimums. It's pointed out that N. Y. is one of the few towns which doesn't have an admission charge in night clubs, and it's felt that patronage can still get good value even with upped minimums.

It's also pointed out that minimums in N. Y. state can be applied to both food and liquor. This ruling by the State Liquor Authority which was handed down a couple of years ago, constituted a price-cut for some cafes where minimums applied to beverages only.

Cafe men generally believe that it would be unwise to increase menu prices under current conditions because it might create adverse criticism. However, they feel a slight tilt in the minimum spending could be put over without engendering any ill-feeling.

Nitery minimums, generally, are fairly elastic. Weekend, holiday and opening night scales are higher than weekdays. Minimums are also tilted, in some cases, when the cafe has a high-priced attraction. However, proposed tilt is expected to be under $5.

AGVA Takes Over Biller Bros. Circus Until Acts Are Paid Off for N.Y. Date

The American Guild of Variety Artists, last week, found itself the temporary owner of a circus. Union now holds title and all assets of the Biller Bros. Circus, which folded its New York stand, Jan. 2, after failing to pay off the performers. Show had been playing the Coast Artillery Armory, N. Y., for a week when union stepped in after performers complained that they hadn't been paid.

Circus owners immediately assigned the union all its assets until its obligations were met. Circus was playing under the auspices of the Knights of Pythias and was slated for a two-week run. K. of P. will refund ticket holders on purchases made through their organization, while Hy Sturmack, who with George I. Cohen owns the show, will make refunds on tickets purchased at the boxoffice.

Meanwhile, show is booked to play Providence this week under auspices of the Knights of Columbus. Latter organization has advanced AGVA $2,000 for transportation and is posting a bond to guarantee salaries. Profit of the Providence run will be used to pay salaries of performers who worked in New York, and show will then be returned to the original owners.

Warwick Hotel, N. Y., Trying Acts Again

Raleigh Room of the Warwick hotel, N. Y., switches from a straight musical policy to a single act format. Cass Franklin & Monica Moore start the new policy tomorrow (Thurs.). A trio will continue for terping.

Room during past seasons had occasionally played acts.

Emile Boreo Critical

Emile Boreo is in critical condition following a heart attack. Boreo, who was admitted a couple of weeks ago to the Home for Old Israel, N. Y., is in the institution's infirmary.

Boreo has been ailing for some time. The entertainer suffered his first heart attack a couple of years ago, and hasn't worked since.

ROY DOUGLAS

and VICKIE
"DOUBLE-TALK"
Featuring
EDDIE-ECHO
LOTUS CLUB
Wash., D. C.

Manager: Matty Rosen

ROSS HARVEY

JUST COMPLETED 2 APPEARANCES
ED SULLIVAN "TOAST OF THE TOWN" TV SHOW

Currently:
SHOREHAM HOTEL
Washington, D. C.

Opening
WALDORF-ASTORIA HOTEL
N. Y. C. March 1st

Thanks to MERRIEL ABBOTT

Direction: MARK J. LEDDY-LEON NEWMAN

WALTER WINCHELL said:
"Best ventriloquist since Edgar Bergen, they report, is CLIFFORD GUEST from Australia. Stops every show at the Capitol."

CLIFFORD GUEST
and 'LESTER'

Appearing Thurs., (Jan. 11)
JACK HALEY TV SHOW

Just Concluded 3 WEEKS
CAPITOL, New York

Opening Feb. 1
CAPITOL, WASH., D. C.

Management:
WILLIAM MORRIS AGENCY

N.Y. Bistro Ops More Certain Than Ever They Gotta Have 'Names' to Lure 'Em

New York nitery owners have come to the conclusion that the only way to beat bad times is with better shows and name attractions. This time of year, ordinarily an off-season in cafe going, is proving the most prosperous for several N. Y. cafes. Spots that had been deep in red ink during the pre-Christmas season are currently making up some of their earlier losses.

The best example is seen at Dario's Martinique, which prior to the advent of Ben Blue, had had nine bad weeks. Currently, the cafe is playing to more customers than is necessary to meet the nut.

Another case in point is the Copacabana with Danny Thomas as the lure. The pre-holiday business had been dismal, but with Thomas' preem spot is hitting near-maximum grosses. The Blue Angel with Pearl Bailey doubling from the legiter, "Bless You All," is similarly using the velvet rope.

On the other hand, the Versailles, which had Edith Piaf before the holidays and which had been playing to capacity at a time when other cafes were worried about business, has dropped off somewhat following the end of the chanteuse's run.

Most Cafes Spotty

Most Broadway spots, with the exception of the Latin Quarter, are suffering from the lull which generally hits at this time of year. These spots haven't been able to get attractions that some of the other spots are able to buy.

The nitery owners without heavy boxoffice magnets are in a comparatively difficult position. Because of the scarcity of top-flight names, they feel that if they're unable to get an established lure, it's best to keep down expenses by offering a modestly budgeted show. The talent that demands $2,500 isn't drawing enough to justify that coin. The draws are getting salary checks from $7,500 up, and unless there's capacity, it's best not to gamble with expensive talent. Some are trying production, or bands with some name value, but they've come to the conclusion that it's a business of attractions and if those aren't available, then it's best to keep the nut as low as possible.

Lastfogel Back on Coast

Abe Lastfogel, William Morris Agency general manager, planed back to Hollywood Friday (5) after attending the Danny Thomas preem at the Copacabana, N. Y., the previous evening.

Lastfogel, on the day before his departure from New York, attended the memorial services for Johnny Hyde, the late Morris agency veepee, who died on the Coast Dec. 18.

WINNICK DUE IN N.Y. ON PROWL FOR ACTS

London, Jan. 9.

Maurice Winnick, band leader and impresario, planes out Friday (12) for a month's stay in New York. He may also go to the Coast for a brief visit. Winnick is seeking artists for the cabaret at Ciro's and other London night spots as name attractions during the forthcoming Festival of Britain. He will also be on the prowl for names for British vaudeville.

Winnick, who relinquished his position as musical maestro at Ciro's recently, has many command performances at Windsor Castle and Buckingham Palace to his credit. The "20 Questions" program, top rated radio feature, is under his aegis.

RAND-RANCH NITERY

Houston, Jan. 9.

Sally Rand and bandleader Harry Ranch have leased the Southern Dinner Club, long one of Houston's popular downtown niteries.

Eddie Cantor's Cuffo Shows On Vets Hospital Circuit

Eddie Cantor is doing a series of shows in Veterans Administration and Army hospitals. Comic is paying his own expenses on the tour in addition to contributing his services.

Cantor has already played hospitals at Castle Point, N. Y.; Mitchell Field, N. Y., and Kingsbridge hospital, Bronx. On his itinerary are Ft. Monmouth, tomorrow (Thurs.); Ft. Dix, N. J., Friday; Valley Forge hospital, Phoenixville, Pa., Sunday, and Ft. Jay, Governor's Island, N. Y., Tuesday (16).

Proser Mulling 2 N.Y. Nitery Deals

Monte Proser will open an eastside N. Y. supper club around Feb. 15. According to Proser, spot will operate on an intime policy with Continental acts. Site of the new cafe, to be called La Vie En Rose, will be the former Roger Stearns' 123 Club, which also operated as the Monte Carlo. Jean Lessyeux will do the decor.

Proser stated that once he gets this cafe under way, he'll start work on the Paradise, defunct Broadway nitery. He hopes to open the latter sometime in March. For this operation, Proser plans a theatre-in-the-round format with condensed versions of musicals. He claims to have lined up "Wonderbar" and "Billion Dollar Baby" as his first two productions.

If both operations get under way, it will be the second time within the past 10 years that he's had two N. Y. niteries. He operated the Beachcomber on Broadway simultaneous with the Copacabana. He's still connected with the Copa, although he's been inactive in the management of it.

Operators of Major's restaurant, N. Y., are also interested in taking over the Paradise. If this deal goes through, operators plan a television policy with video sets placed strategically around the room.

Rose Folding N.Y. Diamond Horseshoe After 12 Years; Spot to NBC-TV?

Billy Rose, who has operated the Diamond Horseshoe, N. Y., since its inception in 1938, is planning to close the spot Jan. 20. Rose, who has been told to take it easier by his medico, had been considering the step for some time because of the offish N. Y. cafe business for the past few months. Formerly a terrific moneymaker, the Horseshoe has been showing losses in recent months. Rose felt that as long as he didn't have to add too much to the operation, he would maintain the cafe until times got better. However, a change of mind during the past week had Rose tell his help that he was shuttering.

There's a possibilty that the cafe will be taken over by NBC as a television studio. It would be the first cafe leased for that purpose.

News came as a surprise to employees inasmuch as Rose had preemed a new show Christmas day. Retrenchment was evident in the new display since Rose, understandably, wanted to keep operation costs at a minimum during the off-season. It was felt that the showman would keep the spot open until a later date, since it was likely that wartime economy would spurt nitery business.

Though he had a large show. Rose rarely used expensive names, believing that good acts and unusual staging would create a natural draw.

Hiked Rental Sliced Take

The current lease, expiring in September, was signed nearly five years ago, when at the height of cafe prosperity, owners of the Paramount hotel, where the cafe is located, upped the Horseshoe's rent from $18,000 under terms of the lease which he signed in 1938, to around $55,000. It was at first believed that Rose's announcement of shuttering would put him in better position to bargain for lower terms under a new lease, but apparently this isn't the case since he's already posted closing notices

(Continued on page 52)

Bandleader Benny Resh Takes Over Detroit Nitery

Detroit, Jan. 9.

Bandleader Benny Resh, his wife, Ethel, and son-in-law, Morton Miller, have purchased Club 509, downtown nitery, from Ernest Stein, who operated spot for 20 years. Resh will continue to lead his orch at spot as he has done for four years.

Before going to the 509, Resh was orch leader at the Bowery for eight years. He will do his own booking. He formerly owned niteries in Tampa and Palm Beach.

PITT CAFE BIZ SLUMP CUES TALENT CUTS

Pittsburgh, Jan. 9.

Post-holiday cafe slump has resulted in two rooms here dropping floor shows for an indefinite period, with others slated to follow. Not only did Bill Green's, one of town's top road places, eliminate entertainment but it's also closing down entirely four nights a week, reopening only on Fridays and Saturdays and then just with a band for dancing. Cocktail Lounge at Green's stays open, however, with a small combo or an organist playing in the bar.

Ankara, down Route 51, a short distance from Green's, has likewise dumped floor bills and originally intended to have a band just on Saturdays. However, Charlie Jamal, who owns and operates room, decided to keep an orch regularly, at least for a while, because of number of parties and banquets booked during January.

While no other spot has put the skids under shows altogether, several of them scattered around have cut down on budgets considerably, several places that used to have a minimum of three and four acts now playing two and in some cases just one.

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Nabes Seen Adopting Divers Policies To Counteract Waning Interest in Films

Film houses are increasingly looking for angles to bring in revenue. Although this has been the case for years, difference this time is that they'll even drop films in favor of policies that will bring in a profit and enable them to maintain the house.

Thinking along these lines is seen by the fact that Eddie Cantor has been signed for two evenings at RKO Keith's theatre, White Plains, N. Y., Feb. 8 and 9 to do his two-hour concert routine on his 41 years in show business. House will drop films for tha evening and sell reserved seats at prices from $1.20 to $3.60. He'll do one show nightly. Theatre will operate its usual double feature bill until shortly before Cantor does his one-man show.

This booking is on an experimental basis. If successful, Cantor will be booked on other RKO situations and chain will seek similar personalities for dates in this house and elsewhere.

Another example of circuit thinking is seen in the fact that the Brandt chain has proposed to the American Guild of Variety Artists that the union underwrite a two-a-day vaudeville policy at one of its 3,000-seat houses with AGVA taking over the operation and the Brandts getting only a management fee until it's proven that the policy can work out. Then the circuit will take over. However, AGVA is turning down the proposition as it doesn't want to go into the theatre business, but is working upon an alternative plan in an effort to point out that two-a-day can be a profitable proposition, and thus afford its membership more employment.

The Brandts, in the past, have periodically had legit and vaude policies in several of its houses. The Flatbush, Brooklyn, and the Windsor, Bronx, have long been important stands in the legit subway circuit. During the legit runs, films are out completely. These houses have also played vaudeville periodically.

Should the Brandts come up with a two-a-day operation again, it's expected that other houses, especially in the nabes, will follow suit.

Video's competition has hit film houses, particularly the subsequent runs, and operators find they must seek means to augment the waning b.o. The major problem is to get enough revenue to keep houses open, and if they must go outside the field of films, they'll do it as a means of self-preservation.

Columbus Nitery Razed By Fire, Damage Set at 250G

Columbus, Jan. 9.

For the second time in a little more than two years fire swept the Grandview Inn, swank supper club here Wednesday (3). Damage is estimated at $250,000.

Following a major blaze in Oct., 1948, the inn was practically rebuilt. This fire destroyed the Forest Room cocktail lounge and dining room and damaged the banquet room and some of the kitchen. Mike Flesch, owner, said he hoped to have the place partially open soon and will begin rebuilding immediately.

Spot has been the showcase for most of the Dixieland and avant garde jazz that has been brought to Columbus in the past two years. Bobby Hackett, Red Norvo, Joe Bushkin, Peanuts Hucko, Joe Sullivan and Johnny Windhurst, booked by William Culter, jazz aficionado, all played there.

Grade Agcy. Now Has 9 Wks. of European Time

London, Jan. 9.

Lew & Leslie Grade agency has increased its booking time with recent absorption of Montague Lyons agency. Firm now books nine full weeks, in addition to a series of spot shows on the Granada circuit.

Full weeks comprise the Winter Garden, Morecambe; Opera House, Belfast; Theatre Royal, Dublin; Ritz Cinema, Birkenhead; Hippodrome, Lewisham; Empire, Croydon; Hippodrome, Dudley; Embassy, Peterborough, and Plaza, West Bromwich.

Jan. 20 Deadline For Montreal AFM And Sheraton Hotel Chain

Montreal, Jan. 9.

Unless satisfactory terms can be arranged within the next two weeks, the present contract between the Musician's Union in Montreal and the Sheraton Hotel Corp. will be cancelled Jan. 20.

Ruling stems originally from Toronto when the union blacklisted all Sheraton hotels in Canada. One of the chain's big hostels, the King Edward, refused to rehire the Norman Harris band with more than 11 men in it. The Toronto union has a minimum ruling for all orch sizes (which, incidentally, does not apply in Montreal), and it insisted on the hotel taking a band of 14. In the resulting deadlock, and with Royal York hotel accepting the minimum rule, the union had no recourse but to slap the blacklist on all Sheraton hotels in Canada.

If no agreement is reached before the above date, the Max Charmitov orch (8) and singer Norma Hutton, plus the Hal White trio currently playing in the Mount Royal's swank Normandie Room, will be out, and no music, live or canned, will be used anywhere in the hotel. As the Mount Royal does a big convention biz, ban will affect musicians who get extra coin for entertaining at these particular functions. American Guild of Variety Artists will also fall in line with the musicians.

USO, ASAF Meet To Discuss Possible Merger

Representatives of the welfare agencies comprising USO and the Associated Services for the Armed Forces met yesterday (Tues.) at the Waldorf-Astoria hotel, N. Y., for purposes of discussing a merger of both organizations. No agreement had been reached.

James Sauter, president of USO-Camp Shows, represented that group.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Jan. 9.

Never in history of the Will Rogers hospital has there been a Christmas party comparable with that tendered the ailing gang this year. Variety Clubs staff spared nothing in making it a gala event, with all patients gifted. Among those contributing toward making it a success were: Amazing Mr. Ballantine, Harry Martin, Dr. George E. Wilson, medical superintendent of the hospital, and Charles "Chick" Lewis. Martin emceed a show that included Don Wright, Bob Coffey, Jeff Clark, Kitty Bernard (Stapleton Sisters), and others.

Write to those who are ill.

Coast AGVA Halts Parisian Unit Until Backers Post Bond

Hollywood, Jan. 9.

The local office of the American Guild of Variety Artists has wired union headquarters in N. Y., recommending that it stop a proposed production, "Le Cirque Medrano" from opening in Paris late this month.

Irving Mazzei, of the local AGVA office, avers that promoter of production, the Hollywood Theatrical Agency, has refused to post a bond covering one week's salaries for troupe. This is common AGVA practice. Total of $6,000 was demanded of the promoting agency.

Matty King, vet vaude hoofer; Johnny Romero and Fluff Carlton are three members of "Cirque" cast recruited here. They already have trained to N. Y., and plan to sail for continent tomorrow aboard S. S. Liberte. Mazzei has recommended to AGVA national bosses that these performers be dissuaded from going.

Peg-Leg Bates, another proposed member of "Cirque" lineup, is to fly next Wednesday (17) from Gotham. Mazzei asks that he be stopped. Two others, James Risk and Diane Robinson, have been directly notified by local AGVA office of plan to tag "Cirque" unfair.

Mazzei last night said he locally had stopped proposed production from recruiting flock of chorines here on promises of $50 weekly salaries because figure was beneath scale.

Billy Rose

Continued from page 51

and the performers are now looking for new situations.

Even with the closing of the Horseshoe, Rose will still have a sizable interest in show business. He's the owner of the Ziegfeld theatre, N. Y., has a video show on ABC sponsored by Hudson, and signed last week as a consultant for NBC television. Recently, Rose gave up his syndicated column, "Pitching Horseshoes," on advice of his physicians. He's set to take a vacation in Cuba starting Friday (12) for a few weeks.

During its tenure the Diamond Horseshoe was regarded as one of the steadier cafe operations. Since 1938 the spot has had only 12 shows. It was the setting of a 20th-Fox film which also brought Rose a sizable sum. Rose has had virtually the same staff since he opened the spot. The cafe's manager, Arthur Barkow, has been with Rose since 1929.

Closing will most likely put an end to Rose's cafe career. He's been bonifacing since 1922, and was previously associated with the Backstage, Fifth Ave. Club, Casino De Paree, Billy Rose's Music Hall, Casa Manana as well as niteries at various fairs.

Ohio Gov. Would Ban Gaming Cafes

Columbus, O., Jan. 9.

Gov. Frank J. Lausche is planning to ask the current Ohio legislature, now in session, to pass a measure to help eliminate gambling in places where liquor is sold. He also gave warning that the state would continue to harass any swank nightclubs where gambling is permitted.

This warning came on the heels of a decision by Franklin County Common Pleas Judge Joseph M. Clifford, at Columbus, holding invalid an order to State Fire Marshall Harry J. Callan, closing the Jungle Inn, Trumbull County gambling resort, as a fire hazard. The order, said Judge Clifford, "was unreasonable, unnecessary and invalid." He said that the defects in the buildings could be corrected and repaired.

Callan issued the razing order Aug. 18, 1949, as part of a campaign by Gov. Lausche to close not only the Jungle Inn, but three other bigtime resorts—the Mounds and Pettibone clubs near Cleveland, and the Colony-Continental Club at Chesapeake.

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NOTICE TO ALL AGVA MEMBERS

Delegates to the Annual Convention to be held in Los Angeles on June 7, 8, 9 and 10, 1951, will be nominated at the membership meetings to be held in each Branch on March 14, 1951. Be sure to attend the meeting of the Branch in whose area you will be working on that date. Maintain AGVA as a democratic organization by exercising your right to vote.

Nominations may also be made by petition signed by at least twenty (20) members in good standing filed with the National Office prior to April 2, 1951. Petition forms will be available at every Branch Office.

For the purpose of determining the voting strength and the number of delegates to which each Branch Area is entitled, members may transfer to any Branch they may choose—such transfers to be filed with National Office not later than Jan. 31, 1951. Transfer forms are obtainable at every Branch Office.

If you did not receive your printed notice which explains the nominating procedure in detail, please secure one from the nearest Branch Office.

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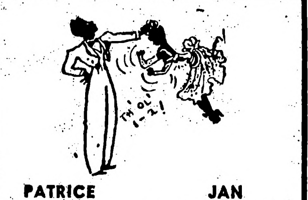

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Roxy, N. Y.

Al Bernie, Dick & Dot Remy, Robert Maxwell, H. Leopold Spitalny Choral Ensemble (28) with Hollace Shaw, Gae Foster Roxyettes & Escorts (24), Paul Ash House Orch; "Halls of Montezuma" (20th), reviewed in VARIETY *Dec. 13, '50.*

Roxy's new bill is an excellent one, both from the viewpoints of individual acts and overall production. The production, especially, is a stunning one: sets, lighting, costumes and staging are breathtaking. The ice show has been dropped in this bill, with more emphasis on choral and line work, but the result is a fine show that should attract all types of audiences.

Key production number is on a Scotch motif, with the choral ensemble costumed vividly and standing in a sort of white basin set in midstage and bathed in colored lights. Hollace Shaw, a goodlooking soprano, solos tastefully with the ensemble. The Escorts parade in full-dress military uniform and then join the Roxyettes in some fine precision set to Scotch music. Dancing is very well choreographed, and the line's execution is smart and sure.

Comic Al Bernie comes in with some old material and some new, but registers with both. Gags cover the gamut from psychiatry to family life, and he clicks best with the latter. Dick & Dot Remy's comic acro and adagio routine scores. Gal's splits are solid, and male's somersaults with roller skates in hands get a strong reception.

Harpist Robert Maxwell clicks with a couple of classical pieces, set in part to swing tempo. Setting for this turn is also spectacular, with Maxwell sitting in the white basin, surrounded by 20-odd beautifully gowned girls. Lighting in this sequence is especially fine. For the closing production bit, members of the chorus and line appear in Marine uniforms in front of an American flag flashed on the screen. When they finish their song, title of the picture, "Halls of Montezuma," flashes on the screen and the show is over. It's a neat transition trick. Paul Ash house orch does its usual fine job of showbacking. *Chan.*

Capitol, Wash.

Washington, Jan. 5.

Carleton Carpenter & Debbie Reynolds, Cy Reeves, Mar-Vels (7), Martin Bros. (2); "Pagan Love Song" (M-G).

Capitol lineup is brightest all-around bill seen here in months. Show's pace is fast, and general level is top drawer throughout.

Headliners Carleton Carpenter and Debbie Reynolds do a hep job of living up to the intensive job of tub thumping which preceded them here. Metro has a couple of winners in this appealing team of youngsters. It's a loss to vaude that their current two city tour (D. C. and New York) is solely part of the build-up for films. Pair complement each other handsomely, both in contrast between the outsized Carpenter and the diminutive Miss Reynolds, as well as in voice and manner. They impress as the typical Joe College and his gal of the '20's—brought up to date. As a matter of fact, material of act is largely the oldies of the flaming '20's.

Couple make a fast entrance with a novelty tune, and get payees from the start. Go on to "I Wanna Be Loved By You," with gal supplying the boop-boop bedoop touches, while her gangling partner adds comedy and background. Gal takes over in "I Love the Guy," displaying power in her pipes which belie her size. Then Carpenter gives his version of "Where Did You Get that Girl," again placing the accent on novelty and personality. Duet again in "Wonderful You" and come back with an old novelty tune, "Row, Row, Row." Team gives impression of wholesomeness and unstudied naturalness that puts them right on top. Effect of gaucheness they give at times only serves to accent appeal. What terping they do is effective, but not up to level of their singing.

Cy Reeves clicks with his deadpan comedy routine. Comic keeps in sad faced, Brooklyn character throughout, and response builds as he goes along. Special gimmick are his Brooklynesque parodies on the better known Stephen Foster tunes, as well as on "Ole Man River." Gets plenty of laughs and walks off to fine returns.

Sleeper of show turns out to be the 7 Mar-Vels, who turn their curtain raising stint into a show-stopping click. This is one of most dazzling acro acts ever seen here. Team of four men and three gals do some hair-raising stunts of bounding from teeter boards in all kinds of combos. There's a bell ringing climax, in which one of the girls does a two-and-a-half somersault from a high board on to the teeter board, and thence on to a chair perched high on partner's shoulders. Act rates the cheers it gets.

Martin Bros. round out bill with a marionette act that combines some ventro with the wire manipulating. Despite disadvantage of the small figures in the large house, illusion of pint size humans is sustained. Technique is top drawer and routine is cleverly conceived. Payees liked it.

Overture, a reprise of the year's musical hits, with chantoosey Kay de Witt carrying the solos, gives final touch to a hep show. *Lowe.*

Earle, Philly

Philadelphia, Jan. 6.

Ted Mack's Amateur Hour Touring Unit No. 1, with Danny Drayson, Wee Willie Smith, Ray Austin, Phil Robinowitz, Dolores De Puglia, Jerry Ziering, Celia Recupero, Porcaro Family, Henry Norden, Carol Brickley, House Orch. (16); "When You're Smiling" (Col).

Smoothly routined and presented at a fast-moving clip, Ted Mack's Amateur Hour Touring Unit No. 1 shapes up as a worthy successor to the legion of Major Bowes troupes which have preceded it on the road. An understudy for the late Major and the man who replaced him on the network, Mack has used much the same format and technique for his vaude package show, apparently put together by former Bowes staffers. The unit has been assembled from prize-winners on Mack's AM and TV programs, and it is neatly introed by Danny Drayson, an amateur hour alumnus who is now an emcee on the pro circuits.

Like the air audiences, the Earle customers seem very responsive to the stage hopefuls and the reception is fine right down the line. The Porcaro Family, two girls and a boy, offer hand-balancing and good enough acrobatics in the opening slot. Celia Recupero, in the No. 2 slot, steps up things with her assured mugging and forceful delivery of "If I Knew You Were Coming" and "The Thing." Ray Austin, a former theatre usher from upstate, gets laughs with his ventriloquy turn, using his brash puppet "Skinny," to hand out "comic" insults to the stubholders. Phil Robinowitz, three times winner on the Mack program and in line for a scholarship, is a violinist of merit. Henry Norden, mandolinist recruited from Tuesday (2) night's program, displays considerable skill.

Most solid applause went to Wee Willie Smith, a tapdancer in the "Bojangles" tradition of terping, and said to be a protege of Bill Robinson. Smith also adds some startling leaps and splits to his heel-and-toe work. Another performer who rocked the house was Jerry Ziering, an okay trumpeter who scored with his soloing of "Dark Eyes." Dolores DePuglia, a chirper in the semi-classic school, does nicely with "Giannina Mia." Carol Brickley was an okay closing act with a song routine worked around some clever impersonations of barnyard animals. Mack's show should have all the pull and excitement of the Bowes units, including the extra television build-up. The stage amateurs have been absent for a time and perhaps are about due again. House was virtually full at the Saturday night show caught. *Gagh.*

Hippodrome, Balto

Baltimore, Jan. 7.

Patti Page, 3 Dees, The Chords (2), McFarland & Brown, Steve Evans, Jo Lombardi House Orch (12); "Emergency Wedding" (Col).

Nicely variegated layout has Jo Lombardi and house orch on stage to back up well routined quintet of entries climaxed by Patti Page which draws instant recognition on chirp's entrance and a solid send-off for the windup. It's reflecting itself at the b.o. as well.

Three Dees open with okay acro stuff on a bar, after which the Chords, duo of impressionists, give out with instrumental takeoffs for a solid sesh. McFarland and Brown get laughs with panto followed by Steve Evans in an interlude of funny bits highlighted by the w.k. Polish drunk skit which draws maximum response.

Miss Page's disking has built her into a potent draw and every number was avidly received on show caught. She was a good style with a vocal and had no trouble in getting the most out of good arrangements of "Back in Your Own Backyard," "All My Love," "Sundown" and "Tennessee Waltz."

Biz okay. *Burm.*

Palace, N. Y.

Latinos (2), Chet Clark, George Johnstone (2), James Denas Trio, Al Gordon, Zelda Santley, West & Lexing, Wells & 4 Fays, Don Albert House Orch; "The Killer that Stalked New York" (Col) reviewed in VARIETY *Dec. 6, '50.*

The Palace goes into the New Year with a comparatively good display. This ancient vauder in its reincarnation as a stageshow stand has showcased a myriad of new turns, many of which have played other theatres successfully. The house has demonstrated the durability of the vaudfilmer as an entertainment medium despite the obstacles of low budgets, small seating capacity and a tough audience comprising oldtimers who remember the Palace in its heyday. In all, Sol Schwartz, Bill Howard, Danny Friendly and staged Dave Bines have proved a successful combination in masterminding this house.

The current display indicates the difficulty in procuring sufficient turns to supply the needs of this theatre. The first four turns on this session—The Latinos (2), Chet Clark, George Johnstone (2) and the James Denas Trio—are in the New Act column. Of the remainder Zelda Santley is an old timer who made headway under the Keith Albee regime, West & Lexing are veteran two-man comedy team and Al Gordon and Wells & The Four Fays are standard turns who frequently hit the plushier circuits.

In the ancient-vintage dept. Miss Santley does little more than suggest her former ability to mow down audiences. While her material is in a modern idiom, her delivery doesn't make the impact that would indicate complete audience acceptance.

West & Lexing are an oldie comedy and straight man combo, whose gab at the start doesn't hit too hard, but once they go into their song work, generate enough interest to walk off to healthy applause.

Al Gordon has a top dog turn with recalcitrant mutts who rarely obey instructions. He's expert in handling the hounds and pointing up the comedic highlights of the act. Gordon has strongest act of the bill.

Wells & The Four Fays punch out their acro and tumbling work to provide a solid closer. This novelty turn has sufficient zip and bounce to win a huge mitt. *Jose.*

Apollo, N. Y.

Ella Fitzgerald, Errol Garner (3), Stan Getz Orch (11), Saxey Williams, Ming Sing Troupe (5), Dusty Fletcher & Co. (3); "Red Desert" (SG).

Ella Fitzgerald's fine warbling and Errol Garner's neat pianistics dominate the Apollo's current bill. Spotted in the closing groove, the hefty songstress again emphasizes her vocal ability with sock interpretations of "Marshmallow Sky," "Mule Train" and "Peridido" among others. It's solid stuff which gets well-earned applause.

Accompanied by bass and drums, Garner shows an excellent technique in fingering the ivories. His arrangements of such tunes as "Body and Soul" and "This Can't Be Love" are clever and original. Bell-like tone of his treble is particularly effective. Offs to strong applause.

Stan Getz's crew, comprising three rhythm, four reed and four brass, opens the session with a brisk number to pave the way for terper Saxey Williams. He's reviewed under New Acts as is the Ming Sing Troupe of acrobats. Getz returns later to toot an okay novelty, "Stan's Mood," on the tenor sax for fair returns.

Dusty Fletcher, assisted by George Wiltshire and Sybil Lewis, hold down the house comedy slot. Their "stick-up" bit and "paternity" routine net only a so-so response. *Gilb.*

Chicago, Chi

Chicago, Jan. 5.

Red Skelton, Lane Bros., Nancy Donovan, Peggy Ryan & Ray McDonald, Louis Basil Orch; "Three Husbands" (UA).

Red Skelton, film comic, who is making this his second stop in string of personal appearances, is working under three handicaps. Physically, he had a bad cold, which hampers much of his delivery and is probably the reason he has eliminated his sock piece of business, the gin-drinking bit. Secondly, he works between each act, also emceeing, but it doesn't give his own stint time to build. He comes on cold, without fanfare or buildup, and has to work uphill from there on in. His last handicap is his barbs at the President, some of which bring laughter, and some are unfunny.

Skelton has a keen observation on human quirks and his opening bit about theatregoing types and motion picture palace help is ribtickling. His second skit finds him taking care of the baby with mayhem in his system pounding a doll all over the stage, taking pratt falls, falling in the pit; all pulling for laughs. With the aid of a soft hat he depicts his radio characters with junior getting the biggest hand. For closer he reprises his morning femme satire with the girdle tussling garnering the biggest yocks.

Lane Bros. are an excellent opener with their acro work. Duo's strongest hand is received when they go through some fancy rope skipping, with one prone and the other balancing on his legs.

Nancy Donovan is an unusual treat, a straight lyric soprano, who starts off with a comedy tune, "I'm Just a Little Girl from Little Rock," but her voice is heard to better advantage on "September Song." She finished with a raucous version of "It's the Same Old Shillalah." Peggy Ryan and Ray McDonald have polished their terp routine with imitations of famous hoofers in challenge fashion registering neatly. Youthfulness of the pair plus zany actions of the gal also add to good reception. Louis Basil orch does the backing in brisk style. *Zabe.*

Casino, Toronto

Toronto, Jan. 5.

Delta Rhythm Boys (5), Trudi Richards, Slate Bros. & Terry Lane, Carol & Charni, Bob Goodman, Jim Wong Troupe (4), Archie Stone House Orch; "Love Happy" (UA).

On all-round talent and pace, current Casino bill is potent fare. Chief lure is the Delta Rhythm Boys, with Trudio Richards getting equal billing. Slate Bros., with Terry Lane, are holdovers.

Delta Boys score with such disclicks as "Gypsy in My Soul," "Got You Under My Skin," "Lover Come Back," "Bewitched" and a travesty on the "Rigoletto" quartet. With the neat piano backgrounding of Rene De Knight, the lads garner top audience response and had to begoff when caught.

Bill gets off to a brisk start with house band on stage in a colorful setting and Jim Wong troupe opening with agile risley work and headstands at top tempo to big reception. Carol & Charni, personable youngsters in evening clothes, follow in harmonica duets; with a lusty "Spanish Fantasy" medley scoring, and then a begoff finale in which the lad plays trumpet with girl partner on the bass viol.

Plenty of admiring whistles from the juves for Trudi Richards, lusty redhead in a strapless white gown, whose throaty delivery of "Thinking of You" quiets 'em. With the mannerisms of a younger Mae West, Miss Richards has no difficulty in getting her "True to You" across and then, for a switch in tempo, finishes with "Tennessee Waltz" and "Skating Waltz" to wham reception.

Comedy highlight is the zany antics of the Slate Bros., held over for their Rita Hayworth and Ali Khan routine, their ballplayer and umpire bit in pantomime, their neat soft-shoe dancing and loose-legged, easy Charleston. The boys also get a neat assist from the velvet-voiced Terry Lane, who should shortly have a single act of her own. To round out the entire enjoyable proceedings, Bob Goodman acts as m.c. in his usual commendable style. Archie Stone house orch backgrounds neatly. *McStay.*

Film Newcomers

Continued from page 2

Lupino and introduced by her in "Not Wanted," is regarded by Metro as a find and was co-starred with Red Skelton in "Excuse My Dust." Mala Powers, another Lupino find, first appeared in femme producer's "Outrage," at RKO, then co-starred with Jose Ferrer in Stanley Kramer's "Cyrano de Bergerac." Debbie Reynolds, who got away to highly promising start in Metro's "Two Weeks With Love," is now to star with Gene Kelly in her next production.

Although seen in several minor roles, Nancy Davis came to the fore in Dore Schary's "The Next Voice You Hear . . ." As James Whitmore's expecting spouse. Paula Raymond drew attention for her work in Metro's "Duchess of Idaho," "Crisis" and "Grounds for Marriage," but still must find the role which definitely will set her soaring.

Judy Holliday, who created top femme role in Broadway production of "Born Yesterday," came to films in "Adam's Rib," evincing a fine flair for high comedy. She starred in Columbia's "Born Yesterday." Press preview has made her one of the most talked-of new players in Hollywood.

Tony Curtis, at Universal-International, is considered one of that studio's brightest hopes. He starred in "The Prince Who Was a Thief" for his first stellar role. Previously, he appeared in "City Across the River." Piper Laurie, starlet who debuted in UI's "Louisa," co-starred with Curtis in "Thief," preceding this opposite Donald O'Connor in "The Milkman."

Debra Paget, who will be recalled for her performance as James Stewart's Indian wife in 20th-Fox's "Broken Arrow," was rewarded by studio with star role in "Bird of Paradise." Mitzi Gerber, now Mitzi Gaynor, scored in "My Blue Heaven," then was handed star part in "Take Care of My Little Girl." Walter (Jack) Palance attracted attention for "Panic in the Streets," followed by "Halls of Montezuma," both for 20th.

Charlton Heston was brought to screen by Hal Wallis in "Dark City," and UI imported J. Scott Smart, star of radio's "The Fat Man" series, from New York to tee off a film series of whodunits based on same program. UI also enticed Josephine Hull west for "Harvey," to enact same role she created in the play. Alex Nicol snagged term pact at UI as result of his first screen appearance in "The Sleeping City."

Carla Balenda is still unseen by the public, but already has played femme leads in four RKO films, all unreleased. Patrice Wymore paired with Errol Flynn in Warners "Rocky Mountain," and Barbara Payton co-starred with James Cagney in "Kiss Tomorrow Goodbye," inking contract with Cagney Productions as a result.

Frank Lovejoy, after an impressive first appearance in Kramer's "Home of the Brave," starred in Robert Stillman's first solo production, "The Sound of Fury," and co-starred with Joan Crawford in Warners' "Goodbye, My Fancy." Also at Warners, Gene Nelson scored with his dancing in "Tea for Two."

Jan Sterling drew star billing in Billy Wilder's "Ace in the Hole" at Paramount, after a few minor roles. Polly Bergen screen-bowed in "At War With the Army," with Martin and Lewis, and followed that with lead in Nat Holt's "Ford Savage." Barbara Rush is another Paramount contractee of considerable promise. She played opposite Charles Boyer in Douglas Sirk's production, "The First Legion' for her initial film work, thereafter shared top spot with John Barrymore, Jr., in "Quebec." She's also in Paramount's "The Goldbergs." Lalo Rios, Mexican actor, bowed in Pine-Thomas' "The Lawless."

Miroslava, European actress, entered pictures as femme lead in Columbia's "The Brave Bulls" Rex Allen launched his cowboy career at Republic with "Arizona Cowboy." David Wayne did neat light comedy job in "Adam's Rib" at Metro, establishing himself on the screen, then entered dramatic realm as star of Seymour Nebenzal's production of "M." Peter Graves did a telling job with his first role in Ventura Productions' "Rogue River." Vaughan Monroe entered western films with star role in Republic's "Singing Guns."

Two top personalities known to millions, one through radio and television, the other through grand opera and Broadway stage, also came to the screen. Gertrude Berg made her first appearance in Paramount's "The Goldbergs." Ezio Pinza, who some years ago did brief job in "Carnegie Hall," teed off his Metro contract as star of "Mr. Imperium." The public has not had the opportunity as yet to voice judgment on either personality.

GI Kine Circuit

Continued from page 1

tertainment. Film recordings of NBC's Wednesday and Sunday night shows alone will provide the GIs with some of the top comedians in the business, including such personalities as Eddie Cantor, Jimmy Durante, Ed Wynn, Danny Thomas, Bob Hope, Dean Martin and Jerry Lewis and their supporting casts, while the GIs could see Jack Benny, Frank Sinatra, Ken Murray and others via CBS kines.

Shows would either be spliced together to provide an hour or an hour-and-a-half's continuous entertainment, or could be run separately in conjunction with regular theatrical films, which have long been furnished the armed forces by the film industry.

Versailles, N. Y.

Florence Desmond, Teresa Brewer; Emile Petti and Panchito orchs; $5 minimum.

An English comedienne and an American rhythm songstress are succeeding one French diseuse, and it's no easy assignment. They're doing all right, but even on the 2-for-1 ratio it's pretty tough following the socko four months that Edith Piaf enjoyed here.

It's to the credit of the Misses Florence Desmond and Teresa Brewer that they're doing the competent jobs evidenced. In fact, they're a pair who didn't fear to tread in the Gallic gal's spot; there were several more potent mitery names who, offered the booking, felt it was sound professional discretion to wait until the Piaf heat blew over. In between there was a hurdle via Henri Salvador, French—Senegalese singer, who was pencilled in for the Versailles but who, the management felt, wasn't consistent with the atmosphere, despite his Paris click. Nick Prounis (& Arnold Rossfield) even journeyed to Quebec to catch him in the Canuck belt.

The two femmes range from adequate to good for the course. Miss Brewer is an attractive, Hit Parade sort of a songstress whose click "Music, Music, Music" and kindred London diskings chiefly account for her Versailles opportunity. She's young, almost adolescent in appearance, better than a band singer, of course, but still in that hyper-rhythmic idiom which means, in short, that she lacks the necessary stature for this class room. She does all right, and might even appreciate her okay reception if she trimmed her repertoire, which includes "Them There Eyes," "He Can Come Back," "The Thing," "Music," "Lonesomest Gal in Town," "Honky-Tonkin'" and "Old Man Mose." The reprise of song titles evidences a sameness in pattern. She's essentially a Tin Pan Alley product, and if one of her platters catches public fancy to the extent of a goodly quota of jukebox jits, that makes for that much added distinction. For personals, however, she requires more substance in routining and repertoire.

Miss Desmond delivers in quality and preparation, erring only perhaps on the plus side. Her metier constitutes Hollywood impressions, and a strange thought asserts itself, as she unspools her excellent cavalcade of personalities—isn't there something dated about putting all the accent on pix people? In short, hasn't Miss Desmond heard about television? However, to get back to her "old-fashioned" subjects, she had woven a good cavalcade around the Academy Award. As a matter of fact she is quite topical in her excerpts, leavening the DeHavilland ("Snake Pit")-Jane Wyman ("Johnny Belinda") stuff with the more topical Swanson ("Sunset Blvd.")-Bette Davis ("All About Eve"), interspersed with Colbert, Dietrich, and Ronald Colman. The British colonel's version of "St. Louis Blues"; the lowdown blues songstress' conception of "Stout Hearted Men" ("New Moon" excerpt); and her excellent Hildegarde takeoff round it out. Thus, some of the pix personalities are overboard. On the lightweight side, obviously included for ultra-topical values, is the Irene Dunne-"Mudlark" (Queen Victoria) impression which lacks punch.

By and large Miss Desmond has a tiptop protean turn. Her impressions are literate and her approach adult. She has substance for the better niteries, and delivers handily here.

Emile Petti and Panchito bands continue with their usually worthwhile society and Latin tempos. Business, despite the management's alleged contrast to the extraordinary Piaf grosses, appears good. *Abel.*

Painted Rm., Las Vegas
(DESERT INN)

Las Vegas, Dec. 26.

Gypsy Rose Lee & Co. (5), Jackie Green, Eddie & Tony, Johnny Boswell, Arden-Fletcher Dancers (9), Carlton Hayes Orch (10); no cover, no minimum.

Gypsy Rose Lee using familiar nitery act leaves moderate impression, yet is sufficiently sock marqee to put ropes up both shows nightly, so far. Hitting town during one of its peak periods has helped.

Gypola comes on after line number with glib chatter introducing four semi-nude paraders, clothes femme a la Alphonse Berge. It's Miss Lee's verbiage which sells, turn containing little else for speedy curtain raiser. After interim of two acts and line number, she returns for a peekaboo strip for hefty applause.

Jackie Green uses Durante impresh and "Inka Dinka Doo" to sew up his routine. He takes a memory fling with Cantor's "Ma," and "If You Knew Susie," follows with a Jolson "Rockabye My Baby." Gags are standard with opening tune "Clancy Lowered the Boom" calling for some Irish jokes. He exits to good mitts on a flagwaver "Broadway" based on "Tenement Symphony" idea.

Record panto act of Eddy and Tony garners hefty palms. Pair broke in at Larry Potters, Hollywood, and have been going good ever since. Eddy is a paraplegic, works from wheel chair, but grabs attention away from sympathy to terrif admiration for miming talent. Duo's actions to "Animal Crackers," Tony's Kathryn Grayson solo, to coupling of ribtickling Bing and Mary Martin "Wait 'Til the Sun Shines Nellie," displays fine timing. Eddy's Beatrice Kay version of "Lonesomest Gal" garners boffs all the way, with team mugging "McDonald Had a Farm," and "Baby It's Cold Outside" for solid response.

Arden - Fletcher Dancers in breathtaking costumes contrib three production numbers. Johnny Boswell chants for all three and emcees okay. Carlton Hayes crew turns in fine showbacking. *Will.*

Oval Room, Boston
(COPLEY PLAZA HOTEL)

Boston, Jan. 2.

Hildegarde with Salvatore Gioe and Bobby Norris Orch (8); cover $3.50.

Hildegarde, cafe society's darling, is back at the chi-chi Oval Room for a couple of weeks, and is continuing to win friends and influence pepole with her unique brand of entertainment. Whatever she does, be it vocalizing, piano-playing or bantering with diners, it's her own style and judging from reaction of ringsiders, solid.

At show caught, during Hub's worst blizzard of season, which held down the covers, the Milwaukee chantoosey nevertheless went through a solid 50-minute stint of vocalizing such standards of hers as "Play, Orchestra, Play," "All of a Sudden," "Last Time I Saw Paris" and a potpourri of 1920 faves, "I Don't Know Why," "Deed I Do" and others of the era. Sandwiched in were stints of '88ing, kibitzing with ringsiders, batoning the band through "Home Town Band" and a general sesh of carefully prepared informality.

This is her first appearance locally since Hub's Bobby Norris took over the baton wielding and he and his sidemen acquit themselves solidly. In fact, one of the highlights of the program was her "You'll Remember Vienna" with Norris violining a sock obligato. Stint adds up to neat entertainment with Hildy grabbing plaudits at finale. Salvatore Gioe handles accomps expertly. Biz good. *Elie.*

Cafe Society Downtown
(NEW YORK)

Josephine Premice, Arthur Blake, Phil Napoleon Orch (6), Cliff Jackson; minimum, $4.00.

Cafe Society Downtown has booked in two acts for the lean January trade, but if word-of-mouth gets around about this bill it might do as well as any that's been in the room during the year. Intimery has impressionist Arthur Blake and calypso singer Josephine Premice both handing in topnotch performances and providing an excellent show.

Miss Premice, who's back from a European tour, mixes her slightly naughty calypsos with a couple of American tunes, but it's the former that register best. Gal's voice and movements elicit a maximum of attention from the customers, and her material makes the entire stint a solid one. Her delivery of the two pops, "One More for the Road" and "You Go to My Head," are dramatic.

Blake, who opens the bill, steals the show, staying on for better than a half-hour and drawing a continuous stream of yocks. He combines good physical and vocal miming with some excellent material, and the result is solid humor. Especially good is his physical aping of femme celebrities. His best routines, especially from the point of view of material are takeoffs on Louella Parsons, Orson Welles and Tallulah Bankhead.

Phil Napoleon and his Original Memphis Five play some authentic, driving Dixieland numbers, for the show and after. Cliff Jackson's intermission 88ing is as sophisticated and imaginative as ever. *Chan.*

Copacabana, N. Y.

Danny Thomas, Marilyn Murray, Harbers & Dale, Harrison & Patricia, Sonny Calello, Regina Price, Michael Durso Orch, Fernando Alvares Latin Band; music and lyrics, Joan Edwards and Lynn Duddy; staged by Douglas Coudy; costumes, Billy Livingston; $3 minimum ($4.50 Sat. and holidays).

Camera cues that inhibit his delivery and audiences that laugh in the wrong places—these are items that Danny Thomas won't have to concern himself with for the next couple of weeks, during his hiatus from television. An hiatus from TV for Thomas turns out to be nothing more, of course, than a two-week booking at the Copacabana—but the Copa, or any cafe date for that matter, can always be a vacation for TV's Doubting Thomas. Fifty minutes, or more, on a cafe floor, three times a night, are nothing compared to the trials that a comedian must undergo in video.

At the Copa there are no cameras with their complex cue lights, nor are there apt to be any laughs from the audience in the wrong places. On the opening night of his Copa booking, Thomas really whammed 'em with a routine of new and old material that could hardly fail to miss whatever the medium. And he had trouble getting away from an applauding mob.

For the first half hour Thomas is dishing out new material—and all of it sock. For his last 20 minutes opening night he gave out with some of his familiar comedy, but this was inevitable only because it was what the table-holders wanted. It was 50 minutes of expert craftsmanship in holding an audience with a monolog routine that ran the gamut of stories, songs, jokes and satire. And all of it done with a pacing that never allowed the audience to slip from his grasp for a moment.

In "Competition Blues," Thomas tells about the non-pro "comics" who heckle the pros with their own jokes. They bring their own audiences, who laugh long and loud at everything these non-pros say. These hecklers, says Thomas, now don't drink anymore—it ruins their timing.

"It's Only in the Mind," with its exceptionally clever lyrics, is a psychological excursion into a state of mind, followed by his spoofing of an alleged picture based on "South Pacific." In it the lyric punches home: "There is nothing like this dame—she is built like a wonderful guy."

His "Wailing Syrian" comes later, and it's a masterpiece of timing and mood that he punctuates with throwaway humor that constantly tickles the risibilities.

Otherwise, this is an all-new show that includes Harrison & Patricia, hoofers; Harbers & Dale, ballroom stuff, plus Sonny Calello and Regina Price for the production singing, Marilyn Murray, songstress, was replaced by June Hutton after opening night.

Harrison & Patricia go over in their brief hoofing, while Harbers & Dale do standard ballroom stuff, with the male doing some good lifts.

With a workman-like score written by Joan Edwards and Lynn Duddy—and the always-sock costuming by Billy Livingston—this is a show that generally satisfies. And, as usual, there's the expert show-playing and straight dance music by Michael Durso and Latin terps by Fernando Alvares. *Kahn.*

Chez Paree, Chi

Chicago, Jan. 5.

Al Morgan, Joey Bishop, Rita & Alan Farrell, Rich France & Lucille Bartoe, Chez Paree Adorables (10), Manuello Band (4), Cee Davidson Orch (10); minimum $3.50, cover $1.

This ace supper spot is gambling again with its fourth consecutive low-budget show, with all indications that it may currently fare better businesswise. For headliner Al Morgan, who'll obviously pull a big segment of his teevee fans, it marks a big leap. And though lacking the polish demanded here he still gets across with the regular haunters in good style.

Most of the pianist-singer's appeal is in his ability to sock across a tune without any adornments, and as fast and punchy as possible. Simultaneously, his pianoing is done with his arms flailing, while the Cee Davidson orch unleashes the brass and foot cymbals to rock him across. Fact that Morgan lost patron attention on the slower tunes might cue a revamping of his material for this spot. Series of slow ballads from the 1930 era bogs him down, but he has the ringsiders setting up contagion with "When You're Smiling," "Sioux City Sue" and "Nobody's Baby." Morgan drops a few sallies to cue his numbers, which would be better left out. Same applies to the hymn, "Place Where I Worship," which has no place here. Singer walks off to good reception after doing his disclick "Jealous Heart," playing fully 14 numbers during the turn.

Comic Joey Bishop gets off to slow start with some new material, which hampers him for the length of turn. Sad-faced comedian uncorks a continuous series of quickies, which never build to the payoff; yet as it stands it's very funny stuff and Bishop lets it fly with a fine touch. Part of the trouble is that it's too fast and too subtle for most of the patrons. Comic finally resorts to some situation gags that net yocks, but encounters trouble again in finding a big chuckler to get him off.

Terpers Alan and Rita Farrell score with some neatly executed routines from turn of the century and a short jazz-age number. Gal showed some nervousness at opening night show, particularly in team's teeoff Polka number, but garnered good plaudits. *Mel.*

Emerald Rm., Houston
(SHAMROCK HOTEL)

Houston, Jan. 5.

Sophie Tucker, Nick Stuart's band; minimum $3.50.

Sophie Tucker scored the greatest sock ever recorded in The Shamrock's 18 months of lively life, when she opened New Year's Eve and sang for two nitery rooms crowded with customers.

Except for New Year's night, when the big room (cap. 850) had about 650 house, she's a solid sellout for her eight-day engagement here. From the moment she comes on, glittering with jewels and a sequined gown, wearing a black mink stole and orchids and a fantastic new hair-do, Texans take to her and raise the roof with encores. Special favorite is her cavalcade of Tucker songs, which brings in oldies with the inevitable "Some of These Days." *Fraz.*

Ciro's H'wood

Hollywood, Jan. 5.

Martha Stewart & Blackburn Twins, Lindy Doherty, Dick Stabile Orch (8), Marco Rizo Rhumband (5); cover, $1.50, $2.

Sock show for Sunset Strip sophisticates in this 45-minute layout with which boniface Herman Hover expects to get 1951 off to a profitable start. Indications are he'll succeed with little difficulty.

Headlined Martha Stewart and the Blackburn Twins are a cinch lure for a spot of this kind. They dish smart songs and patter slickly and keep ringside attention high with their half-hour turn. Twins, of course, are the backbone of the act with their smart stepping, especially a strong "mirror" routine capitalizing on their twinship. Miss Stewart has a couple of solo offerings that register well, but she shows off best when working with the boys, as in "Shimmy Like My Sister Kate," "Baby It's Cold Outside" and a smash "Movies Are Better than Ever" routine.

Show opener is singer Lindy Doherty who essays four numbers in the 12 minutes allotted him. Music chores are neatly shared by Dick Stabile and Marco Rizo combos. *Kap.*

Bagatelle, London

London, Dec. 27.

Viera, Edmundo Ros Rhumba Band, Arnold Bailey Swingtet; minimum, $3.

The post-Christmas season is a lean one for most of London's night spots. Some make a bold pitch to attract the customers with name attractions, but the Bagatelle, like the majority of late night cafes, has chosen a standard act, plus two bands as a patronage lure.

Viera, current attraction, has played this spot before with success. In present stint she maintains her rep as an international chirper with a wide range of numbers sung in English, French, Italian and other languages. It adds up to pleasing diversion, sparked by her vivacious personality.

Accompanying self for the most part on a guitar, the chanteuse follows the usual custom at this Mayfair cafe in playing two separate spots. She fills each stanza for 20 to 30 minutes with a half dozen numbers each time. Few of her tunes are in the popular vein, but she has some pleasing continental offerings and a cute "Bumble Bee" novelty which registers strongly. Another appealing tune is an Irish folk song, "Spinning Wheel."

The Arnold Bailey Swingtet provides neat backgrounding, while Edmundo Ros Rhumba outfit handles the dance sets. *Myro.*

Beverly Country Club
(NEW ORLEANS)

New Orleans, Jan. 5.

Joe E. Lewis with Austin Mack, Eileen O'Dare, Nat Brandwynne Orch (10); $5 minimum.

The puckish Joe E. Lewis is in for a two-weeker in this plush suburban spot and is grabbing big customer response via his gag and song weavings.

The laughmaker is as potent as ever in his return engagement and fits well into the room. As usual, he's back with a fresh batch of song lampoons and parodies, the outstanders being "Dr. Diamond Is Man's Best Friend," "The Picture of Dorian Schwartz" and an hilarious version of "Shadrack."

Lewis interweaves ad libs and gags into numbers and the howls come fast and loud throughout his 50-minute stint. The vet comedian hits the risibilties continuously with his deft clowning, and has to beg off. Austin Mack rates bows for his slick accompaniments.

Eileen O'Dare handles teeoff spot. The tall, attractive dancer displays a thorough grounding in the acro terp line, executing good turns, twists, flips and whirls to plenty palm-pounding.

Nat Brandwynne and his orch provide deft backing of the show and keep the floor crowded during the dance sessions. Versatile crew is equally at home with the bouncy or sweet, with the maestro's nimble-fingering at the keyboard sparking the outfit.

Biz capacity at show caught. *Liuz.*

Ramona Rm., Las Vegas
(HOTEL LAST FRONTIER)

Las Vegas, Jan. 1.

Jack Carson, Yvette, Honey Bros. (3) Tommy Wells, Al Donahue's Orch (11); no cover, no minimum.

Jack Carson, brough on at opening, cues customers by saying, "It might not be the greatest show you ever saw, still it won't be the worst!" The affable comedian works all through this new stanza at the Frontier, introducing acts, tossing in jibes. Should do okay biz.

Comedian inserts a couple of blackout sketches, a running gag, working with Tommy Wells, Yvette and Honey Bros. Takes turn singing "Never Met a Texan," and does straight on "Melancholy Baby," while Honey Bros. pull an acro-comedy stuff for big yocks.

Honeys' slapstick and terping is on the zany side, doing nipups and flipovers, tossing each other about for boffs.

Yvette, good looking blonde with classy chassis, offers "Great Day Manana," "Enchanted Evening," sells big with trib to Caruso, Lauder and Cohan in special "Old Phonograph Record." Throaty chantoosey wins solid applause.

Carson, in and out all the way, returns to set up finale with everyone on cornballing "Ozark Boogie Woogie," winding with serious "Whiffenpoof Song," with audience participating.

Al Donahue bows in this frame, opens with medley of western tunes, which could be replaced with something not quite so waltzy. Maestro flips looks show in neat style. *Will.*

Marine Dining R'm, Chi
(EDGEWATER BEACH HOTEL)

Chicago, Jan. 4.

Xavier Cugat orch (17) with Abbe Lane, Carmencita, Dulcina, Eddie Kozak; minimum $3.50.

There hasn't been any marked change in either format, repertoire or personnel since Cugat played this spot six months ago. His revue is still a lavish Latin circus—colorfully garbed and well-stocked with sexy femmes—that adds up to topflight entertainment. If anything, Cugat is soft-pedaling his music output and putting more emphasis on individual turns. Band plays only two numbers, "Cuban Mambo" and "Begin the Beguine," rest of the time backing the hoofers and singers.

Chirper Abbe Lane does three numbers in adequate fashion. She's a sexy brunet, advantageously garbed but her renditions of "All My Love" and "Quanto Le Gusta" are at the best only stock. She's much better with the opener, "One At a Time," which is delivered via some exciting torso motions. Dulcina and Carmencita spend the most part of the 45-minute show in a perpetual hoofing turn on the bandstand. Latter gal comes down midway for a solo showing some punchy and authoritative terping.

Eddie Kozak registers solidly with a marimba turn. Lad is inventive with the sticks and shows to good advantage with "Tea For Two" and "Hungarian Rhapsody." Afro-Cuban warbler Otto Bolivar contributes "Babalu" in good style and tambourinist El Gringo is effective with "Tico Tico." *Mel.*

Blue Angel, N. Y.

Pearl Bailey, Wally Cox, Paula Drake, Page Cavanaugh (5), Stuart Ross, Harold Cook, Eadie & Rack; minimum $4-$4.50.

The Blue Angel currently offers further evidence that proper headliners can beat depressive times in cafes. The Herbert Jacoby-Max Gordon hospice during this hazardous post-New Year's course is doing ropes-up business, which is somewhat amazing for these times.

The chief lure comes from Pearl Bailey, doubling from the legiter "Bless You All." Miss Bailey is one of the more entertaining singers. The colored comedienne has developed her style of lazy asides to an extremely fine point. She blends a delightful sense of humor with her tunes that rocks this chichi crowd. Yet it's a type of zanyism that is suitable for any medium and has clicked in theatres, films and video. Most of Miss Bailey's tunes are familiar to her followers. Rendition of "Ma, He's Making Eyes at Me," "Simple Little Things," "Tired" and "There's Nothing Better Than Love" all show-stoppers. She does a run through the audience during her version of "Shine," also a yocker.

There's an unusually heavy sprinkling of humor in this display. Holdover Wally Cox's wry observations continue to get a huge share of laughs. His dissertations on boyhood recollections, school lectures and a rendition of "Tavern on the Town" for changing voice constitute literate humor of a type that makes him eligible for a smart clientele.

Another comedy turn comes with Paula Drake's tunes. Miss Drake, who played the Village Vanguard sometime ago, is a new item for uptown audiences. Miss Drake has some excellent material and a savvy for satire. Her pieces on psychotics, a gabby femme telling of her best friend, and a rib of a femme private peep are applause-evokers, and are genuinely funny. Miss Drake has a tendency to go somewhat overboard on blue lines. It can be jarring inasmuch as she doesn't particularly need the heavy indigoisms, there are enough subtle lines in her catalog to get the favor of the crowd. Her applause is sufficiently sustained to put her in the hit column.

The Page Cavanaugh instrumental trio, augmented by a pair of girl singers, offer an attractive set of musical and vocal arrangements. The musical patterns and male voices are sufficiently interesting to offer entertainment on their own, and implementation with two femme chirpers creates a warm and jivey mood that gets applause.

Eadie & Rack, the pianists at the bar, are playing to unusually heavy audiences because of the wait for tables. This duo are one of the better four-hand piano teams able to quiet the sippers into listening. *Jose.*

Lookout House

Covington, Ky., Jan. 4.

"Confetti," an Arden-Fletcher revue, starring the Madmoiselles (3) and George Hall, with Jack Durant, Barbara Cook, Maggi Nelson, Eric Shepard, Joy Skylar, Bob Millar, Roscoe French, George Floyd, Cordelia Ware, Jack Timmers, Bob Snyder Orch (10); minimum $3-$3.50.

Donn Arden and Ron Fletcher, who have produced lines for this Kentucky spot, opposite Cincy, over a long span, are unveiling "Confetti" as a revue departure, sans chorines, in nitery entertainment. A four-week engagement here, to Jan. 14, permitted reshaping of lineup rehearsed in New York for an intended swing of the plush cafe circuit.

Of the nine dance and vocal specialists in support of the underlined performers, four are femmes and partly make up for the absence of the traditional ensemble of lookers and steppers. Jack Durant, comic, was injected for this date only, and supplies lotsa sock.

Hour-long show has a decided Broadway tang and tempo. Ballet and rhythm numbers and songs have special music and sketches are dressed with miniature scenic trims. Percy Watkins, Lucille Kallen, Bob MacIntosh and Mme. Berthe are credited for those creations. Bob Snyder's combo, local and well set, does a swell job of backgrounding and dance accompaniment.

The Madmoiselles, hefty Adnia Rice, and Marcie Stringer and Dorothy Kingston, fill three of the 13 spots with gay tomfoolery. Takeoff of the familiar Salvation Army drum bit, in which George Ball assisted, drew their most applause.

Hall, a young English-type funster, changed his early material to advantage. He discarded a too-speedily delivered character monolog of Jim Morgan, pitchman, attorney and congressman. Substituted a tune, "Ants in Her Pants That She Gets From Romance," and a double-voice argument finish, with patter filling for five minutes.

Specialties include Barbara Cook, blond chirper; Bob Millar, lyric baritone; Maggi Nelson and Eric Shepard, ballet team, and Joy Skylar and Roscoe French for a torrid "Adam's Eve" dance number. Finish is lively with all hands joining in a hillbilly hoedown. *Koll.*

Havana Madrid, N. Y.

George De Witt, Roberto & Alicia, Pupi Campo Orch, Lou Martin Orch; $3.50 *minimum.*

Post-holiday lineup at this Latin-flavored spot is slightly abbreviated, but the two acts on the bill supply solid entertainment in two long turns. For the regular rhumba clinetele, Pupi Campo's orch continues to beat out solid chile rhythms with Campo handling the emcee chores with a free-wheeling geniality that scores.

George De Witt, toplining, has a deceptive comedy attack. Bowing on with a chorus of a pop number, he follows with a mixture of song and patter in an apparently aimless manner that suggests that he's fumbling for a routine. De-Witt, however, slowly picks up speed and winds up with an impact that's in surprising contrasts to his opening bits. Most impressive part of his turn is his long series of thumbnail caricatures of Hollywood celebs which he handles, in the main, with originality. De Witt also is snappy ad libber and exercises that talent by inviting heckling from the customers. He could improve his turn considerably by tightening up routine at the outset instead of depending on the slow buildup.

A standout hoofing session is furnished by Roberto and Alicia, who have appeared in this spot several times before. Well-costumed and goodlooking, team has an authentic flamenco flavor. For their closing bit, the duo dish up a jitterbug routine which is tricky enough, but lacks the exciting flair of their flamenco heel and castanet clicking.

Lou Martin orch backs the show in okay style and alternates with the Campo outfit in supplying pop dansapation rhythms. *Herm.*

Empire Room, Chi

(PALMER HOUSE HOTEL)

Chicago, Dec. 26.

Connie Haines, Sharkey Bonano Band (6), Romano Bros. (3), Merriel Abbott Dancers (10), Eddie O'Neal Orch (14); minimum $3.50, *cover* $1.

Current lineup in the Empire Room might signal a new policy for revue producer Merriel Abbott to follow, judging from sock reception opening night. There could have been some question as to how wise booking the hep Haines-Bonano package here would be, especially after a long time with more florid attractions. Answer came, however, when ringsiders failed to slacken applause after Miss Haines and the Dixie Group worked nearly 45 minutes.

Chirper and Bonano both do individual turns, then merge at the close for duet on "Saints Go Marchin' In" and "Old Man Mose," with Miss Haines and the band parading through the room, between tables while band continues to riff. Thrush, attired simply in white gown, registers solidly in the middle slot. She does seven numbers, best of which are the slower ones, "Object Of My Affections" and "La Vie En Rose," both getting original treatments and giving her a chance to display change-of-pace ballading. Her opener of "I Feel A Song Comin' On," punchy treatments of "Bushel and Peck" and "Sunny Side Up" all are solid.

Bonano crew has an effective entrance, with each of the tooters filing in parade-style to circus accompaniment. Band plays competent Dixieland, with Bonano a potent selling factor on trumpet. Maestro wears a brown derby and uses a red handkerchief over the valves a la Armstrong. They open with "Muskrat Ramble," then pass over to "Corrine, Corrine," for solid response. It's their stint with Miss Haines, however, that's the winner.

Romano Bros. score with some dazzling acro feats, mixing in some so-so comedy and hoofing. They work fast and smoothly, and are an effective show pacer. Merriel Abbott dancers are featured in two productions numbers. The opener is a reprise, which has been done many times during the past year, with the femmes terping adequately to the "Minute Waltz." Other number, obviously concocted for this show, is only so-so. Eddie O'Neal combo backs show adequately. *Mel.*

Martinique, N. Y.

Ben Blue, Sid Fields, Richard Hayes, Roberta Lee, Whippoorwills (4), Johnny Conrad Dancers (3), Val Olman Orch, Ralph Font Orch; minimum $4.50.

Boniface Dario has apparently abandoned the idea of showcasing new talent. Immediate boxoffice demands a name that will fill the tables. He's come up with a show that will probably meet this requirement. With the booking of Ben Blue, Dario has one of the funniest nitery shows in town. It's a laugh-laden display providing heavy laughter with a combination of hoke and corn.

Blue has become better known in this area and elsewhere because of his term on the Frank Sinatra TV show. In addition, a guest-appearance on the Ed Sullivan display the previous Sunday made an impact that should entice added patronage to this cafe. He's brought along a company that includes Sid Fields, a former comedy writer who has since become a straight for a variety of comics including Abbott & Costello, and Roberta Lee, a singer-comedienne who offers some good assists. Rest of the program comprises the Whippoorwills (4) new acts, the song group, also from the Sinatra show, and Richard Hayes, singer who makes an impact here. Johnny Conrad and dancers (2) are holding over.

Blue is a vet who has a thorough schooling in low-comedy antics. For this show he's taken some familiar skits, dressed up with his zanyisms as hilarious fodder that will excite hepsters and cornsters alike.

Probably the most potent is the familiar satire of the Fred Waring Glee Club. For assistants, Blue lines up virtually everybody in sight including busboys, the gent's and ladies' room attendants, and dancers, and works as a gesang verein. His movements, choral arrangements and sly bits of business hit the laught jackpot.

Another noteworthy bit is the mind-reading sketch, with Fields assisting. It's also a yock producer, as is the Ted Lewis takeoff with shrinking and expanding clarinet. The show plays like an intimate revue, there's little formality except for breathers when the acts are presented.

Hayes, one of the younger crop of singers, is making excellent headway. Endowed with good technique, he is beginning to sound as though he enjoys singing. Once he succeeds in completing that impression, he'll be in the top category. Does exceedingly well and comes back for earned encores.

Holdover Johnny Conrad's terp routines, reminiscent of Jack Cole's stylings, similarly hit the mark. He's assisted by two lithe lookers whose terpings supply well-integrated dance accompaniment to Conrad.

Roberta Lee's singing is secondary to her comedy foiling. She scores fairly well in her brief turn. Val Olman's orch does the backstopping neatly. *Jose.*

Thunderbird, Las Vegas

Las Vegas, Jan. 5.

Mills Bros. (5), Sue Carson, Gil Johnson, Kathryn Duffy Dansations (8), Barney Rawlings, Normandie Boys (3), Al Jahns Orch (11); no cover, no minimum.

Perennial Thunderbird faves, Mills Bros. are set in this spot for three weeks and should draw capacity biz. Song fare consists of disclicks dating from early '30's to present. Harry Mills handles gab and comedy, sparking mellow chanting of his two brothers and dad.

Opener "Across the Alley From the Alamo" gets over and gives way to "Nevertheless" and "Paper Doll." Also "Daddy's Little Girl," "Up a Lazy River" and a rocking "Always Hurt the One You Love," with neat assist from Al Jahns Orch. Familiar pseudo instrumental "Basin St. Blues" opens way for "'Til Then," which sends 'em away to cheers and a begoff.

Sue Carson, femme comic, is pert, looks well, and delivers special material songs and impreshes, "Smartest People in the World Are Men" is sock opener interlarded with sly patter, sets up impresh string with Bergman, Garland, Parsons, Brennan and Main Jean Arthur, and Lena Horne—all caricatured, but effective. "Seven Lively Arts" garners boffs. "Growin' Too Old Fer M'Age" is hillbilly twanging and leads into more impressions for terrif reaction.

Kathryn Duffy Dansation's curtain raiser is flash terping to "Guys and Dolls," featuring Gil Johnson's neat spins and solo terping. "Winter in Switzerland" is show windup, again with Gil Johnson, performing agile overhead heaves and spins with Christina Carson. Barney Rawlings handles production numbers and emcees affably. *Will.*

Miami Niteries

Continued from page 1

most clubs, with only the eve of '51 bringing out the crowds.

Currently most spots are offish, with some of the hotel rooms, such as Saxony, and San Souci, doing solidly. Bars in the hostels are also doing okay, but as for niteries the operators are wailing. Why the tourists are not coming out is a moot point. Some observers blame the high tariffs (many spots tab a $3.50 beverage minimum with dinner). Others say the hotel spots are siphoning off the patrons. Anomaly is complaints of hotel bar and cafe managers that patrons won't spend, many sitting around with one round of drinks through the night.

Roundup of shows around town, picked from various sectors, shows a goodly proportion of solid offerings. Some are holding up, yet Copa City is typical of those that are not drawing the crowds they should.

COPA CITY

Here is a handsomely-produced show, with a full and well-blended lineup of acts, though lacking in one facet, the presence of a top comic. Jane Froman is topliner, and a rousing and well-received performer she is. Opening night the handsomely gowned thrush came on to a five-minute ovation and offed to as equally solid return. Miss Froman purveys some nine artful arrangements of pops and hits with which she has been associated. Back in physical shape again, she utilizes the hand mike for the intimate approach and winds into a begoff.

Supporting show is well set up. There is the dancing in the Jack Coleish manner (an inevitable comparison) of the Paul Steffen group. The combo of two femmes and three males hit with the stylings associated with Cole. They look like his dancers, complete to haircuts. Withal, they hit with sock impact via their ideas in the head, arm and knee-slide routines. Stan Kramer and his marionets have been held over and are as entertaining as ever. Walk off to solid mitting with the Bill Robinson and the drunk characters still the standouts.

Harmonica Rascals, with Johnny Puleo's panto comedy, go well. It's their standard stuff, with Puleo being kicked and shoved around to a healthy return of laughs. Off to solid returns, with enough of their mouth-organ work interpolated to provide the added kick.

FIVE O'CLOCK CLUB

This mid-Beach spot in the heart of the oceanfront hotel sector is another of the clubs suffering from the competish of the no-minimum hostel lounges, despite a triple lineup that pays off handsomely in entertainment values. Attempt to hypo biz will come Jan. 20, when Martha Raye, who kept the place filled all summer, returns on a percentage-salary deal. Current are the Mary Kaye Trio, Lenny Kent and the Lind Bros.

The Kaye trio are holdovers and deliver solidly with their instrumental-comedy-vocalistic ideas. The gal is an highly effective songstress and equally adept on the guitar and ukelele. Accordion player provides the comedy effectively, with his "Monkey Song" a topper. Miss Kaye and brother Norman join in some neat harmonies, with their version of "Harbor Lights" bringing heavy plaudits.

Lenny Kent is a returnee here. He's come back with a load of new material, most of it on the yock side. Gags are fresh and delivered with smart timing. Takeoff on singer Billy Daniels is a wrapup for him. Adds his standard "Buddy, Buddy" Texan routine to round out his 24 minutes for a begoff. Lind Bros., who clicked here last season, do as well this time out. Then arrangements of the pops and classics are out of the top drawer. Most of the classic stuff they essay ("Elli, Eili," et al.) is delivered in bravura style to achieve palm-pounding results.

CLOVER CLUB

Here again is one of the assured moneymakers among the niteries thanks to the return of the Vagabonds and Rose Marie, who, with Jan Murray, made operator Jack Goldman a happy man last year. Gene Baylos is the replacement for Murray (until mid-month, when Jackie Miles comes in on 10-week deal). Club's low minimum tabs ($1.50-2.50) add to potency of draw among the considerable population in the area, which, plussed by the Beach visitors who travel over to the mainland, makes for consistent biz. Show is gauged for the intimate confines of this room. The Vagabonds have reworked their standard bits into a smooth-running sequence of comedy, instrumental and vocal, building for sock returns. Comedy bits are spread among the quartet, with the accordionist and bass player, per usual, getting the bigger howls. Have added a lot of new biz to make for more dividends laughwise. Their "Salt" and "Lazy River" as well as the Hawaiian bit are the standouts.

Rose Marie sets up her array of special-material songs and mimings for a continuing solid reception. Highlights are her closer, the Jimmy Durante takeoff and her Italian number. Works in with the Vagabonds to add laugh values and more audience reaction. Gene Baylos comes back with the same act he's done hereabouts for several seasons. Not a line nor a mug has been changed. It makes for howls with those who haven't seen him. Only fault is his tendency to work in those hep lines when the "cracker" types are present, and they don't get that sort of material.

CLUB BOHEME

For years the top gambling spot of the gold coast, this intimery is now being run on a straight dining-dancing-show basis with no chance for the return of the chance tables. Located on the ocean up Hollywood (north of Miami) way, it is now being operated by bandleader Art Mooney, who is slowly building the class trade. For his first show he's held to a moderate budget and comes up with a fairly entertaining trio of acts. Topliners are Noonan and Marshall. The duo show plenty of comedy potentials, but as currently constituted they need more material to bring them into the top class. Marshall handles the songs and straight end of the act in good enough fashion. Noonan is the laughmaker, and hits with his carbonings of the pic greats, then tops with his impresh of a chef instructing on a video show.

Gigi Durston is a lush-looking thrush with a small voice. In a smaller room she might hit for better effect. But her soft versions of the standard pops in this 200-seater are lost. Raye Alton is a trim-looking tapstress who earns good reception with her tap-spins. Frankie Froeba's small unit handles its show assignments well.

CHEZ PAREE

This mid-Beach room is biding time (until Martin and Lewis come in on the 19th) with a combo of comedy-plus-girlie ideas that make for a pleasing lineup. Maxie Furman, a graduate of burlesque, has staged the show and works in and out of the affair with some good results. There's nothing pretentious about the proceedings. Line (6), plussed by four showgals, turns in some brisk and simple routines. Peggy Greer, buxom gal, knows her way about a song, with her versions of "St. Louis Blues" and "Stormy Weather" garnering the biggest mitts. Jack Curtis wraps up with a neat array of songs. His Jolson medley, done straight, gets palming throughout.

The Darkens (2) are a standout. The terpers work strictly in Afro-Cuban style with the bongo beats and the wild torso-tossing colorful and routined in intelligent fashion to gain maximum audience reaction. Sunny Knight contribs the strip idea to the revue. A handsome redhead, she keeps the grinds to a minimum and works in her unveilings in studied manner to take the blue tinge off and still keep the audience interest all the way.

Furman, with his wife straighting, adds some burley bits that have been streamlined and cleaned up to keep howls coming. Best of the bits is the old boxing-bout sketch, with the laughs milked from every piece of biz. He also emcees and, in a solo spot, whams them with a screwy cornet routine and a series of lines that are familiar but twisted for fresh values. Len Dawson orch handles show backgrounds in okay fashion.

VARIETY BILLS

WEEK OF JANUARY 10

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Capitol (L) 11
Phil Silvers
Carlton Carpenter
Debby Reynolds
Wiere Bros
Paul Sydell
Ted Straeter Orc

Music Hall (I) 11
Martha King
Bettina Rosay
Roy Raymond
Leonard Sues
Kanazawa 3
Sharkey
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 12
Geraldine & Joe
Joe Phillips
Kurt Jon & His Dancers

Paramount (P) 10
Kay Starr
Dick Brown
Johnny Morgan
Clark Bros
Jerry Wald Orc

Roxy (I) 12
Al Bernie
Hollace Shaw
Robert Maxwell

Strand (W) 12
Adriana & Charly
Betty Reilly
Dean Murphy
Betty Bruce
Florian Zabach

BALTIMORE

Royal (I) 11
Lionel Hampton Orc & Rev
Curley Hamner
3 Rockets
Pat Taylor
Sonny Parker
Gil Bernel
Irma Curry

CHICAGO

Chicago (P) 12
Patti Page
Arnaut Bros
Alan King
Anthony Allyn & Hodges

ORIENTAL
3 Suns
Leo De Lyon
4 Cathalas
Buster Shaver & Olive
Sherman Hayes Orc

ELMIRA

Strand (W) 16-17
Elliot Lawrence Orc
Georgie Kay
B & J Marco

MIAMI

Olympia (P) 10
Ethel Smith
Tommy Hanlon Co
Bill Diaro
Hank Sieman
B & C Robinson

PHILADELPHIA

Earle (W) 11
Louis Jordan Orc
10 Jordanettes
Bill Davis
Peggy Thomas
Novello Bros
Teddy Hale

ROCKFORD

Palace (I) 12-14
Mack Family
Noble 3
Brookinis & Van
Miss Nohaoel & Wonder
Zebra
(1 to fill)

WASHINGTON

Capitol (L) 11
Arthur Godfrey Talent Scouts

BRITAIN

BLACKPOOL

Palace (I) 8
Dr Crock & Crackpots
Terry Hall
Dey Dey & Dey
Jose Moreno
George Williams
Radcliffe & Ray
Joan Rhodes

GLASGOW

Empire (M) 8
Jack Radcliffe
Merry Macs
MacKenzie Reid & Dorothy
Jackley & Jee
Agnette & Sylvio

LEICESTER

Palace (S) 8
Ella Shields
Suzette Tarri
Bernard Miles
Lowe & Ladd
Muldoon 4
Annell & Brask
Gerry & Doris

NOTTINGHAM

Empire (M) 8
Mac Donald & Graham
Bill Johnson
Billington
Jimmy James Co
D & E Wilcox
Fayne & Evans
El Granadas & Peter
Alan Kay & Gloria

PORTSMOUTH

Royal (M) 8
Vic Oliver
Steve Conway
Bergman & Boros
June Manton
Helen Jutsen
Sylvia Campbell
Maureen Power
Douglas Argent
Ernie Brooks
Les Rayner & Betty
I & S Davis

SHEPHERDS BUSH

Empire (S) 8
Billy Cotton Bd
Alan Clive
Archie Glen
Evy & Everto
2 Angelos
Tattersall & Jerry
Mills & Belita

AUSTRALIA

MELBOURNE

His Majesty's (I) 8
Armand Perren
Marion Davies
Elimar
Devine & King
Gerda Bornstad
Chribi
Marika Saary
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Bronimann
Cissy Trenholm

Tivoli (I) 8
John Calvert
Ann Cornell
Maurice Colleano Co
Horrie Dargie 4
James Cardwell
Romanoff 3
Les Ritchie
Ronnie Shand

SYDNEY

Tivoli (I) 8
Guus Brox & Myrna
M & H Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroy
Ileana Sazova
Rob Murray
Eugene's Flying Ballet
Celebrity 8

CANADA

EAST HAMPTON

Granada (I) 8
Stella Marie & Paul
Bob Grey
Koba & Kalee
Lupe & Valez
Al Roxy
Pat Hatton & Peggy

Cabaret Bills

NEW YORK CITY

Birdland
Dizzy Gillespie Orc
Lester Young Orc

Blue Angel
Pearl Bailey
Wally Cox
Stuart Ross
Paula Drake
Eddie & Rack
Page Cavanaugh 3
Herbert Jacoby

Bon Soir
Jimmie Daniels
Mae Barnes
Ghostley & Wood
Norene Tate
Garland Wilson
Ellis Larkin 3

Cafe Society
Josephine Premice
Arthur Blake
Cliff Jackson
Phil Napoleon Orc

Copacabana
Danny Thomas
Marilyn Murray
M Durso Orc
Harbers & Dale
Sonny Calello
F. Alvares Orc

Diamond Horseshoe
Ross & LaPierre
Saxon Sisters
W C Handy
Billy Banks
Eddie Franklin
Noble Sissle Orc
Chic Morrison Orc
Joe E. Howard
Wallen Twins

Havana-Madrid
George DeWitt
Roberto & Alicia
Jerry Cooper
Pupi Campo Orc

Little Club
Ernie Warren Orc

No 1 Fifth Ave
Louise Howard
Erik Rhodes
Downey & Fonville
Hazel Webster

Old Knick
Geene Courtney
Connie Anderson
Sid Marion

Old Roumanian
Sadie Banks
Radio Aces
Buster Burnell
Marusia Sava
Alverda
Juliette Koka
Joe LaPorte Orc
D'Aquila Orc

Park Ave
Gloria Elwood
Scotty Graham
Charlie Stewart

Penthouse
Paul Taubman

Hotel Ambassador
Jules Lande Orc

Hotel Biltmore
Mischa Raginsky O

Hotel Edison
Henry Jerome Orc

Hotel New Yorker
Ray Robbins Orc
Carol Lynne
Farrar & Carter
Sid Krofft
Johnny Kirby

Hotel Pierre
Denise Darcel
Fosse & Niles
Stanley Melba Orc
Manuel Jiminez Orc

Habibi
Lota
Bracha
Hillel & Aviva

El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc

Leon & Eddie's
Eddie Davis
Louise & Harris
Peggy O'Neil
Holden Dcrs
Myron Bell
Jimmy Dale

La Commedia
Jo Hurt

La Martinique
Ben Blue
Johnny Conrad
Richard Hayes
Sid Fields
Roberta Lee
Whiporwills
Ralph Font Orc
Val Olman Orc

Latin Quarter
Wences
Sarah Ann McCabe
Christiani Troupe
Mila Raymon
Vikings
Nirska
Genia Mel
Wilson Morrelli
Calvin Holt
Art Waner Orc

Le Ruban Bleu
Joyce Indig
Hugh Shannon
3 Riffs
Ronnie Graham
Norman Paris 3
Julius Monk

Hotel Park Sheraton
Jose Melis 3
Mimi Warren
Ernestine Holmes

Hotel Plaza
Kyle MacDonnell
Beatrice Kraft
Nicholas Matthey
Mark Monte
Dick La Salle Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Julie Wilson
Milt Shaw Orc
Horace Diaz Orc

Hotel Shelbourne
Aaron Payne
Joan Kibrig
Ray Ramirez
Spotlighters

Hotel Statler
Frank Carle Orc

Hotel Taft
Vincent Lopez Orc

Versailles
Florence Desmond
Teresa Brewer
Emile Petti Orc
Panchito Orc

Village Barn
Bourbon & Bayne
Tex Fletcher
Jane Abel
Peter Rubino

Village Vanguard
Richard Dyer Bennett
Clarence Williams

Waldorf-Astoria
Continentals
Fisher & Ross
Emil Coleman
Mischa Borr Orc

CHICAGO

Blackhawk
Patsy Abbott
Norma Lee Doggett
Joel Friend
Ray Hyson
Henry Brandon Orc

Chez Paree
Stan Grover
Paul Gray
Elissa Jane
Moore & Lessy
Richard France
Chez Adorables
Manuelitto Orc
Cee Davidson Orc

Palmer House
Connie Haines
Romanos
Sharkey Bonamo Bd
M Abbott Dcrs
Eddie O'Neal Orc

Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc

Hotel Bismarck
Norman Martin
Trude Adams
Lee Morgan
Johnny Alladin Orc

H Edgewater Beach
Xavier Cugat Orc
Abbe Lane
Dulcina
Tato & Julia
Otto Garcia

Hotel Stevens
Skating Ryles
Arnold Shoda
Jerry Mapes
Jack Raffloer
Mac MacGraw
Reed Williams
Harper Flaherty
Bob Fitzgerald
Skating Blvdears
Jo Barnum
Jack Spoons
Chordmen (4)
Buddy Rust
Bill Perry
Leighton Noble Orc

Vine Gardens
Myron Cohen
Carter Sis (2)
Minda Lang
Susan King
Mel Cole Orc

LOS ANGELES

Ambassador Hotel
Jane Pickens
Georgie Tapps
Eddie Bergman Orc
Geri Galian Orc

Biltmore Hotel
Bob Williams
Frakson
Barbara Perry
Paycees (2)
Russ Morgan Orc

Ciro's
Martha Stewart
Blackburn Twins
Lindy Doherty
Marco Rizo Orc
Dick Stabile Orc

Mocambo
Kay Thompson
Latin-Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
Romo Vincent
P Steffan Dcrs
Cole Debutantes
Mons. Choppy
Carlton Hayes Orc

El Rancho Vegas
Kay Thompson
Jimmy Nelson
Henry Busse Orc

Flamingo Hotel
Toni Arden
The Kings
Harold Stern Orc
Garwood Van Orc

Last Frontier Hotel
Phil Spitalny Orc
Nick Stuart Orc

Thunderbird Hotel
Watson & Austein
Busketeers
Sid Krofft
Gil Johnson
Al Jahns Orc

TV Play Rights

Continued from page 4

vision rights, are usually unwilling to take the risk of making a kinescope.

Get Same Benefits

This means, according to Colton, that in spite of the real doubt as to the rights of the parties on the question of kinescopes, the picture companies are getting the same benefits that they would have received had this question been determined by the courts in their favor.

In view of the uncertainties as to exact status of television rights, Colton suggested recourses available to an author.

First, he may grant television rights in question either with or without warranties. If he makes warranties, he may be able to limit the amount of the liability thereunder.

Secondly, he may seek a court determination of his rights by bringing action for a declaratory judgment.

Thirdly, he may make a deal with the purchasing picture company to give it part of the proceeds of the television rights in question in consideration of the picture company agreeing that the television rights can be used.

Report Conkling

Continued from page 43

Sacks, RCA vice-prexy over talent relations, has been dickering with Livingston but no deal has been set as yet. If Livingston doesn't switch to Victor, probability is that he will go to Columbia along with Conkling.

Stanton Statement

Substantiation to the reports of a high-echelon shakeup at Columbia Records was seen in the statement of Frank Stanton, president of the parent Columbia Broadcasting System, that "changes are to be expected at Columbia Records." Stanton's immediate reference was to the posts of sales chief and ad-publicity director, which were recently vacated by Paul Southard and Ken McAllister, respectively. Stanton, however, declined to disclose how high up the administrative changes would go.

It's understood that the shuffle at Columbia will not affect Goddard Lieberson, exec vice-prexy, and Mitch Miller, artists and repertory chief. Lieberson, who was recently under attack for having allegedly published some poems in the left-wing publication, the New Masses, back in the 1930's, is currently in the West Indies recuperating from an illness. Although Conkling may take an active interest in Col's a&r division, Miller will continue to head up the department.

The shakeup at Columbia climaxes the recent series of resignations from the diskery, along with a drastic overhauling of the company's sales department. The fluid situation in the company's exec setup is seen stemming from the relatively poor year suffered by Columbia during 1950. Col was hit both in the pop and longhair fields and only came out of the doldrums during the final months of last year.

An important contributing factor to the Col shakeup is seen in the company's defeat in the "battle of the speeds." Not only was Columbia forced to adopt the RCA Victor 45 rpm speed for pops, but the company was caught with an investment of almost $1,000,000 in automatic changes for its 33 rpm system. Col's hope of establishing its seven-inch 33 rpm platter as a standard for the pop market withered last summer when Decca stepped into the Victor 45 rpm camp.

Film Violence

Continued from page 1

into the fourth and fifth slot, respectively, the poll showed.

Explanations for the vanished femme audience segment ranged from the dearth of "heart beat stories with happy endings" to the lack of salesmanship in advertising. The decline of glamor in pix also was decried in the replies, one Des Moines exhib asking, "Whatever happened to the swell fashions, glamor and all the things that made Hollywood and gave moviegoers a royalty of sorts?" Consensus appeared to be summed up in a Seattle manager's opinion that there were "too many fists and brass knuckles and not enough smart clothes and diamonds."

Color in pictures increased boxoffice by an average of 18%, according to the poll. However, opinions were expressed that color has been used in too many inferior pictures, so that it no longer holds the charm and value that it once did.

Skouras Suit

Continued from page 3

has been dusted off regularly, but never actually filed.

It is understood that Warner Bros. alone among the majors may escape being named in the Skouras suit. Reportedly, Warners has made some concessions that have appeased Skouras' ire. Whether sufficiently to remove it from the action completely, however, lawyers wouldn't reveal this week.

Skouras aim, of course, is to move up even with Loew and RKO houses in a number of strategic situations in Manhattan, Bronx, Brooklyn and Jersey. Skouras chain, as do the other New York indie circuits, normally plays product with a varying clearance after it breaks from the RKO and Loew's webs.

New Acts

MING SING TROUPE (5)
Acrobats
8 Mins.
Apollo, N. Y.

Ming Sing Troupe is an impressive group of femme acrobats. They excell in back-bending and sundry other limb-twisting feats. Muscular work is chiefly done by three Chinese girls, assisted by another girl and a male member. Latter two, although occasionally participating in the routines, primarily concern themselves with arranging the props.

Throughout their body manipulations, the girls rotate whirling disks on the end of a stick held in either hand. Male partner also scores by revolving a disk atop a long slender pole which extends almost to the proscenium arch. Troupe's best sequence is at the finale where one girl does a backbend off an elevated bench and manages to pick up a glass with her teeth. Unit is an okay sight act for vaude and also has possibilities for TV. *Gilb.*

CHET CLARK
Harmonica
9 Mins.; One
Palace, New York

Chet Clark, a newcomer, is a promising harmonicist. He handles instrument expertly, has a good choice of tunes and imparts his offerings with sufficient showmanship to satisfy audiences.

Clark handles a Latin medley, "Roumanian Rhapsody" and "St. Louis Blues," with good effect. But these tunes are fairly standard in the catalogs of most harmonica players, and he should try some fresher material. *Jose.*

THE LATINOS (2)
Acro
8 Mins.; Three
Palace, New York

The Latinos, a wire act, have obviously been around, but aren't listed in VARIETY's New Act files. They do some good terping on the strand and show applause-winning acro work. Team works mainly in unison with the male taking most of the heavy work.

Latinos are okay for most theatres and would also register well in the outdoor field. *Jose.*

GEORGE JOHNSTONE
Magic, Comedy
10 Mins.; Two
Palace, New York

George Johnstone is a likely newcomer who will attain status once he acquires more ease. Major failing is his gab, which needs sharpening. His specialty is pseudo magic and he does it with an essence of comedy.

He invites a pair of volunteers from the audience and bewilders them via devices which he shows to audience. These get a good amount of laughs. He's assisted by a comely femme. *Jose.*

WHIPPOORWILLS (4)
Songs
10 Mins.
Martinique, N. Y.

The Whippoorwills, playing their first N. Y. date, show plenty experience. Youthful quartet, comprising a femme and three boys, are sufficiently well grounded in harmonics to provide good aural entertainment and dress their vocal arrangements with good movement to make them eligible for sight and sound media.

They have some good arrangements, do well in rhythmic and novelty tunes with vivid delivery and comedy effects. Their three numbers on show caught indicate they can provide choral dressing in most deluxe situations.

They've been on the Frank Sinatra radio show since its inception. *Jose.*

SAXEY WILLIAMS
Novelty
8 Mins.
Apollo, N. Y.

There's little that's unusual in the toothy turn of Negro Saxey Williams. Smartly attired in white suit and white shoes, he opens with some conventional stepping. However, this is merely an intro to some extensive iron-jaw routines. He grips an inverted chair in his teeth and simultaneously gets off a bit of terping. Act is similar to that done by Bobby "Tables" Davis and Lockjaw Jackson.

Williams follows up by clenching two chairs in his molars, then later hoofs on one leg with a table in similar fashion. For a finale, he walks off with three tables and a chair piled pyramid fashion. While Williams doesn't show much ability as a dancer, the novelty aspect of his act is strong enough to qualify him for most vaude and TV bookings. *Gilb.*

NELLE FISHER & JERRY ROSS
With Earl Redding
Dance-Songs
15 Mins.
Wedgwood Room, N. Y.

Nelle Fisher and Jerry Ross, terping mainstays on NBC's Saturday night "Your Show of Shows," are essaying their first local hotel date as a team. The duo are highly skilled dancers with looks and personality to make them important in terp circles. Their work is interpretive showing ballet training, but at the same time, their routines are down to earth with a mass base that will earn plaudits for them in all sight media.

Team is assisted by the vocals of Earl Redding, a capable baritone, who is also one of the components of the NBC show. Redding supplies the singing background of a rural number done by the team, and chants "David and Goliath" as a solo in order to give the terpers a chance to make costume change. He registers in both departments.

Miss Fisher and Ross show two numbers, the aforementioned country turn, and a satire of flaming youth in the mad '20s. In the former number, the team shows evidence of attempting to live up to the Waldorf-Astoria environment, inasmuch as there's a degree of pretentiousness. The routining is over-elaborate for the simple theme, but at the same time, this defect has the virtue of showing off their ability at dance and a feeling for folk-themes The flaming youth number, with excellent costuming of that period, has elements of humor and authenticity of the terping of that era. Their ribs at the hip-flask era hit the mark and give them a hearty exit. *Jose.*

THE CONTINENTALS (5)
With Jack Cathcart
Songs
20 Mins.
Wedgwood Room, N. Y.

The Continentals, a five-man singing group with Jack Cathcart providing a driving piano accompaniment, impress as one of the better vocal units. Quintet shows the benefit of rigid discipline. Their harmonics are excellent and they have the knack of asserting and obscuring individual personalities for the overall benefit of the group.

The Continentals show versatility in many types of tunes. They're adept at comedy numbers as well as ballads. In the straight harmony field, they do a respectful version of the "Whiffenpoof" song, and along satirical lines they show a fine vein of comedy with "The Sheik" and a burlesque college medley. Also making a mark with the upper-crust spenders in this room is their excursions into orchestral effects. For variety a whistling solo by one of the lads wins applause.

Group is okay for virtually any field as they've evidenced on previous television shows in this area, and loom as a safe bet for diskings and personal appearances. *Jose.*

JAMES DENAS TRIO
Comedy, Dance
7 Mins.; Full
Palace, New York

The James Denas Trio, currently, have the basis of a good act. The comedy adagio trio, comprising two boys and a femme, show some good straight tricks and then go into comedics, which aren't pointed up too expertly.

A rearrangement of routines, fresher approach to comedy and more smoothness in execution, which should come with more experience, would justify their entry into the plushier time. *Jose.*

College Dates

Continued from page 43

$3,750 per night. Most name bands, however, are averaging somewhat better than $2,000 per night. This is as much as most of the New York hotel dance spots pay per week.

Another factor in the pay hike by the colleges is rising competition from percentage deals by ballroom operators and the rising number of Army camp dates being made available. Some schools in the midwest have been so alarmed at the price situation that they have entered into an informal agreement to hold down prices, even for top name bands.

Return to Modified Form of 'Buy' Seen as Result of League Huddle

Return to at least a modified form of the old ticket "buy" is seen a possibility in New York in the next few weeks. Proposed revisions of the ticket code, approved last week by the membership of the League of N. Y. Theatres, would include provision for brokers to purchase as much as 25% of the orchestra seats for a show in advance, provided they have "bona fide" orders. The various changes okayed by the League will next be considered by the Ticket Code Authority, which is controlled by the League, Actors Equity and the brokers.

Other prospective modifications of the code would provide for the brokers to receive up to 50% of the orchestra seats after the opening, instead of the present 75%, and would extend the code regulations to cover ticket subscription organizations and theatre party agents. Also, a standard contract would be used for theatre party bookings.

All the proposals were adopted by unanimous vote of the League members present at last week's meeting. However, Lee Shubert refused to accept two other recommended changes and they will not be submitted to the Code Authority. One calls for a drastic cut in the allotment of house seats for Broadway shows (no more than 48 for musicals and 24 for straight plays) and the other would provide for compulsory arbitration of all disputes over theatre rental deals.

In the case of the suggested reduction of house seat allotments, Shubert argued that he needs the present supply of such locations, principally for meeting requests from public officials. Regarding compulsory arbitration, he claimed that present contracts call for "mutual" control of tickets between producer and theatre owner. Asked what would happen in case "mutual" agreement couldn't be reached and no arbitration procedure were available, he reportedly told other League members, "I don't want anybody telling me how to run my business."

All the proposed changes in the ticket setup, including both those accepted by Shubert and the ones he opposed, would be purely voluntary. Since Shubert favors the suggested provision for a "buy" and the other broker allotment provisions, it's figured they are likely to have fairly general application. However, the cut in house seats and the compulsory arbitration setup will probably apply only at independent theatres. Even at those, it's pointed out, the changes may not always apply, since individual producers may not always accept them.

St. Paul Council Uses Radio, Dailies to Warn Public on Legit Sluffoff

Minneapolis, Jan. 9.

Following recent boxoffice fiascos by "Come Back, Little Sheba" and "Brigadoon" at the Municipal Auditorium, St. Paul city council warned the public via newspapers and radio that unless it responds better St. Paul may be wiped entirely off the theatrical map. Greater interest must be awakened in the legitimate stage or no more attractions may be booked into the Auditorium after this season, according to the solons.

Muny commission decided to make a comprehensive study of the situation to determine what can be done to give the boxoffice "a shot in the arm" and improve grosses. Ed Furni, Auditorium manager, will assist. One commissioner thought the poor business done by "Sheba" and "Brigadoon" might have been due to the fact that they came close together during the poor holiday season. But if business continues poor, he declared, it's the end for legitimate in St. Paul.

In past seasons, a number of the bigger legitimate attractions have played their Twin City engagements exclusively in Minneapolis. On each such occasion, however, there have been protests from St. Paul city officials, business interests and newspapers. The newspapers have refused to carry the shows' advertising or permit any mention of them in news columns.

Blondell-'Birthday' As Arena Intro in Balto

Baltimore, Jan. 9.

Don Swann, Jr., is introducing this town to a theatre-in-the-round at the Sheraton-Belvedere hotel with a four-week season under way this week. Joan Blondell, in "Happy Birthday," is the getaway attraction, with Morton da Costa directing, and members of Swann's strawhat Hilltop theatre group in support.

Ford's, local legit stand, is currently dark, with nothing set until Jan. 22, when "Death of a Salesman" will supply the second of five plays promised under American Theatre Society-Theatre Guild subscription. Season here has been the slimmest in moons.

French, Baker Play List Merger Seen

Boston, Jan. 9.

Possibilities loom of a merger of the two oldest U. S. play agencies, Samuel French, of New York, and Baker's Plays (formerly Walter H. Baker & Co.), of Boston. No negotiations are currently in progress, but there have previously been conversations about a purchase by French of the Baker list. If and when the Baker firm were sold, it would be to French, according to Theodore Johnson, head of the local agency. However, it was not indicated whether or not the Baker name would be retained in such circumstances.

The French and Baker companies are already associated through the former's handling of the regular stock rights to plays on the Baker list, with the Boston firm agenting the amateur, little theatre and summer stock rights to the properties. Although most of the items on the huge Baker list are considered primarily amateur theatre material, the firm acts as the U. S. representative of St. John Irvine and for some of the works of Somerset Maugham.

French, which also has a tremendous list, is considered the leading agency in the amateur field. As with the Baker firm, which also has a large catalog of one-act plays, the growth of television has brought a boom in bookings. Although there is some question which firm is the older, both Baker and French have been in business more than 100 years.

Only other important agency in the amateur rights market is the relatively small Dramatists Play Service, which is cooperatively owned by a number of name playwrights.

HELPMANN EXITS TERP FOR LEGIT-FILM STINT

Robert Helpmann has resigned as premier danseur with Sadler's Wells Ballet of London to devote his time to films and legit. Dancer has been with the British troupe since 1933. He finished a film stint last fall for the Michael Powell-Emerich Pressburger forthcoming "Tales of Hoffmann" in England, then came to the U. S. for a brief stay with Sadler's, now touring America. Helpmann has already returned to England, although Sadler's will still be touring here until end of this month.

Helpmann is slated to act as co-director for, as well as dance in, Sir Alexander Korda's "The Sleeping Beauty," starring Sadler's premiere ballerina Margot Fonteyn, due for lensing in London next fall. He danced in the pic, "The Red Shoes," for which he also did the choreography, and has appeared in legit in London, his last appearance being the lead in a revival of "Hamlet." He also choreographed a "Hamlet" for Sadler's, which he danced for them. Helpmann has done other choreography for Sadler's and will probably continue to appear with the troupe from time to time as a guest star.

Coast Paraplegic Revue Set for Chi Premiere

Chicago, Jan. 9.

"It's a Great Day," paraplegic revue which has been touring the Coast, is set for a premiere here at the Blackstone theatre Jan. 29. Veterans have raised their own money and have incorporated their company. Nick Castle, M-G-M studio director, is directing and staging. Musical previously had been set for debut here at the 8th Street theatre Nov. 27, but was delayed when the promoter failed to raise funds for the opening.

Show will play a break-in date with new skits and numbers at the Sawtelle, Cal. hospital, Jan. 20.

Edna Best Eyes New Plays, Barns

Edna Best, who closed Sunday night (7) in the sole femme part in the N. Y. City Center revival of "Captain Brassbound's Conversion," leaves today (Wed.) for the Coast. She'll stop off in Chicago to visit her daughter, Sarah Marshall, who's appearing there with the Lunts in "I Know My Love."

Nat Wolff, Miss Best's husband, is cutting down on his activities as a radio-tele producer and is currently writing a legit comedy for her. Couple intend to headquarter in the east henceforth, but will spend some time on the Coast, where they will maintain their home. They hope Wolff's new play will be ready for presentation next fall. Nothing has been done about arranging a production as yet.

Meanwhile, Miss Best is mulling the idea of packaging a cut-down production of "Brassbound," using a shortened script, and touring the strawhat circuit with it next summer. She's also looking for a suitable American play in which she and her actress-daughter could appear at the City Center, as part of the spring season.

'Apple' Sour in D.C. in Kid Law Hassle; Mrs. Norton Seen Likely to Aid Setup

Washington, Jan. 9.

Revision of the rule barring child performers from appearing on stage in Washington is seen likelier if the appointment of ex-Congresswoman Mary T. Norton to the D. C. Board of Commissioners materializes. She is supposedly under strong consideration by President Truman for the post and is a known ally of the theatre.

Most recent play to run afoul of the local ordinance barring anyone under 14 from being seen in the District is "Apple of His Eye," revival with Edward Arnold. When the play bowed into the Gayety theatre on the first leg of a national tour, eight-year-old Marybeth Fitzpatrick sat on the sidelines while her 16-year-old sister filled in for her.

Richard Coe, Washington Post reviewer, devoted most of his space to the situation, rapping the rule which prohibits plays like "Peter Pan," "The Innocents," "Happy Time" and "Member of the Wedding" from being seen by Washingtonians. All of them have minors in important roles.

After revealing that Mrs. Norton was up for appointment, Coe declared himself heartily in favor. He said he hoped it would end the absurdity in which 16-year-olds were asked to play children half their ages or of having midgets fill in. "Surely it is most incongruous," he said, "when we find them performing furiously on films, radio and television."

Yiddish Alliance Benefit

Milton Berle, Regina Resnik, Sid Caesar, Barry Gray and Bea Kalmus, will head a layout from the Broadway and Yiddish stage, who will appear at the annual benefit to be given by and for the Yiddish Theatrical Alliance at the Second Avenue theatre, N. Y., Jan. 18.

Preceding the show, Molly Picon will give a special performance of "Take It Easy," new Rumshinsky-Kalich Yiddish musical. Proceeds will go to a fund for needy members in the Jewish theatrical field.

'Red, White, Blue' Folds Next Week; Legion Loss May Reach $600,000

Chicago, Jan. 9.

American Legion's "Red, White and Blue" musical extravaganza is to shutter here Jan. 20 after a three-week run. Vaude presentation, which has lost over $500,000 for the veterans organization, opened here Jan. 1 with Peggy Lee as headliner after Gertrude Neisen was forced to bow out because of fatal illness of her father. Chi critics lambasted the lavish production, and although there was $60,000 in reported pledges mainly from American Legion sales, first week totaled only $13,632. Show's operating budget is $35,000 weekly. Though production came here deep in the red, Legion came through with more money, hoping that a favorable five or six week run here might help cover some of the deficit.

Show bowed at the Downtown Paramount, Los Angeles, Oct. 7 for a 19-day run with George Jessel as headliner, coinciding with the Legion convention held there. LeRoy Prinz and Owen Crump were the producers.

Total Legion outlay is estimated between $500,000 and $600,000, but loss figure takes into account return of $40,000 in bonds and expected sale of expensive lighting, stage equipment and sets. Show, when mounted, was listed as set for a two-year-run with confirmed dates stretching beyond the summer of 1951. Since opening in L. A., show has lost money everywhere except Topeka, Wichita, Indianapolis and Grand Rapids, where local Legion officials put on a solid campaign that paid off. Elsewhere there was little Legion activity and little or no interest.

This makes "Red, White" the second biggest flop in show biz history, dubious honor of the champ going to "The Ladder," 1926-27 Broadway fiasco kept going for 640 performances by oilman Edgar B. Davis, who thought the public should see the play for its religious message and poured over $1,000,000 into the effort.

"Red, White" ran into early opposition from some Legionnaires who objected to booking of certain name acts, and censored material used by some personalities. One actor's reference to Franklin D. Roosevelt was ordered deleted, a Legion topper objecting to the late President as a leftist.

Swanson to Stay in '20th' Till April; Pic Delayed

Gloria Swanson, who was slated to withdraw March 1 as co-star with Jose Ferrer in his and Richard Condon's revival of "Twentieth Century," is now set to remain at least until April 15. She is committed for a film to be made in England, but the starting date is still uncertain.

Ginger Rogers is among the names being considered by Ferrer and Condon as Miss Swanson's successor. The plan is to take the revival on the road after its run at the Fulton, N. Y., where it moved this week after a non-profit break-in at the ANTA Playhouse, N. Y.

N.Y. 'Consul' Setup Inked for London

Entire cast and physical production of "The Consul," which ended its tour Saturday night (6) in Philadelphia, will be used for the London presentation of the Gian-Carlo Menotti opera, opening Feb. 6 at the St. James's theatre. Chandler Cowles, who co-produced the show with Efrem Zimbalist, Jr., will probably attend the musical's West End premiere, although it will be on the same night as the Broadway opening of "Billy Budd," which he is presenting in partnership with Anthony Brady Farrell, Jr.

Patricia Neway, who scored a personal success as the principal featured lead in the show, will sail Jan. 21 on the Queen Mary with other members of the troupe, including Gloria Lane, Norman Kelley, Russell George and conductor Thomas Schippers. Marie Powers, currently singing the part of the mother in the Milan edition of the show, will rejoin the original company in time for the London preem. Menotti, who is also in Italy, will be in London to assist with tuneup rehearsals. Laurence Olivier and Louis Dreyfuss (Chappell & Co.) are the West End presenters of "The Consul," in association with Cowles and Zimbalist.

Despite virtually unanimous rave reviews in every stand, "The Consul" played to only two strong boxoffice weeks in its nine-week tour of eastern U. S. cities. The opera, which last season won the Pulitzer prize for music and the N. Y. Drama Critics' Circle award as the best musical, had previously repaid its $100,000 investment and earned about $25,000 additional in cash reserve and bonds.

LEATRICE JOY TO STAR IN ALBANY STOCK TRY

Albany, Jan. 9.

"Alexander," comedy by Lexford Richards, stage and television actor, will be premiered at Malcolm Atterbury's Playhouse here Jan. 16, under aegis of Gant Gaither. Latter, who produced the recent Broadway revival of "Craig's Wife," plans a metropolitan showing of the new work soon. Local presentation will be for two weeks. Richards is a 30-year-old graduate of the Yale School of Drama.

Cast for "Alexander" consists of Leatrice Joy, silent films star; Gloria Hoye, ingenue lead with Atterbury's group; Reginald Mason, veteran actor; Grace Kelly, 20-year-old niece of George Kelly; and Donald Murphy. Mason replaced Nicholas Joy, who was permitted to bow out for a role in a Bing Crosby picture.

"Alexander" is the second opus to be tried at the Playhouse this season, "Facade" being the first. "Congressional Baby" was previewed last year.

"Of Thee I Sing," first musical to be presented at Malcolm Atterbury's Playhouse in his four seasons of stock operation, drew excellent business during the first two weeks. It is being held for a third week.

Carol Channing's 'Blondes' $1,000 Doubled in Contract Renewal for 2 More Seasons

Carol Channing, recently upped to star billing in "Gentlemen Prefer Blondes" in return for extending her contract for two seasons, has also had her $1,000-a-week salary doubled as part of the deal. Idea of co-producers Herman Levin and Oliver Smith is that the comedienne-singer is especially essential when the musical goes on tour, possibly next fall.

Partly because of the tax structure, Levin and Smith prefer to concentrate on the one company of "Blondes," so they have no intention of forming a road edition. Although Gene Mann's second production, headed by Gertrude Niesen, had profitable runs last summer in Los Angeles and San Francisco, high transportation and operating costs made other dates in the area prohibitive, and Mann's deal included the right to present the musical only on the Coast. Since Levin and Smith plan to send the original troupe on tour when it finally winds up at the Ziegfeld, N. Y., they naturally preferred to save the key cities of the midwest and east for that, rather than allow Mann to play them and share the profits with him.

These additional factors were involved in the decision to give Miss Channing star billing and the doubled salary in return for the two-year contract extension, so the show's Broadway run could be stretched to the limit, meanwhile buildingup its reputation for the road.

Plays on Broadway

Second Threshold

Alfred de Liagre, Jr., presentation of comedy in two acts (four scenes), by Philip Barry, with revisions by Robert E. Sherwood. Stars Clive Brook; features Margaret Phillips, Hugh Reilly. Staged by de Liagre; scenery and lighting, Donald Oenslager; production associate, Philip Barry, Jr. At Morosco, N. Y., Jan. 2, '50; $4.80 top ($6 opening).

Toby Wells	Hugh Reilly
Malloy	Gordon Richards
Miranda Bolton	Margaret Phillips
Josiah Bolton	Clive Brook
Thankful Mather	Betsy von Furstenberg
Jock Bolton	Frederick Bradlee

Philip Barry's last play, the posthumous "Second Threshold," has characteristics of both his glittering, popular comedies and introspective, unsuccessful dramas. As revised by Robert E. Sherwood, largely on the basis of the author's own notes, it is a brooding treatment of a serious theme, with some of the familiar Barry sheen.

Not only because of its distinguished authorship, but on the basis of its thoughtful subject matter and its own dramatic merits, "Second Threshold" is an interesting play. Nevertheless, it seems deliberate, lacking in story surprise, not clearly defined and curiously impersonal. Partly because of its persuasive principal performances and personalities it appears likely to have a moderate run, although it is an outside prospect to pay off.

The six-character drama, localed in the handsome living room of a Manhattan brownstone over about a 24-hour period, deals with the relationship between a retired Government leader and his devoted daughter, from whom he has, however, grown apart. As she prepares to go to England to marry an older man of whom he doesn't approve, he becomes disillusioned and withdrawn, and is putting his affairs in order with the intention of ending his life. This situation is slowly focused and intensified until the father's and daughter's emotions are brought to the surface, whereupon she expresses her love for him and he, secure at last in the knowledge that he is needed and wanted, decides to go on living.

This is strung out amusingly enough, with countless minor incidents and Barry's polished dialog, but it is slow-moving and its solution, including the romance between the daughter and the young doctor, appears inevitable from the start. Moreover, the underlying theme which Barry was presumably trying to express remains obscure.

Clive Brook, making his American stage debut after 15 years in England, plays the former statesman with agreeable urbanity, humor and style, impressing as a "find" all over again for Hollywood. Margaret Phillips, principal featured lead, makes the daughter an attractive and reasonably-dimensioned character. She adds great impact to the climactic emotional scene.

In the second featured role of the doctor, Hugh Reilly is direct and believable, while Betsy von Furstenberg is properly girlish within the modest requirements of the ingenue part. Jack Bolton accents the callowness of the statesman's disappointing son, and Gordon Richards is unobtrusively competent as the butler. Producer Alfred de Liagre, Jr., has staged the show and Donald Oenslager has designed the conventionally decorative interior setting. *Hobe.*

House of Bernarda Alba

American National Theatre & Academy presentation of Stewart Chaney (in association with Boris Tumarin and Lily Turner) production of drama in three acts by Frederico Garcia Lorca. Stars Katina Paxinou; features Ruth Ford, Helen Craig, Ruth Saville, Tamara Daykarhanova, Mary Welch, Sarah Cunningham, Kim Stanley. Directed by Tumarin; scenery, lighting and costumes, Chaney; incidental music, Vitorio Rieti. At ANTA Playhouse, N. Y., Jan. 7, '51; $3 top (membership rate).

Servant	Marian Copp
Poncia	Ruth Saville
Beggar Woman	Betty Morrow
Beggar Child	Jada Rowland
Bernarda	Katina Paxinou
Angustias	Helen Craig
Magdalena	Sarah Cunningham
Amelia	Mary Welch
Martirio	Ruth Ford
Adela	Kim Stanley
Little Girl	Florence Luriea
Maria Josefa	Tamara Daykarhanova
Prudencia	Zelda Benjamin

Choice of Frederico Garcia Lorca's "House of Bernarda Alba" as the fourth offering in the ANTA Play Series seems excellent. The tragedy, one of the late Spaniard's best-known works, is not only a worthwhile evening for serious legit followers, but because of its dubious commercial quality is particularly suitable for non-profit presentation. And, incidentally, the play's very lack of mass appeal would seem to endorse the judgment of those who in the last several seasons have refused to back it when various different managements tried to finance it for Broadway production.

In any case, "Bernarda" is the most impressive production in the Play Series thus far, a credit to ANTA and a modest prestige item of the legit season. It is tastefully and skillfully presented, generally well played and offers interesting, if scarcely "entertaining" theatre. Although the drama seems alien to American audiences, it is an illuminating and even sobering expose of tradition-bound social and religious conditions in Spain.

The yarn, taking place in the central room of Bernarda Alba's home in a small town, opens with the final ceremony of her husband's funeral and follows the course of her tyrannical rule over her five daughters to its relentless conclusion of frustration and death. Despite the dearth of direct action (virtually all the key events occur offstage), there is mounting suspense as tragedy stalks the hate-filled femme household.

The production, including Stewart Chaney's atmospheric setting and costumes, Boris Tumarin's sensitively paced direction and, at least in several passages, Vitorio Rieti's incidental music, creates an ominous mood. For the most part, too, the performances are plausible and moving. As star, Katina Paxinou gives a well-modulated, skillfully-sustained portrayal of the matriarch, although she seems somewhat lacking in the authority such a domineering character should have.

Kim Stanley registers in the showiest of the daughter roles, while Helen Craig and Ruth Ford are outstanding in the more complex parts of her two jealous sisters, and Mary Welch and Sarah Cunningham give dimension to the characters of the other daughters. Ruth Saville is convincing as a rebellious family retainer, Tamara Daykarhanova commendably attempts to make the role of a lunatic grandmother acceptable, and Marian Copp is competent as a sullen servant. *Hobe.*

Want Nat'l Foundation, End of Union-Am War

Proposed establishment of a national theatre foundation, somewhat similar to the Arts Council of Great Britain, and steps to resolve the 'conflict" between legit unions and the non-professional theatre were the principal developments of the First National Theatre Assembly, held in New York last week under the sponsorship of the American National Theatre & Academy. The three-day meeting was attended by 132 delegates representing regional councils in 26 states. There were also numerous unofficial observers at the sessions, at which Clarence Derwent, president of Actors Equity, presided.

The suggested national foundation would be supported by funds raised from "any and all" sources, including the Government, and would be "free of all political, ideological or esthetic controls or obligations," according to the resolution of the delegates. It would make grants, mostly in the form of guarantees against losses rather than outright gifts or loans, to educational institutions, community theatres and non-professional groups "working towards professional status."

It was agreed that ANTA should administer and distribute the foundation funds, but only after the organization's board of directors is reorganized "to provide for greater representation of all the elements constituting the American theatre and for more responsibility to those elements." A seven-man committee was named to work out the proposed reorganization.

To resolve the differences between unions and little theatre groups, it was agreed that another committee should be formed, including representatives of both groups, to work under ANTA auspices. Other resolutions included setting up the Assembly on an annual basis, the permanent regional councils each holding regular meetings and maintaining contact with ANTA, the establishment of a national academy under ANTA, plans for a survey of touring conditions, etc.

HUSKIES TROUPE DISBANDS

Seattle, Jan. 9.

U. of Washington Touring Theatre is a cold war casualty.

The touring group, which presents plays throughout Washington, Oregon, Idaho and British Columbia, has been put into storage until "things settle down."

Legit Bits

Legit actress **Lenore Lonergan** leaves Friday (12) for the Coast on a one-picture contract . . . **David Kanter** will be production stage manager of "Billy Budd" . . . Producer **Richard Aldrich** is back in action this week after being out a fortnight with flu . . . **Leila Martin**, understudy, played the vocalist-lead in "Peep Show" last week when **Lina Romay** was ill . . . **Joe Shea**, who withdrew recently as advance man for "Red, White and Blue," will be associate to pressagent **Tom Weatherly** on **Dwight Deere Wiman's** revival of "Green Pastures" . . . **Sarah Churchill** will make her Broadway bow this spring as femme lead in "Gramercy Ghost," **Roger Clark's** production of a comedy by **John Cecil Holm**, which **Reginald Denham** will stage . . . Backers of "Lady's Not for Burning" were repaid their $60,000 investment last week . . . **John Tuerk** is general manager and **Phyllis Perlman** and **Marian Byram** pressagents of **Michael Grace's** production, "King of Friday's Men," now in rehearsal . . . **Alfred Drake** will stage "Courtin' Time," the **Don Walker-Jack Lawrence-Bill Roos** musical which **James Russo** and **Michael Ellis** will present with **Lloyd Nolan** starred.

Henry Jones, last seen on Broadway in "Story for a Sunday Evening," leaves this weekend for Hollywood on a one-picture deal . . . According to an accountant's statement for last November, the Broadway run of "Tickets, Please" involved an operating loss of about $13,000. The production cost approximately $60,000 . . . **Alexander H. Cohen**, co-producer with **Robert L. Joseph** of the current "King Lear" revivial, will be partnered with **Harry Rigby** and **Jule Styne** in the presentation of "Make a Wish," the musical version of "Good Fairy" . . . When he is finished with the staging of **Albert H. Rosen's** production of "Strange Sanctuary," **Herman Shumlin** will proceed with his own presentation of the new London comedy hit, "To Dorothy, a Son" . . . **Courtney Burr** and **Malcolm Pearson**, producers of "Season in the Sun," are readying the presentation of "A Cowboy Named Curley," by **Kenyon Nicholson** . . . Producer-general manager **Harry Fleischman** says he's retiring from show business to open a grocery.

Christopher Fry is writing a religious play, "A Sleep of Prisoners," to be presented next June by the Pilgrim Players in St. Peter Mancroft church, Norwich, according to word from England . . . **John Root** is designing the scenery for "Not for Children" . . . Leading players in the **Louis Calhern** revival of "King Lear" are plugging the show this weekend by personal and radio appearances in various Connecticut towns . . . **Raymond Sovey** is designing the scenery for **Shepard Traube's** revival of "Green Bay Tree" . . . **Forrest C. Haring**, general manager for **Dwight Deere Wiman**, will be company manager of the **Olivia de Havilland** revival of "Romeo and Juliet," for which **Dick Williams** and **Barton Bentley** will be associates of pressagent **Tom Weatherly** . . . **Ed Haas** will be company manager of **Wiman's** revival of "Green Pastures."

The Crosstown Players will present the American premiere of Shaw's last full-length play, "Buoyant Billions," next Sunday (14) at the McBurney Y.M.C.A., N. Y. . . . **Flora Robson**, who closes next Saturday (13) in "Black Chiffon," had a temporary memory lapse at the matinee last Saturday (6), forcing lowering of the curtain for several minutes. She subsequently continued the performance without further incident. The actress, reportedly suffering from exhaustion, will return to England next week. Her illness early in the Broadway run required a two-week layoff for the play . . . Backers of **Samuel Spewack's** "Golden State" will receive a payment of $9,500 next week on the $60,000 production . . . **Louis A. Lotito**, president of City Playhouses and manager of the Martin Beck, N. Y., leaves today (Wed.) for a three-week vacation at Boca Raton, Fla.

Jerry Goff, former Pitt radioite, musical comedy juvenile and cafe entertainer, now living in Miami, will appear with **Lawrence Schwab's** Musical Circus in Florida. Goff's last Broadway show was "Manhattan Mary," with **Ed Wynn**.

Robert Griffith and **Happy Felton**, who bought the play, "Don't Run So Fast," from **Dorothy Rood Stewart**, Pittsburgh playwright, have renewed their option on the drama until March 15. "Don't Run So Fast" was first done by the Pittsburgh Playhouse last season under the title of "This Is My Valley." Author is a grandmother who started to study playwriting just a few years ago under the late **Thomas Job** at Carnegie Tech Drama School.

Otto Hartman is company manager and **Ted Goldsmith** pressagent of "Where's Charley?" . . . **Richard Weaver** is p.a. with the touring "Apple of His Eye" . . . **Sam Schwartz** is manager, and **Bernard Simon** p.a. of "Second Threshold" . . . **Lewis Harmon** has joined pressagent **Richard Maney** as associate . . . **Harold Wise** is manager and **Maney** p.a. with "Four Twelves Are 48" . . . **Beverly Kelley** is advance man for the tour of the original company of "Mister Roberts," starring **John Forsythe** . . . The Circle theatre, an arena-type playhouse, was opened by **Alan Gray Holmes** last week in the Sheraton hotel, Worcester, Mass., as a resident stock operation . . . Actor **William Hawkes** recalled for naval service . . . Producers **Courtney Burr** and **Malcolm Stevenson** gave pressagents **Marian Byram** and **Phyllis Perlman** a piece of "Season in the Sun," with the first two profit checks attached, as a Christmas present . . . Pressagent **Anthony Buttitta** in Toarmina, Sicily, to work on a novel, will visit Rome, Milan, Paris and London before returning about March 1 by way of New York to publicize the spring season of the San Francisco and Los Angeles Civic Light Opera companies for **Edwin Lester**.

Backers of "Gentlemen Prefer Blondes" have received another dividend of $40,000, bringing the total profits to $280,000 so far on the $200,000 investment . . . Even on the slack pre-Christmas week, when it eased to $18,500 gross, "Happy Time" earned an operating profit of nearly $2,000 . . . **Joshua Logan** and **Maxwell Anderson** are collaborating on the book for a musical adaptation of "Huckleberry Finn," to be presented next season by **Leland Hayward**, with a score by a composer to be selected . . . "King Lear," with **Louis Calhern** starred, is being offered to Theatre Guild subscribers as a bonus play, as was recently done with "Ring Round the Moon" . . . **Charles Nolte** will play the title part in the **Chandler Cowles-Anthony Brady Farrell** production of "Billy Budd." He had the same role in the play's tryout two seasons ago when it was tried out in the ANTA Invitational Series. **Dennis King** will be starred and **Torin Thatchcer** will be featured . . . **Terese Hayden** staged the Equity Library Theatre revival of Strindberg's "Intoxication," opening tomorrow (Thurs.) at the Lenox Hill playhouse, N. Y.

Samuel T. Wilson, amusement editor of the Columbus Dispatch, is in New York for a look at legit and opera. **Dean A. Myers**, Dispatch radio-TV ed and VARIETY mugg in Columbus, is subbing for Wilson

Inside Stuff—Legit

Ward Morehouse, legit columnist for the N. Y. World-Telegram & Sun, didn't get passes for the ANTA Play Series being presented at the ANTA Playhouse, N. Y., by the American National Theatre & Academy, despite contrary reports in the dailies. Because he is not the critic (William Hawkins is) his paper did not buy him seats for the series. However, Morehouse has consistently been helpful to ANTA, particularly with suggestions for the annual "ANTA Album," so Robert Breen, the organization's executive-secretary, gave the columnist his own (Breen's) personal seats, which he figured he'd be too busy to use.

Decision not to give passes to the reviewers was made on advice of John Chapman, critic of the N. Y. Daily News and president of the N. Y. Drama Critics' Circle. Latter discussed the matter at a Circle meeting and it was voted that the members should buy their seats (presumably being reimbursed by their papers, in most cases). ANTA agreed to admit free to previews any critics who couldn't afford to pay for seats (or whose papers couldn't). Because the Play Series (and ANTA itself) is non-profit and each show is limited to a short run (in some cases only nine performances), it was felt there would be insufficient margin in the $12,000-$13,000 production budget for an opening-night press list.

Backers of Cheryl Crawford's production of the new Tennessee Williams play, "Rose Tattoo," include theatrical accountant Jack Seidman, $15,000; producer Roger L. Stevens, $10,000; producer Clinton Wilder and legit and ballet angel Blevins Davis, $4,000 each; attorney and former theatreowner Harry Fromkes and attorney Harry Pine, $3,000; bandleader Meyer Davis, producer-theatre owner Anthony Brady Farrell, film executive Joseph Hazen, pressagent Wolfe Kaufman, theatre manager Louis A. Lotito, producer Bea Lawrence, producer Dwight Deere Wiman and ad agency owner William H. Weintraub, $2,000 each; theatre party agent Lenore Tobin, $1,500; talent and authors' agents William Liebling and Audrey Wood (Liebling), $1,250; film theatre official Edwin Michalove and Mrs. E. D. Williams, the playwright's mother, $1,000 each; Equity attorney Rebecca Brownstein, theatre party agent Ivy Larric and Miss Crawford, $500 each. The venture is capitalized at $100,000.

Backers of "Four Twelves Are 48," the Richard Aldrich, Richard Myers, Otto Preminger and Julius Fleischmann production of the new Joseph Kesselring comedy, include concert manager James A. Davidson, $1,000; bandleader Meyer Davis, $1,000; stage manager John J. Effrat, $500; co-producer Fleischmann, $5,000; his children, Charles, Dorette Louise and Joan, $1,000 each; Messmore Kendall, owner of the Capitol theatre, N. Y., $1,000; his wife, Sepha, $1,000; theatrical attornew Robert Rockmore, $2,000, and author-editor Stanley Young, $1,000. Aldrich, Myers and Fleischmann are the general partners of the $50,000 venture, for which there is provision for 20% overcall.

Final week's gross of "Hilda Crane," which folded Dec. 31 at the Coronet, N. Y., was overquoted, hitting $11,600 for nine performances, including $2,400 for the New Year's Eve finale. The Arthur Schwartz presentation, financed at $60,000, involved a production cost of $46,800, plus about $11,000 in bonds. It lost about $5,700 during its preliminary road tryout and around $7,500 in its 70-performance Broadway run. There is reportedly Hollywood interest in the film rights to the Samson Raphaelson drama.

Assn. of Theatrical Press Agents & Managers has sent a reminder to its members that the agreement between the League of N. Y. Theatres and the stagehands, requires that department heads and assistants must receive additional pay at their hourly rate for the taking of all show pictures for commercial use. That is, where the pictures are exploited in connection with an advertised product or where the producer derives compensation.

Same Old Sadler's Story: Back Go the Mail Checks

Toronto, Jan. 9.

With $200,000 arriving in mail orders after the first press announcement of the Sadler's Wells Ballet visit, this marks the biggest sale in the 44 year history of the Royal Alexandra here, with the biggest part of the total being returned. Troupe is in for five nights and three matinees, commencing Jan. 16, at a $5.75 top.

The gross will be $46,000 and the attraction, on mail orders alone, could have played five weeks to capacity.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Billy Budd" (D) — Chandler Cowles, Anthony Brady Farrell, prods.; Norris Houghton, dir.

"Guardsman" (C) — Aldrich, Myers, Fleischman, prods.; Sam Wanamaker, dir.

"King of Friday's Men" (CD)—Michael Grace, prod.; John Burrell, dir.

"Not for Children"—Playwrights' Co., prod.; Elmer Rice, dir.

"Peer Gynt" (D)—ANTA-Cheryl Crawford, R. L. Stevens, prods.; Lee Strasberg, dir.

"Romeo and Juliet" (D)—Dwight Deere Wiman, prod.; Peter Glenville, dir.

"Royal Family" (D)—N. Y. City Theatre Co., prod.; Richard Whorf, dir.

Total Legit Grosses

The following are the comparative figures based on VARIETY'S *boxoffice estimates for last week (the 32d week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	26	26
Total weeks played so far by all shows	619	611
Total gross for all current shows last week	$681,100	$625,600
Total season's gross so far by all shows	$13,829,800	$15,535,100
Number of new productions so far	45	27
ROAD *(Excluding Stock, Ice Shows and Outdoor)*		
Number of current touring shows reported	24	33
Total weeks played so far by all shows	562	538
Total road gross reported last week	$506,900	$578,700
Season's total road gross so far	$12,597,300	$11,124,900

Merry Jingle at Most Chi Wickets; 'Love' 24G, 'Lil' 17G, 'Rose' $13,700

Chicago, Jan. 9.

With the aid of the long weekend holiday, Chi boxoffices last week did well. Most of the shows sold out. Sadler's Wells Ballet, which closed Near Year's Eve, took away an astounding $235,000 for two weeks at the Civic Opera House. "Rose Tattoo" premiered at the Erlanger Dec. 29 with a moderate reception. Majority of the reviews were laudable, but Sidney Harris, Chicago Daily News, and Bill Leonard, Chicago Journal of Commerce, were dissenters.

"Red, White and Blue" opened at the Opera House Jan. 1 and all the critics panned the revue, which will fold here Jan. 20. Fridolin comes in with his "Ti-Coq" in English at the Harris Jan. 17. "It's a Great Day," is inked in for the Blackstone Jan. 29 for its premiere showing.

Estimates for Last Week

"Angel in the Pawnshop," Harris (9th wk) ($3.80; 1,000). Neat $13,400 for next to last week.

"Diamond Lil," Blackstone (16th wk) ($4; 1,358). Closed Saturday (6) with fair $17,000.

"I Know My Love," Selwyn (4th wk) ($4.40; 1,000). Strong $24,000 with one week left of five-week stanza.

"Red, White and Blue," Opera House (1st wk) ($4.94; 3,600). Very sad $13,500; closing Jan. 20.

"Rose Tattoo," Erlanger (1st wk) ($4; 1,334). Is building nicely with $13,700.

"South Pacific," Shubert (8th wk) ($5; 2,100). Still boff $51,200.

'ROBERTS' $24,500 IN 2D DET. WEEK; D'OYLY 18½G

Detroit, Jan. 9.

"Mister Roberts," in its second week, did a robust $24,500 at the Shubert, while the D'Oyly Carte Opera Co. grossed $18,500 at the Cass. The G&S troupe had done only $16,500 the week before in Pittsburgh.

Meanwhile, the Detroit Civic Light Opera Co. grossed a good $48,000 with "Carousel," and $35,000 with "Balalaika," its first and second presentations, respectively, of a 10-week season at the Masonic Temple.

Advance buying of tickets to Civic Light Opera productions, which three times last year grossed $60,000, was reported off 30%. Door sales are not taking up the slack. Break-even point is about $42,000. Television is being blamed for the decrease in biz.

'Streetcar' Fair $12,000 In Cleveland Return

Cleveland, Jan. 9.

With Louise Platt and Phillips Kenneally as leads, "Streetcar Named Desire" picked up a moderate $12,000 at a $3.10 top in eight performances at the Hanna last week. Broad style of acting and New Year's week hangovers, one of them being adverse reactions to preceding stock production of "Man Who Came To Dinner," cut down "Streetcar's" speed here on this return visit.

"Dinner," guest-starring Bill Veeck, baseball promoter and former owner of the Cleveland Indians baseball team, gave the Hanna just a big bust during Christmas week. Eight performances at a $3.70 top, considered by some as too high for stock, clocked a weak $8,000 and lost money for its local angels. Proposed stock series is being postponed by Milton Krantz, house manager, until he runs through all his New York bookings in March.

Jim Keefe, legit pressagent, recovering at St. Mary's hospital, Chicago, after a serious operation.

'Like It' Hefty $30,100 In Second Frisco Week

San Francisco, Jan. 9.

"As You Like It" with Katharine Hepburn, continued to hold upper-bracket biz, chalking up a hefty $30,100 for a second stanza at the 1,775-seat Curran, with house scaled to $4.20. First week showed a strong $29,200, backed by unanimously good crix reviews. Show is booked for one more frame.

Geary remains dark. Only future booking announced for the Curran is Les Ballets de Paris, opening Jan. 15, with $4.20 top.

The San Francisco Repertory theatre will celebrate its first birthday tomorrow (Wed.) when it opens with Jean Paul Sartre's "No Exit," starring John Barrymore, Jr. Top will be $2, with run set for two stanzas.

'Darkness' $20,900, 'Consul' 16G, Philly

Philadelphia, Jan. 9.

Philly's legit biz was fairly good for the second of the two holiday weeks. This week finds only two houses open, the Locust with "Four Twelves Are 48," and the Shubert, with the perennial "Blossom Time."

Bookings are, however, beginning to pick up and indications are now fairly good for the winter months, although there will be plenty of dark weeks scattered among the five possible legit houses.

Estimates for Last Week

"Darkness at Noon" Forrest (2d wk) (1,760; $3.90). In second of two tryout weeks this Claude Rains vehicle got a sturdy $20,900, and looks potent despite its heavy theme. House now dark for three weeks because "The Innocents," skedded for the 15th, has been switched to Erlanger. "Billy Budd" on the 29th, is theatre's next booking.

"The Consul" Shubert (2d wk) (1,870; $3.90). Musical drama closed its tour here Saturday. Got artistic welcome but not enough biz. Fairish $16,000 didn't make money. "Blossom Time" in currently for fortnight, then house is dark three weeks, re-lighting with "Peter Pan" Feb. 13.

"Four Twelves Are 48" Locust (1st wk) (1,580; $3.90). Comedy tryout got not-too-favorable reception and a weak $8,000 in first of two weeks, but looks better for the current stanza.

Yiddish Art Theatre, Walnut (2d wk) (1,430; $2.60). Maurice Schwartz and company in "Riverside Drive," billed as "bi-lingual" play. Got $9,500 in final week, after fairly good start previous Friday. House gets "Come Back, Little Sheba" Jan. 29.

Arnold-'Apple' $10,000 For Second D. C. Stanza

Washington, Jan. 9.

The Edward Arnold starrer, "Apple of His Eye," did $10,000 for its second Washington week at the Gayety theatre, before heading west for a trek which will carry it to the Coast and north into Canada. First week's take was $8,000, but the figure is a little misleading since the play opened here on a Tuesday instead of a Monday.

A single week of Cornelia Otis Skinner's one-woman show opened last night (8). Commencing Jan. 15, the Theatre Guild's "Come Back, Little Sheba" checks in for a fortnight run.

Current Road Shows

(*Jan.* 8-20)

"Angel in the Pawnshop" (tryout)—Harris, Chi. (8-13) (Reviewed in VARIETY, Nov. 8, '50).

"Apple of His Eye"—Shubert, Detroit (8-13); American, St. Louis (15-20).

"As You Like It"—Curran, San Francisco (8-13); Mayfair, Portland (15-20).

"Blossom Time"—Shubert, Phila. (8-20).

"Brigadoon" — KRNT theatre, Des Moines (8); Aud., St. Joseph, Mo. (9); Forum, Wichita (11-12); Orpheum, Kansas City (13-15); Robinson Aud., Little Rock (17-18); Aud., Memphis (19-20).

"Come Back, Little Sheba" — Erlanger, Buffalo (8-10); Aud., Rochester (11-13); Gayety, Wash. (15-20).

"Death of a Salesman"—Court Square, Springfield, Mass. (8-10); Bushnell Aud., Hartford (11); Metropolitan, Providence (12-13); Shubert, New Haven (15-20).

"Diamond Lil" — American, St. Louis (8-13); Taft Aud., Cincinnati (14-15); Murat, Indianapolis (16-20).

D'Oyly Carte — Blackstone, Chi. (8-20).

"Four Twelves Are 48" (tryout) — Locust Street, Phila. (8-13) (Reviewed in VARIETY this week).

"I Know My Love" — Selwyn, Chi. (8-13); Hanna, Cleve. (15-20).

"Innocents"—Plymouth, Boston (8-13); Erlanger, Phila. (15-20).

"Kiss Me, Kate"—Tabor Grand, Denver (8-9); Chief, Pueblo, Colo. (10); Capitol, Salt Lake City (11-13); Biltmore, L. A. (15-20).

"Mister Roberts" (John Forsythe)—Erie, Schenectady (10-13); Avon, Utica, N. Y. (15-16); Aud., Rochester (17-20).

"Mister Roberts" (Tod Andrews) — Hartman, Columbus (8-13); Quimby Aud., Ft. Wayne (15-17); Hall of Music, Lafayette, Ind. (18-20).

"Oklahoma" — Stuart, Lincoln, Neb. (8-9); Aud., St. Paul (11-13); Lyceum, Minneapolis (15-20).

"Rose Tattoo" (tryout) — Erlanger, Chi. (8-20) (Reviewed in VARIETY this week).

"South Pacific" — Shubert, Chi. (8-20).

"Streetcar Named Desire"—Cox, Cincinnati (8-13); Shubert, Detroit (15-20).

"Ti-Coq" ("Little Rooster") (tryout) — Royal Alexandra, Toronto (8-13); Harris, Chi. (17-20) (Reviewed in VARIETY, May 24, '50, and Nov. 15, '50).

"Where's Charley?" — Shubert, Boston (8-20).

'Innocents' 8½G, H 'Charley' $39,500

Boston, Jan. 9.

Only two legits in town this stanza, "Where's Charley?" holding strongly at the Shubert in its third week and "The Innocents" in its second week at the Plymouth. Sadler's Wells Ballet opened Monday (8) for a week at the Opera House with the biggest single week gross in the offing. Majestic is switching back to a pic policy with "Cyrano" opening Jan. 11.

Estimates for Last Week

"Blossom Time" (Opera House) (2nd wk) (3,000; $2.40). Mild $14,000 for final week.

"Death of a Salesman" (Colonial) (5th wk) (1,500; $3.60). Wound up final week with about $12,500. House is dark.

"The Innocents" (Plymouth) (1st wk) (1,200; $3.60). Sad $8,500. Pulled $5,600 in four shows previous week in New Haven.

"Where's Charley?" (Shubert) (2nd wk) (1,750; $4.80-$6 Sat.). Still nifty at $39,500.

L.A. WITHOUT LEGIT AS BALLET, 'HORACE' QUIT

Los Angeles, Jan. 9.

There is no legit activity in Los Angeles this week. Last session's two offerings finaled over the weekend, leaving the town without legit for the first time in months. Activity resumes Monday (15) when the Biltmore rekindles with "Kiss Me, Kate."

Estimates for Last Week

"Horace," Las Palmas (2d wk) (388; $3.60). Pair of New Year's Eve performances helped boost the frame's take to $4,500 for a $6,300 total on the fortnight, just about at break-even point.

Les Ballets de Paris, Biltmore (2d wk) (1,636; $4.20). Second frame up to $22,500, giving the show a total of $40,500 for two weeks, marginally in the red.

New Broadway House Records Set; 'Madam' $57,020, 'World' $50,935, 'Guys' 46G; 'Threshold' 12G in 6

With the sizeable help of the New Year's Eve performances, which in nearly all cases were played Sunday night and therefore were included in last week's grosses, business generally followed tradition for the post holiday stanza, taking sizable skids at all but the solid sellouts. The only show to play the New Year's Eve showing Saturday night was "South Pacific."

Even for that normally boff evening, attendance was spotty on Broadway, with some of the moderate draws failing to go clean. However, the upped scale generally lifted the week's take, in at least four cases taking the week's gross to new house records. Top price for the night was charged by "Call Me Madam" ($12), while the high for most musicals was $9.60 and in some instances $8.40. For straight plays, the New Year's Eve scale ranged from $8.40 to the regular $4.80 and $3. House records were set by "Call Me Madam," "Out of This World," "Guys and Dolls" and "Bell, Book and Candle."

The total gross for all 26 shows last week was $681,100, or 74% of capacity. The previous week's corrected total gross for 27 shows was $752,600, or 82%.

"Mister Roberts" and "Pardon Our French" closed Saturday night (6); "Captain Brassbound's Conversion" wound up Sunday night (7); "Black Chiffon" folds next Saturday night (13) and "Peter Pan"' folds Jan. 27. Several other presentations may go off momentarily.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (16th wk) (C-$4.80; 1,012; $27,774). Nearly $27,800 (previous week, $26,800).

"Bell, Book and Candle," Barrymore (8th wk) (C-$4.80; 1,066; $30,069). New house record, $30,344 (previous week, $28,500).

"Black Chiffon," 48th Street (12th wk) (D-$4.80; 925; $23,000). Nearly $10,300 (previous week, $12,000); closing next Saturday night (13).

"Bless You All," Hellinger (4th wk) (R-$7.20; 1,543; $57,500). Almost $42,100 (previous week, $45,000).

"Call Me Madam," Imperial (13th wk) (M-$7.20; 1,400; $56,435). Also set a new house record and easily topped the list, $57,020 (previous week, $52,500).

"Cocktail Party," Miller (51st wk) (C-$4.80; 940; $22,400). About $8,000 (previous week, $13,500).

"Country Girl," Lyceum (9th wk) (D-$4.80; 995; $24,057). Over $21,600 (previous week, $21,500).

"Enemy of the People," Broadhurst (2d wk) (D-$4.80; 1,160; $32,600). Nearly $18,000 (previous week, $20,000 for first seven performances, including $7,000 for three previews).

"Gentlemen Prefer Blondes," Ziegfeld (57th wk) (M-$6; 1,628; $51,400). Almost $43,200 (previous week, $46,100).

"Guys and Dolls," 46th Street (7th wk) (M-$6.60; 1,319; $45,500). New house record, just tipped $46,000 (previous week, $43,400).

"Happy Time," Plymouth (50th wk) (C-$4.80; 1,063; $30,000). Almost $21,100 (previous week, $28,000).

"King Lear," National (2d wk) (D-$4.80; 1,172; $30,000). About $17,100 (previous week, $24,200).

"Kiss Me, Kate," Shubert (104th wk) (M-$6; 1,361; $43,000). Just $30,500 (previous week, $38,000).

"Lady's Not for Burning," Royale (9th wk) (C-$4.80; 1,035; $28,500). Almost $24,700 (previous week, $26,400).

"Member of the Wedding," Empire (52d wk) (D-$4.80; 1,082; $24,196). About $11,300 (previous week, $19,000).

"Mister Roberts," Alvin (146th wk) (CD-$4.80; 1,360; $35,276). Nearly $19,000 (previous week, $20,000; closed Saturday night (6) after 1,157 performances.

"Out of This World," Century (3d wk) (M-$6; 1,645; $52,000). Another new house record, $50,935 (previous week. $49,700).

"Pardon Our French," Broadway (14th wk) (R-$6; 1,900; $58,000). Under $20,100 (previous week, $21,900); closed Saturday night (6) after 100 performances, at a loss of around $290,000.

"Peep Show," Winter Garden (27th wk) (R-$7.20; 1,519; $58,000). Nearly $35,000 (previous week, $35,000).

Peter Pan," St. James (37th wk) (M-$4.80; 1,571; $35,700). Nearly $26,200 (previous week, $32,500).

"Ring Round the Moon," Beck (7th wk) (C-$4.80; 1,214; $28,800). About $13,300 (previous week, $18,200).

"Season in the Sun," Cort (15th wk) (C-$4.80; 1,056; $25,400). Almost $21,700 (previous week, $23,500).

"Second Threshold," Morosco (1st wk) (CD-$4.80; 914; $24,300). Opened Tuesday night (2) to seven favorable notices (Atkinson, Times; Barnes, Hearld Tribune; Chapman, News; McClain, Journal-American; Hawkins, World-Telegram & Sun; Pollock, Compass; Watts, Post) and one pan (Coleman, Mirror); first six performances chalked up about $12,000, with advance sale building.

"South Pacific," Majestic (90th wk) (M-$6; 1,659; $50,186). Back to the regular SRO pace, over $50,800 (previous week, with one performance at upped scale, $54,200).

"Twentieth Century," ANTA Playhouse (2d wk) (C-$3; 924; $22,730). Final seven performances at this house hit $19,000 (previous week, $19,000 for nine performances); moved Monday night (8) to the 995-seat Fulton, where the capacity will be $24,666 at $4.80 top.

Stock

"Arms and the Man," Arena (12th wk) (C-$3; 500; $11,000). About $4,000 (previous week, $3,800).

"Captain Brassbound's Conversion," City Center (2d wk) (C-$3; 3,025; $32,000). Nearly $23,700 for the final eight performances (previous week, $25,000 for first seven performances, including $2,500 for one preview); closed Sunday night (7).

Openings

"Darkness at Noon," Alvin (D-$4.80; 1,360; $34,276). Sidney Kingsley dramatization of Arthur Koestler novel, starring Claude Rains, presented by Playwrights' Co.; production financed at $100,000, cost about $80,000 (excluding approximately $5,000 tryout loss and $15,000 in bonds) and will break even at around $18,000; opens Saturday night (13).

"House of Bernarda Alba," ANTA Playhouse (D-$3; 924; $22,730). Frederico Garcia Lorca tragedy, starring Katina Paxinou, presented by the American National Theatre & Academy in association with Stewart Chaney, Boris Tumarin and Lily Turner; production budgeted at $12,500, cost about $13,000 (excluding $3,000 bonds) and will break even at around $12,000; opened three-week run Sunday night (7) to two pro notices (Barnes, Pollock), three con (Chapman, Coleman, McClain) and three inconclusive (Atkinson, Hawkins, Watts).

"Royal Family," City Center (CD-$3; 3,025; $32,000). Revival of Edna Ferber-George S. Kaufman play, starring Ruth Hussey, presented by N. Y. C. Theatre Co.; production budgeted at $35,000, cost about $38,000 (including two weeks' operating expense, but excluding $4,000 bonds); opens two-week run tonight (Wed.).

Future Schedule

"Four Twelves Are 48," 48th Street, Jan. 17 (trying out).

"Angel in the Pawnshop," Booth. Jan. 18 (trying out).

"Richard II," City Center, Jan. 24.

"Peer Gynt," ANTA Playhouse, Jan. 28 (rehearsing).

"Where's Charley?" Broadway, Jan. 29 (touring).

"Green Bay Tree," Golden. Feb. 1 (rehearsing).

"Rose Tattoo," Beck, Feb. 3 (trying out).

"King of Friday's Men," Playhouse, Feb. 5 (rehearsing).

"Billy Budd," Biltmore, Feb. 6 (rehearsing).

"Not for Children," Coronet, Feb. 8 (rehearsing).

"Mary Rose," ANTA Playhouse, Feb. 25.

"Romeo and Juliet," unspecified theatre, March 9 (rehearsing).

Vicki Cummings is starring in "Candlelight" as first guest star at Houston's Playhouse theatre, Feb. 21. The comedy, directed by **John O'Shaughnessy,** will launch the new arena theatre's year-round schedule of play production.

Plays Out of Town

The Rose Tattoo

Cheryl Crawford presentation of drama in three acts (11 scenes) by Tennessee Williams. Directed by Daniel Mann; production associate, Bea Lawrence. Settings, Boris Aronson; costumes, Rose Bogdanoff; lighting, Charles Elson; incidental music, David Diamond. At Erlanger, Chicago, Dec. 29, '50; $4 top.

Salvatore	Salvatore Mineo
Vivi	Judy Ratner
Bruno	Salvatore Taormina
Assunta	Ludmilla Toretzka
Rose Delle Rose	Phyliss Love
Serafina Delle Rose	Maureen Stapleton
Estelle Hohengarten	Sonia Sorel
The Strega	Daisy Belmore
Guisepina	Rossana San Marco
Pepina	Augusta Merighi
Violetta	Vivian Nathan
Mariella	Penny Santon
Teresa	Nancy Franklin
Father De Leo	Theo Goetz
Doctor	Andrew Duggan
Miss Yorke	Dorrit Kelton
Flora	Jane Hoffman
Bessie	Florence Sundstrom
Jack Hunter	Don Murray
Policeman	David Stewart
Salesman	Eddie Hyans
Alvarro Mangiacavallo	Eli Wallach

Chicago, Dec. 29.

Tennessee Williams is still continuing his study of frustrated, introspective women. In "Rose Tattoo" he deviates from his usual more ethereal creatures, to try and depict a warm, earthy female. That it doesn't quite come off is due to several reasons—an involved and overlong first act, with the later acts never being able to overcome the pedestrian pace set by the first; failure to achieve a major climax after a series of minor ones, and some very uneven writing.

Play revolves around a Sicilian-American wife who laments her husband, who died loving another woman. She cremates his body and cherishes his ashes in the house, which she never leaves, burying herself in her work as a seamstress. She constantly is invoking prayers to keep herself and 15-year-old daughter safe from the wiles of man. However, when confronted with the evidence that her late husband was unfaithful, she emerges from her stupor, dresses up, and picks up a truck driver similar in appearance to her late husband. After spurning his advances initially, she spends the night with him.

Outside the house, at the same time, the daughter is trying to seduce a young sailor, bound by a vow made to the mother not to defile her child. Morning finds the truck driver lurching to the couch where the girl is sleeping, awakening and frightening her, with the mother turning on him and driving him from the cottage. Throughout the drama runs the superstitutions of the Italian-American plus a definite conflict with the Catholic church and its dogma.

Title is symbolic of the rose tattoo on the chest of the woman's husband, which she envisions is transferred to her breast at the time of conception. She sees the sign again after sleeping with her new-found boy-friend, leaving her at the curtain in a state of exaltation.

Williams has drawn liberally from a list of lesser-known, competent actors and actresses for his starring and supporting roles. Many are from Actors' Studio, having worked with the author there, and some are recruited from radio and TV. Maureen Stapleton, as the young, sensual, superstitious widow, has a grueling role to handle which calls for much shading. She's onstage for all but about five minutes of the action. Young actress has some highly dramatic moments, but her first-night interpretation was uneven, possibly because the situations in the play are so.

Eli Wallach, as the suitor, registers strongly, not only as the comic bungling lover, but also revealing a wistful side as the aspirant to a better life than being tied down to three dependents.

In the supplementary roles, Phyliss Love as the daughter turns in an ingratiating performance in the earlier scenes, but fails to convince as a seductress. Don Murray as the handsome young sailor, bound by his vow and troubled by his desires, scores in his role, while Ludmilla Toretzka lends a sure touch as the family adviser. Sonia Sorel as the other woman captures applause with her brief appearance, while Jane Hoffman and Florence Sundstrom as two southern strumpets offer some welcome comedy relief. Incidentally, Williams has more comedy here than in previous writings and shows a good hand for the lighter side. Augusta Merighi as the buxom neighbor gets chuckles. Rest of the cast, including five children, is well cast and capably directed by David Mann.

Single set, front of a tin-roofed Louisiana shack parlor, done by Boris Aronson, is simple, not in the usual Williams impressionistic style, but startingly effective. Costumes by Rose Bogdanoff are in keeping with lower-class surroundings and are authentic, not stagey. Lighting by Charles Elson is simple but sharp. Incidental music by David Diamond is also a wide departure from the elaborate musical cues that have accompanied the playwright's former efforts, with just a few bars for bridges introducing the changes of scenes and acts. Use of Italian phrases, though liberally scattered, does not detract, but rather adds color.

If the first act undergoes a strong rewrite and cutting (it ran close to an hour and 15 minutes), and other acts are tightened, with a strong climax, this might fare well on Broadway. As it stands, the theme wouldn't pass film censors, but could easily go through a whitewash. However, cast offers a wealth of new faces for pictures. *Zabe.*

Rare Opportunity for Established Showman

Musical-Comedy-Drama (modern) ready to produce. Need backing. Box 127, Variety, 154 W. 46th St., New York.

JOSEPH SWEENEY

Four Twelves Are 48

Wilmington, Jan. 5.

Aldrich & Myers presentation of Otto Preminger production of comedy in two acts by Joseph Kesselring. Directed by Preminger. Setting by Raymond Sovey. At Playhouse, Wilmington, Dec. 29, '50; $3.60 top.

Rose Bolton	Rosetta La Noire
Dorothy Bawke	Pat Crowley
Jerry	Billy James
Boss Workman	Ronald Telfer
Philappa	Jane Du Frayne
Mischa Cohn	Joshua Shelley
Alton Allerman-Spaacher	Ludwig Donath
Mrs. Kelly	Mrs. Priestly Morrison
Uncle Snake Tooth	Ernest Truex
Nellie Bawke	Anne Revere
Calendula Watkins	Eulabelle Moore
Mary Bawke	Ruth Taylor
Philip Dupre	Hiram Sherman
Jane Dupre	Margaret Bannerman
Joe Hungry Horse	Royal Dano
Dr. James P. Berrystone	Daniel Reed

While a competent cast and several really funny situations are on the credit side, the new Joseph Kesselring comedy is not ready for Broadway. The author goes overboard in an effort to be both original and ludicrous, but this is not another "Arsenic and Old Lace." The total effect at present misses fire, calling for plenty of work if this play is to rise above the also-ran lists.

The title comes from the basic situation, which is funny in the beginning but wears rather thin when stretched over three acts. The heroine is an Indian woman who became a mother at the tender age of 12. So did her daughter and granddaughter, and as the curtain rises there is an indication that the 12-year-old great-granddaughter might carry on the family tradition.

There is a side plot involving the Indian woman and her desire to found a home for "all women in trouble." Kesselring sounds a social consciousness note when the society matron who must give her approval balks on learning Negroes would be welcome at the home.

However, this angle soon gets lost in the shuffle as the comedy moves slowly to its happy ending. Much of the dialog is on the funny side and the players take full advantage of any opportunity to draw chuckles.

Ernest Truex as Uncle Snake Tooth, an oil-rich Indian who scorns baths and conventional living, has the play in his pocket while on stage. He has few lines, but his every appearance is a signal for laughter. Anne Revere, as the Indian founder of the "mother at 12" dynasty, is a capable actress who retains her poise in the midst of the wacky goings-on. Hiram Sherman has another of his confused comedy roles which he enacts with gentle humor and authority.

Sixteen - year-old Pat Crowley portrays the 12-year-old whose supposed pregnancy causes all the fuss. She reveals herself as an actress of charm and talent. Ludwig Donath scores as the faithful friend and Joshua Shelley gives a good account of himself as one of the boy friends.

Others rating bows are Billy James, James Du Frayne, Ruth Taylor, Margaret Bannerman, Rosetta La Noire, Royal Dano and Daniel Reed. Otto Preminger's direction, while skilled, is on the heavy side for a laugh show. Raymond Sovey's living room setting is out of the top drawer. *Klep.*

The Magic Fallacy

Houston, Jan. 5.

Alley Theatre presentation of drama in two acts by Walter Jensen and David Westheimer, from book by latter. Directed by Nina Vance. At Alley theatre, Houston, Dec. 28, '50.

"The Magic Fallacy," adaptation by Walter Jensen and David Westheimer of the novella by the latter, a former Houston Post scribe, exploits an old theme in such tender, moving manner as to make it a great play in spots, a good play throughout its two acts.

Theme is sensitive and shy adolescence, living in a snug little world, as against sordid, stupid adulthood. "Fallacy's" appeal is in its restrained portrayal of youth plunged into ugly tragedy, and in the adept handling of disillusionment without mawkishness or melodrama.

Principal character is Joe Albert (Tommy Sands), a fatherless youngster who idolizes Pershing Williams (George Olsen), a 17-year-old, and who lives with the magic fallacy of youth, that it's a great, big beautiful world. Play's sock scenes come when Joe's illusions are shattered via Williams' father and stepmother.

The two acts tell the story through a series of episodes, admirably suited to the Alley's theatre-in-the-round setup. First act introduces a middle-aged Texas widower, Williams' father (Guy Rall), who brings home a voluptuous, 20-year-old baggage for a new wife. Father then immediately returns to business, wife Rosella (Johnny George) to new conquests. Her stepson is her victim. Innocent and bewildered, he succumbs, and crash goes his world. Caught in the crash are his schoolgirl sweetheart, Joe, Joe's mother, and, eventually, Williams' father and trollop stepmother.

Second act is action-packed and violent. But the finale is the play's major weakness, more or less trailing off.

The cast is all local. George Olsen, son of bandleader George Olsen and Ethel Shutta, as young Williams, does his first dramatic role in sock style. Young Sands is excellent as the boy Joe; Johnny George is fine as the stepmother. Guy Rall, Houston attorney, as the father; Amelia Parker, as the grandmother; Dolores McClellan as Joe's mother, and Juanita Hamilton, as the maid, are good support.

Robert Altfeld, Alley Theatre president and Houston oil man, is the narrator. Nina Vance, Alley's founder and director, did a good staging job. *Fraz.*

'KATE' $37,000 IN 10 IN DENVER AT $4.80 TOP

Denver, Jan. 9.

"Kiss Me, Kate," in 10 shows at the 1,967-seat Tabor, did a fine $37,000 with a $4.80 top. Advance sale was heavy and demand kept up all week.

"Holiday on Ice," using 5,500 seats at the Muny Auditorium, did a mediocre $25,000 in seven performances, with a $2.75 top.

'Brigadoon' $22,400 For Nine in Minneapolis

Minneapolis, Jan. 9.

Playing a return engagement at the 1,859-seat Lyceum at $4.20 top ($4.80 New Year's eve) "Brigadoon" was hurt by 20-below-zero temperatures and snowstorms. It nevertheless hit a good $22,400 for seven nights and two matinees. The show's initial engagement here last season brought in $32,000 for a similar number of performances.

At the 3,500-seat St. Paul Auditorium at $4.20 top, the takings for two nights and a matinee Dec. 29-30 was a paltry $5,000.

'Babes' $10,900, Tor'to

Toronto, Jan. 9.

With lukewarm notices denting business, annual pantomime of the New Play Society, "Babes in the Wood," grossed $31,300 in two weeks at the Royal Alexandra here, with the 1,525-seater scaled at a $2.50 top.

First week, opening Xmas night, with daily matinees, grossed $20,400, but the second week brodied to $10,900.

Plays Abroad

Point of Departure

London, Dec. 30.

Tennent Productions (by arrangement with Duchess Productions, Ltd.) present a new drama in three acts by Jean Anouilh; translated by Kitty Black. Directed by Peter Ashmore. Decor, Gurschner & Stanley Moore. At Duke of York's, London.

Eurydice	Mai Zetterling
Orpheus	Dirk Bogarde
Father	Hugh Griffith
Mons. Henri	Stephen Murray
Mother	Brenda De Banzie
Cashier	Dorothy Blythe
Station Waiter	David Storm
Vincent	George Hayes
Mathias	Leonard White
A Girl	Lucille Steven
Molac	Eric Pohlmann
Another Girl	Olive Kirby
The Manager	Andrea Malandrinos
Hotel Waiter	John Moffatt
A Clerk	John Kidd

Legend of Orpheus and Eurydice has been transferred into the modern idiom for this new Jean Anouilh play. Kitty Black's translation brings out the tragedy and poignancy of the drama with its wealth of romantic incident. The very nature of the theme may militate against its success. However, it may fit in with the current vogue for more erudite entertainment. The major asset of the production is the big cast headed by three important local screen stars.

The legend begins in a small French provincial railway station. Passengers waiting for connections include Orpheus and his father, both itinerant musicians, and Eurydice and her mother, members of a touring theatrical company. It is love at first sight for the two principal characters, Orpheus and Eurydice, but disaster soon follows a brief spell of happiness. Despite the author's light touch, the play is a specimen of almost unrelieved gloom. There are, however, many beautiful passages, sharp-edged and romantic, which enliven the show. The overemphasis on sex in the garret scene, also ending on a sombre note, may easily offend some.

Dirk Bogarde and Mai Zetterling play Orpheus and Eurydice with sincerity. These are tender and moving performances, warm and understanding. Stephen Murray as the mysterious messenger from heaven has a less sympathetic role. For almost the entire first act he sits with his back to the audience without a single line until the tragedy begins. Hugh Griffiths scores heavily as Orpheus's philosophizing father and Brenda De Banzie makes a vivid impression as the girl's mother. Remainder of the cast keeps up the high standard set by the principals.

Direction by Peter Ashmore is precise and sympathetic. *Myro.*

The Fol de Rols

London, Jan. 2.

Jack Hylton-Greatrex Newman production of new revue, with Cyril Wells, Kathleen West, Charles Stewart, David Nixen, June Powell, Robin Ford, Thurza Rogers, Anthony Hayes, Frederic Gregory, Ronald Wyles, Joan Rudd, Rita Burrows, Maureen Cooper, Hazel Honey, Lucille Graham, Robert Sydney, Vincent Ranger, Eve Williams, Sylvia Barber, Ann Mathew. Sketches and lyrics by Newman; music by Wolseley Charles.

To bring a seaside concert party to the West End in a revue is a bold experiment and a challenge to producers who think only in terms of marquee names. Although unsophisticated and artless, with more saccharine than spice, Jack Hylton show rates an even chance of coming out on the right side. And if the British public reacts properly, it may click as well as the "Co-Optimists" did many years ago.

Much of the charm of The Fol de Rols comes from the decision not to emulate the customary sophisticated revue, but to offer Londoners the type of entertainment made famous in nearby shore resort cities. At times, however, what they have to offer is a mixture of sea-breezes and corn, with too much sentiment and not enough wit.

This revue presents several faces new to London. At least three of them stand a reasonable chance of making the grade here. Cyril Wells, who appears in some half dozen sketches, is a versatile performer. His impression of Sir Thomas Beecham was an outstanding hit, and he was equally good in other roles. There was a little too much perhaps, of Kathleen West, but her grotesque facial contortions brought plenty of laughs. Charles Stewart proved himself to be a free and easy comedian with a warm Scottish personality, while David Nixon, with his underplayed conjuring tricks, was a fine front-of-curtain act.

Although the show has a number of original lyrics, the most successful were parodies of famous tunes. Music from "The Mikado," for example, provided an intriguing background for a number about the Welfare State, the same formula being used with several pop tunes. The sketches were a mixed lot, but designed clearly to suit mixed tastes.

The decor and costuming were more ambitious than is customary for this type of production. Each of the 26 items on the bill had a proper setting. *Myro.*

Henry IV

Paris, Dec. 19.

Andre Barsacq production of a tragedy in three acts by Luigi Pirandello; adaptation, Benjamin Cremieux; staged by Andre Barsacq; decor and costumes, Leon Gischia. At Theatre De L'Atelier, Paris.

Henry IV	Jean Vilar
Baron Belcredi	Pierre Asso
Doctor Geoni	J. P. Moulinot
Marquise Spina	Germaine Montrero
Frida	Francoise Spira
Marquis Di Noli	Philippe Marcuil

One of the lesser known Pirandello plays, this has been given a neat production at the Theatre De L'Atelier. Listed as a tragedy, it does not live up to its designation, due to the odd playing by some of the cast. Misplaced emphasis and the tendency of Jean Vilar to monotonize and garble his crucial speeches had the audience tittering in the wrong places. However, the intriguing theme of who is more insane—the condemned or those that condemn, with its peripheries keep the play engrossing throughout.

Andre Barsacq has given the play neat staging but not the edge and relentless pacing it needs. Leon Gischia's decors and costuming are colorful and appropriate. Vilar does not make his Henry IV the real stature the role calls for. However, he is fine in his climaxes. Pierre Asso lends an excellent stage presence to the role of the conniving baron. Germaine Montrero is fine as the marquise. *Mosk.*

Ami, Ami
(Friend, Friend)

Paris, Dec. 27.

Daunou production of a comedy in three acts by Pierre Barillet, Jean-Pierre Gredy; staged by Jean Wall; decors, Wakhevitch; with Maria Mauban, Jacques Daqmine, Odile Versois, Gerard Sety. At Theatre Daunou, Paris.

Nicole	Maria Mauban
Christian	Jacques Daqmine
Marie	Odile Versois
Alexandre	Gerard Sety
Yolande	Simone Paris
Max	Robert Hommet

This is a lightweight affair of a childless couple and their trials in getting and keeping friends. A clever idea is bogged down by spiritless writing and the unfoldment is conventional and ordinary. On the Grand Boulevards and with a cast of fresh hopefuls it will probably have a good run. As legit material for the U. S., it has neither the pace nor wit to make the grade.

First act sets up the characters of the meddling career wife and the kitchen-bound husband. A hanger-on friend is the main butt of the kidding. After the gag is worn thin, the wife gets him married off to a visiting country cousin. Second act shows the return of the honeymooners. Now the same career wife tries to undermine the two newlyweds.

Maria Mauban, who took the lead role within eight days of opening when the star took ill, gives an agitated performance in monotone that irks after awhile. The men do okay in their roles and the two long suffering friends are well handled. Staging is static. *Mosk.*

Pour Don Carlos
(For Don Carlos)

Paris, Dec. 27.

Maurice Lehmann production of an operetta in two acts and 16 scenes, adapted from the novel of Pierre Benoit by Andre Mouzy-Eon and Raymond Vincy; music by Francis Lopez; costumes and scenery designed by Raymond Fost. Directed by Maurice Lehmann. At the Theatre du Chatelet, Paris.

Pommier	Fernand Sardou
Camille	Colette Herent
Molinard	Jack Claret
Edgard	Pierjac
Commandant Setubal	Andre Dutrey
Don Carlos	Georges Guetary
Allegria	Maria Lopez
Etchepare	Jean Bonvilliers
Alphonse XII	Jacques de Mersan
General Gilimer	Berki

Last year, Maurice Lehmann went to town with his presentation of "Annie Get Your Gun" but this year he has returned to the Chatelet tradition of throwing in everything from Loie Fuller skirt dances to the bombing of a bridge over a mountain torrent. The book makes no pretence whatsoever of being logical. It deals vaguely with the Carlist revolt back in 1875 which gives a background for some exceedingly handsome period costumes, but that's about all. The main interest is in the ballets, the costumes, trick lighting effects and the bright star of the evening, Georges Guetary, who has recaptured Paris after his absence on Broadway and in Hollywood. Guetary dominates what action there is with an au-

(Continued on page 61)

Literati

Philly Inquirer's New Gen. Mgr.

George M. Neil has been named general manager of the Philadelphia Inquirer. He had been business manager of the paper since 1947.

Neil joined Walter Annenberg's Triangle Publications, Inc., of which the Inquirer is a division, in 1943, as assistant to the general manager of the Trade Publications division, which had its headquarters in New York. Prior to that he had practiced law in Philadelphia.

Chi Journal Switch Set

Dow, Jones & Co., publisher of Wall Street Journal, last week finalized purchase of the Chicago Journal of Commerce from the N. Y. Journal of Commerce, giving the new firm four editions throughout the country, New York, Chicago, Dallas and San Francisco.

Bill Leonard remains as drama and amusement editor for the new organization with no editorial changes contemplated, although Wall Street Journal will close its service office in the Windy City.

Mrs. Fisher Resigns BOM Board

Novelist Dorothy Canfield Fisher has retired from the editorial board of Book-of-the-Month Club, after 25 years of service during which she averaged reading 150 books a year. She had a voice in the Club's selection of over 350 titles.

Mrs. Fisher, who is in her 70's, gave up her editorial post because of eyestrain. However, she'll remain with the organization in a consultative capacity and will continue writing a book on Ethan Allan in her Landmark Series of Random House books for children.

Authors League Finance Status

Authors League of America operated last year on an income of $141,325, or $10,000 less than the previous period, the financial statement for the year ending Sept. 30, 1950 reveals. Dues brought in $44,455 and assessments and contributions $68,284, with the remainder coming from other sources.

Biggest expenses were salaries, accounting for $86,148. These, however, were trimmed by $3,702 from the previous year. Legal fees amounted to $17,506, an increase of $4,914 over the preceding 12 months. Other pared expenditures were for the Authors League News and Bulletin, which at $2,052 saved $4,026; the Hollywood office, $937, down $5,404; meetings and luncheons, $2,531, reduced by $963, and telephone and telegraph, $2,812, cut by $492. ALA reported assets of $20,463 and liabilities of $48,440.

Tarkington Papers to Princeton

Papers of the late Booth Tarkington, Indiana author and playwright, are being turned over to Princeton University, with the collection a gift from Mrs. Tarkington. Alexander Wainwright, assistant librarian of Princeton, is in Indianapolis now to begin the task of preparing the documents for removal. The collection includes original manuscripts of stories, novels, articles and plays, as well as voluminous correspondence with prominent persons of the Tarkington period.

Tarkington was a member of the Princeton class of 1893, and was a founder of the Princeton Triangle Club.

A Mighty Smith Is He

It was great for H. Allen Smith's royalties from "People Named Smith" this Xmas, but the hordes of Smiths in these United States have other ideas about the author's popularity. Seems that many Smiths got their Xmas problem "solved" by being sent a copy of the book. One Smith got 16 copies and called the author threatening with him mayhem and calling it a one-Smith conspiracy against another.

Editorial Breakfasts

Ken Giniger, editor of Prentice-Hall, inducting a series of "editorial breakfasts," on an occasional basis, whereby authors' agents can exchange views with the P-H editors on trends in all sorts of publishing, from books to mags, syndicates, etc.

McGraw-Hill's Slate

McGraw-Hill will publish in America next month the British bestselling biography, "Florence Nightingale," by Cecil (Mrs. G. I.) Woodham-Smith, wife of the J. Arthur Rank attorney. Same firm also bringing out "The Lackawanna Story" (the first 100 years of the Delaware, Lackawanna & Western RR) by Bob Casey and W.A.S. Douglas, and a humorous radio book, "Of Mikes and Men," by Jane Woodfin, California radioite. Later in '51 McG-H will bring out "Theory and Design of Television Receivers" by Sid Deutsch.

New Book Bally

A book is being touted via highway billboards for perhaps the first time. Tome is Simon & Schuster's "Florida Guide," which is being plugged on 57 signs in metropolitan New York, the midwest and Florida by the town of Silver Springs, Fla. Resort instituted the campaign, feeling that the tome gives its facilities and the state's complete coverage. As a followup, S&S is prepping 10,000 miniature reproductions in color for distribution by book salesmen.

Guide, published last year, was written by Andrew Hepburn and Harlan Logan. Second in series, "California," appeared last month and a third, "New England," is skedded for the spring.

Kantor's Sarasota Siesta

MacKinley Kantor, back from Korea and a tour of the battlefronts as war correspondent, closed his New York apartment and moved permanently into his home on Siesta Key, Sarasota, Fla. Author was recently guest speaker at a Republican Women's Club luncheon in the resort city and chilled his listeners with an eyewitness account of the fighting. Kantor will devote the winter to magazine chores, with an occasional lecture date when time allows.

Kenedy Firm's 125th Anni

P. J. Kenedy & Sons, N. Y. City, Catholic book publishers first established at Baltimore in 1826, will issue a history of the firm in celebration of its 125th Anniversary. Robert Healey expects to complete the manuscript in time for publication in October. The monograph will be distributed gratis.

Barry Gray Column

Barry Gray, WMCA, N. Y., midnight disk jockey, has been signed to write a monthly column for Liberty magazine.

Column will contain material similar to that heard on his nightly broadcasts from Chandler's, N. Y., restaurant, which mainly feature discussions on show biz and politics between Gray and guests.

Non-Voting Testimonial

Illinois Senator Frank P. Johnson, who has run "The Window Trimmer" column on the Kewanee Star-Courier for many years, has issued another year book of "The Window"—a compilation of poems, gags, homey philosophy, a potpourri of good reading. Was fascinated with the homey pholosophy of this fine columnist turned politician and after-dinner speaker. Like him a lot as a columnist; I don't vote in Illinois.

Joe Laurie, Jr.

CHATTER

True mag set Ivan Black as public relations counsel.

The Ted Amussens—he is editor-in-chief of Henry Holt & Co.—have a fourth child, a son.

Henri Rochard, author of "I Was a Male War Bride," has written sequel, "Always a Bride, Never a Groom."

Shepherd Mead's "Tessie: The Hound of Channel One," a satire on video, due from the Doubleday presses Jan. 25.

Walter Arm inked by Appleton-Century-Crofts to write a tome on "The Organization," as exposed in the Brooklyn crime probe.

"This Is America," edited by Max J. Herzberg, Newark Evening News literary ed, being published by Pocket Books this month.

Dr. Samuel Kurtzman, Hollywood radio scripter now turned dentist, has humor pieces in January Esquire and Jan. 6 Collier's.

Louella O. Parsons prepared the article on motion pictures for the 1951 Britannica Book of the Year, which the encyclopedia is publishing.

Ned Schnurman, former Music Corp. of America flack, has joined the Sullivan County Evening News, Monticello, N. Y., in an editorial capacity.

Hollywood scenarist and magazine writer Violet Atkins has sold a short story, "Laugh At Any Mortal Thing," to Good Housekeeping. Shirley Burke agented.

"Real Story of Al Jolson" has been published at 25c by Spectrolux Corp., N. Y. Written by Martin Abramson, it has notes on Jolson by Jack Benny, George Jessel, Eddie Cantor and Walter Winchell.

James Wong Howe is contributing a chapter on cinematography to "Lights, Camera, Action," a film industry publication sponsored by the Academy of Motion Picture Arts and Sciences and edited by Muriel de Lisa.

Art Buchwald, entertainment editor and columnist for the European edition of the N. Y. Herald Tribune, and VARIETY mugg, has written an article on Ingrid Bergman's fan mail for the Feb. 25 issue of Look mag. Buchwald, in N. Y. for a visit, is also setting other magazine pieces.

Leo Egan, of the N. Y. Times, has been elected president of the N. Y. State Legislative Correspondents Assn. He succeeds Emmet N. O'Brien. Leo W. O'Brien, chief of the International News Service's Albany Bureau and WPTR commentator, has been re-elected chairman of the board of directors.

Plays Abroad

Continued from page 60

Pour Don Carlos

thority that brings enthusiastic applause. Francis Lopez has written several of his most successful tunes for him to sing, and he socks them over with telling effect. He is ably seconded by Maria Lopez, who is not only beautiful but also can sing.

Special credits go to Pierjac in the role of Edgard and Jack Claret as Molinard, two police inspectors. Jacques de Mersan, in the role of Alphonse XII, displays a fine singing voice, and Maryelle Krempff is a talented prima ballerina. The ballet: themselves are tasteful if not particularly original. Lopez's music, aside from the hit songs, is adequate if not outstanding. However, with 16 scenes to cover, his job was a tremendous one.

Fred.

La Neige Etait Sale

(The Snow Was Dirty)

Paris, Dec. 27.

Raymond Rouleau and Lucien Beer production of drama in six scenes. Written by George Simenon and Frederic Dard. Directed by Raymond Rouleau. Scenery and costumes by Lila de Nobili. At the Theatre de l'Oeuvre, Paris.

Le Monsieur	Raymond Rouleau
Frank	Daniel Gelin
Lotte	Lucienne Bogaert
Bertha	Jacqueline Roman
Minna	Francoise Lugagne
Sissy	France Descaut
Monsieur Holst	Yves Brainville
Kromer	Gerard Oury
Timo	Numes Fils
Le Commissaire	Andre Valmy
Le Commandant	Noel Roquevert

Some of season's best acting has gone into this adaptation by Frederic Dard of George Simenon's story (in his general line of detective novels) about a 20-year-old youth who might have been a hero if his environment had not given him a gangster's mentality. He is the son of a prostitute who has risen to the status of running a house of her own. His whole life has been based on easy money, which leads on to crooked deals and even murder.

Play's merit, however, is that this man is conscious of his moral degradation. He makes no effort to excuse himself nor his actions. Simenon, who usually does detective stories, has written a troubling play. It has been superbly staged by Raymond Rouleau who not only comments between scenes but also becomes the judge in the play.

It also is superbly acted principally by Daniel Gelin as Frank; Lucienne Bogaert in the role of his mother, and France Descaut as the young girl with whom he might have started a new life.

Fred.

Le Feu Sur la Terre

(Fire on Earth)

Paris, Dec. 27.

Jacques Hebertot production of four-act drama by Francois Mauriac. Stars Jany Holt. Directed by Jean Vernier. Set by Paul Colin. Costumes by Tristan Maurice. At Theatre Hebertot, Paris.

Osmin du Prat	Marcel Josz
Marguerite	Yvette Andreyor
Laure	Jany Holt
Maurice	Jean Leuvrais
Lucile	Francoise Hornez
Gabriel	Michel Lesage
Le Cure	Georges Saillard
Caroline Lahure	Micheline Gary
Andree	Claire Jordan
Eric	Yves-Marie Maurin

Preem was coldly received here, and chances are that the play will do better as a book than on the stage. Francois Mauriac, novelist, member of the French Academy, has written a story about a country squire and domestic problems of a modern son and daughter. Play is too bookish.

It has been nicely produced by Jacques Hebertot and the one set, has been neatly designed by Paul Colin.

The tough dialog and uncouth story result in the cast generally keeping a constrained attitude. Direction by Jean Vernier has helped the play somewhat.

Maxi.

SCULLY'S SCRAPBOOK

By Frank Scully

Igloo, Calif., Jan. 4.

Having solved the problem for those enemies of progress who still want to live in a living room, I think I have now solved the problem of those who want the best seats at TV shows and can't seem to get them in their own homes.

By setting the receiver in the dining room, the living room is left for those who prefer life to any transcription of it. But even a man like me with an iron will and a macaroni constitution can't hold out against such things as the Tournament of Roses and the football game which always closes the spectacle. Since the law of hospitality seems to be considered above all other laws, I have found myself shoved further and further back in a cold corner of our dining room, while strangers kept coming in to look at the flower-decked floats going down Colorado boulevard in Pasadena.

Practically every channel was carrying the thing over television. In fact, if you liked something you had caught far up the boulevard all you had to do was to turn a knob and catch it again further down the boulevard. Sadists got a particular pleasure out of doing this whenever a float of quaking beauties went by. The idea was to see if they had frozen to death by the time they reached the end of the boulevard.

The Princess Shows Her Longies

"Princess" Alice Miller, who rode aboard the Long Beach prize-winning float, seemed to hold on to her smile and simulate a warmth that defied all attempts to penetrate it by TV. At least she did until a twist of the dial catching her further down the boulevard showed her crossing her legs. She revealed she was wearing long underwear under her evening gown.

Eleanor Payne, who was chosen Queen of the Roses, was wrapped not only in roses but an ermine-looking wrap and was kept warm with a crown of jewels. How this was recovered was not explained, because it was reported to have been swiped the night before from her dressing room in the town's auditorium.

Briefing the Ambulance M. D.'s

Ambulances kept running up and down the boulevard and their sirens pierced the ears of 2,500,000 persons—the 1,500,000 who had lined the streets of Pasadena and the 1,000,000 who caught it on their TV sets from San Diego to San Francisco. To keep alive the illusion that Southern California is not only sunny in winter but warm as toast, ambulance cases were reported as having keeled over from heat prostration.

One of the few floats that faced the issue honestly was one called "Frozen Fairyland," an entry of the Union Oil Co. It showed a real ice pond and skaters skating up and down as the float slowly proceeded down the boulevard. As the temperature the night before had been well below freezing, it was easy to believe that this ice was manufactured by nature, not by ice machines.

So many of the floats carried themes of bathing and boating, peopled by girls in brief bathing suits, that realists were wondering if it wouldn't be better to change the name to the Tournament of Penicillin.

Over NBC-TV Don Wilson and Sheilah Graham were kicking comments back and forth, and now and then they seemed to express amazement at how well the strippers on the floats could simulate warmth when the commentators themselves, adequately clothed, were chattering like Joe Frisco. My spies reported that the floats had specially constructed chasses and heating systems which not only kept the flowers from wilting but the girls from being frozen under the national emergency like cobalt, tin and uranium.

The Hawaiian float was reported to have had 130,000 Hawaiian orchids, which were flown to Pasadena from the islands, a luxury that easily could have run into $150,000.

Several floats carried the motif of newly married couples, but our TV set showed, on one float at least, that the "boy" was a girl and the girl was a girl. Even Don Wilson detected one of those discrepancies. On some of these floats the bridesmaids wore strapless evening gowns.

Nature Boy's Girl Friends

While strapless gowns may be equipped with heaters, it is hard to believe that the various strapless swimming suits were so equipped, and there were several floats which had bathing beauties whose goose pimples made many TV technicians believe their cameras had developed a new kind of "bug."

The city of Glendale tried bravely to face the fact that Southern California has wintry days. It had a float called "Sleigh Ride," and the girl in the sleigh was driving three graceful swans of white gladioli, carnations and stocks, and was dressed herself in white furs.

The luckiest performers in the parade were people like Leo Carrillo and Rex Allen. They not only were dressed in warm cowboy costumes but were so loaded down with silver trappings that no cold breeze could break through their double defense. One of the palominos had a 42-inch long tail which was as welcome to him as a fox stole would have been to any one of the girls in a strapless evening gown. Inglewood had a float portraying a June bride. To her I suppose it was June in January because she was in love.

Don Wilson announced that a B-25 with a camera was flying high above Pasadena and would cut in to give TV onlookers a birdseye view of the parade. At that point everything went black. TV addicts could hear voices but could see no pictures. The smart ones cut away from NBC to KTLA and went on with the parade.

Near the end there was a 148-piece Marine band, and if you're the sort that suffers from the law of association it was pretty difficult to keep your mind on the band and not on the Marines who had suffered wounds in North Korea and died of frostbite.

One of the warmest features was a tophat band which played "Me And My Shadow," but there were no plugs for Ted Lewis. Behind them came a float from Las Vegas advertising "Daytime Sun and Nighttime Fun." This one was pediculous with cowgirls in abbreviated costumes, but the float lacked Belasco realism because there were no one-armed bandits aboard.

Thus ended the 62d annual Tournament of Roses parade, and by then I was figuring how I could see the California-Michigan football game without sitting on a ladder in my own dining room.

Caviar And Touchdowns

I solved it. I went over to Simeon Gest's house. There I was offered a couch with plenty of pillows and told to make myself comfortable. I was asked would I like some champagne, some caviar, pastrami sandwiches, coffee, a cigar, and all the luxuries that I never could find at home.

He started me out with red fish eggs, and when he found out that I was a much-traveled man of taste, he brought out the black caviar. This now costs $35 a pound.

In fact, all during the football game he kept running back and forth to the kitchen. This convinced me that the only place to look at the Rose Bowl football game is in some other guy's house.

He told me that he hesitated to bring out the black caviar because once he had done this and some Hollywood characters, not quite knowing what it was, had stuck their cigaret butts in it. So from then on he was very careful to screen those who deserved to share one of the few things Russia has to export that a man of taste can still stomach.

Finding me worthy of his best, he then trotted out two huge volumes of the "Life of David Belasco," by William Winter, and autographed by Belasco, and presented them to me as a New Year's gift.

As for the game itself, it turned out that all the experts were wrong. California wasn't any hotter on the gridiron that it was on the ground. But I came out fine.

Plays Out of Town

The Rose Tattoo

Cheryl Crawford presentation of drama in three acts (11 scenes) by Tennessee Williams. Directed by Daniel Mann; production associate, Bea Lawrence. Settings, Boris Aronson; costumes, Rose Bogdanoff; lighting, Charles Elson; incidental music, David Diamond. At Erlanger, Chicago, Dec. 29, '50; $4 top.

Salvatore	Salvatore Mineo
Vivi	Judy Ratner
Bruno	Salvatore Taormina
Assunta	Ludmilla Toretzka
Rose Delle Rose	Phyliss Love
Serafina Delle Rose	Maureen Stapleton
Estelle Hohengarten	Sonia Sorel
The Strega	Daisy Belmore
Guisepina	Rossana San Marco
Pepina	Augusta Merighi
Violetta	Vivian Nathan
Mariella	Penny Santon
Teresa	Nancy Franklin
Father De Leo	Theo Goetz
Doctor	Andrew Duggan
Miss Yorke	Dorrit Kelton
Flora	Jane Hoffman
Bessie	Florence Sundstrom
Jack Hunter	Don Murray
Policeman	David Stewart
Salesman	Eddie Hyans
Alvarro Mangiacavallo	Eli Wallach

Chicago, Dec. 29.

Tennessee Williams is still continuing his study of frustrated, introspective women. In "Rose Tattoo" he deviates from his usual more ethereal creatures, to try and depict a warm, earthy female. That it doesn't quite come off is due to several reasons—an involved and overlong first act, with the later acts never being able to overcome the pedestrian pace set by the first; failure to achieve a major climax after a series of minor ones, and some very uneven writing.

Play revolves around a Sicilian-American wife who laments her husband, who died loving another woman. She cremates his body and cherishes his ashes in the house, which she never leaves, burying herself in her work as a seamstress. She constantly is invoking prayers to keep herself and 15-year-old daughter safe from the wiles of man. However, when confronted with the evidence that her late husband was unfaithful, she emerges from her stupor, dresses up, and picks up a truck driver similar in appearance to her late husband. After spurning his advances initially, she spends the night with him.

Outside the house, at the same time, the daughter is trying to seduce a young sailor, bound by a vow made to the mother not to defile her child. Morning finds the truck driver lurching to the couch where the girl is sleeping, awakening and frightening her, with the mother turning on him and driving him from the cottage. Throughout the drama runs the superstitions of the Italian-American plus a definite conflict with the Catholic church and its dogma.

Title is symbolic of the rose tattoo on the chest of the woman's husband, which she envisions is transferred to her breast at the time of conception. She sees the sign again after sleeping with her new-found boy-friend, leaving her at the curtain in a state of exaltation.

Williams has drawn liberally from a list of lesser-known, competent actors and actresses for his starring and supporting roles. Many are from Actors' Studio, having worked with the author there, and some are recruited from radio and TV. Maureen Stapleton, as the young, sensual, superstitious widow, has a grueling role to handle which calls for much shading. She's onstage for all but about five minutes of the action. Young actress has some highly dramatic moments, but her first-night interpretation was uneven, possibly because the situations in the play are so.

Eli Wallach, as the suitor, registers strongly, not only as the comic bungling lover, but also revealing a wistful side as the aspirant to a better life than being tied down to three dependents.

In the supplementary roles, Phyliss Love as the daughter turns in an ingratiating performance in the earlier scenes, but fails to convince as a seductress. Don Murray as the handsome young sailor, bound by his vow and troubled by his desires, scores in his role, while Ludmilla Toretzka lends a sure touch as the family adviser. Sonia Sorel as the other woman captures applause with her brief appearance, while Jane Hoffman and Florence Sundstrom as two southern strumpets offer some welcome comedy relief. Incidentally, Williams has more comedy here than in previous writings and shows a good hand for the lighter side. Augusta Merighi as the buxom neighbor gets chuckles. Rest of the cast, including five children, is well cast and capably directed by David Mann.

Rare Opportunity for Established Showman

Musical-Comedy-Drama (modern) ready to produce. Need backing. Box 127, Variety, 154 W. 46th St., New York.

JOSEPH SWEENEY

Single set, front of a tin-roofed Louisiana shack parlor, done by Boris Aronson, is simple, not in the usual Williams impressionistic style, but startingly effective. Costumes by Rose Bogdanoff are in keeping with lower-class surroundings and are authentic, not stagey. Lighting by Charles Elson is simple but sharp. Incidental music by David Diamond is also a wide departure from the elaborate musical cues that have accompanied the playwright's former efforts, with just a few bars for bridges introducing the changes of scenes and acts. Use of Italian phrases, though liberally scattered, does not detract, but rather adds color.

If the first act undergoes a strong rewrite and cutting (it ran close to an hour and 15 minutes), and other acts are tightened, with a strong climax, this might fare well on Broadway. As it stands, the theme wouldn't pass film censors, but could easily go through a whitewash. However, cast offers a wealth of new faces for pictures. *Zabe.*

Four Twelves Are 48

Wilmington, Jan. 5.

Aldrich & Myers presentation of Otto Preminger production of comedy in two acts by Joseph Kesselring. Directed by Preminger. Setting by Raymond Sovey. At Playhouse, Wilmington, Dec. 29, '50; $3.60 top.

Rose Bolton	Rosetta La Noire
Dorothy Bawke	Pat Crowley
Jerry	Billy James
Boss Workman	Ronald Telfer
Philappa	Jane Du Frayne
Mischa Cohn	Joshua Shelley
Alton Allerman-Spaacher	Ludwig Donath
Mrs. Kelly	Mrs. Priestly Morrison
Uncle Snake Tooth	Ernest Truex
Nellie Bawke	Anne Revere
Calendula Watkins	Eulabelle Moore
Mary Bawke	Ruth Taylor
Philip Dupre	Hiram Sherman
Jane Dupre	Margaret Bannerman
Joe Hungry Horse	Royal Dano
Dr. James P. Berrystone	Daniel Reed

While a competent cast and several really funny situations are on the credit side, the new Joseph Kesselring comedy is not ready for Broadway. The author goes overboard in an effort to be both original and ludicrous, but this is not another "Arsenic and Old Lace." The total effect at present misses fire, calling for plenty of work if this play is to rise above the also-ran lists.

The title comes from the basic situation, which is funny in the beginning but wears rather thin when stretched over three acts. The heroine is an Indian woman who became a mother at the tender age of 12. So did her daughter and granddaughter, and as the curtain rises there is an indication that the 12-year-old great-granddaughter might carry on the family tradition.

There is a side plot involving the Indian woman and her desire to found a home for "all women in trouble." Kesselring sounds a social consciousness note when the society matron who must give her approval balks on learning Negroes would be welcome at the home.

However, this angle soon gets lost in the shuffle as the comedy moves slowly to its happy ending. Much of the dialog is on the funny side and the players take full advantage of any opportunity to draw chuckles.

Ernest Truex as Uncle Snake Tooth, an oil-rich Indian who scorns baths and conventional living, has the play in his pocket while on stage. He has few lines, but his every appearance is a signal for laughter. Anne Revere, as the Indian founder of the "mother at 12" dynasty, is a capable actress who retains her poise in the midst of the wacky goings-on. Hiram Sherman has another of his confused comedy roles which he enacts with gentle humor and authority.

Sixteen - year-old Pat Crowley portrays the 12-year-old whose supposed pregnancy causes all the fuss. She reveals herself as an actress of charm and talent. Ludwig Donath scores as the faithful friend and Joshua Shelley gives a good account of himself as one of the boy friends.

Others rating bows are Billy James, James Du Frayne, Ruth Taylor, Margaret Bannerman, Rosetta La Noire, Royal Dano and Daniel Reed. Otto Preminger's direction, while skilled, is on the heavy side for a laugh show. Raymond Sovey's living room setting is out of the top drawer. *Klep.*

The Magic Fallacy

Houston, Jan. 5.

Alley Theatre presentation of drama in two acts by Walter Jensen and David Westheimer, from book by latter. Directed by Nina Vance. At Alley theatre, Houston, Dec. 28, '50.

"The Magic Fallacy," adaptation by Walter Jensen and David Westheimer of the novella by the latter, a former Houston Post scribe, exploits an old theme in such tender, moving manner as to make it a great play in spots, a good play throughout its two acts.

Theme is sensitive and shy adolescence, living in a snug little world, as against sordid, stupid adulthood. "Fallacy's" appeal is in its restrained portrayal of youth plunged into ugly tragedy, and in the adept handling of disillusionment without mawkishness or melodrama.

Principal character is Joe Albert (Tommy Sands), a fatherless youngster who idolizes Pershing Williams (George Olsen), a 17-year-old, and who lives with the magic fallacy of youth, that it's a great, big beautiful world. Play's sock scenes come when Joe's illusions are shattered via Williams' father and stepmother.

The two act tell the story through a series of episodes, admirably suited to the Alley's theatre-in-the-round setup. First act introduces a middle-aged Texas widower, Williams' father (Guy Rall), who brings home a voluptuous, 20-year-old baggage for a new wife. Father then immediately returns to business, wife Rosella (Johnny George) to new conquests. Her stepson is her victim. Innocent and bewildered, he succumbs, and crash goes his world. Caught in the crash are his schoolgirl sweetheart, Joe, Joe's mother, and, eventually, Williams' father and trollop stepmother.

Second act is action-packed and violent. But the finale is the play's major weakness, more or less trailing off.

The cast is all local. George Olsen, son of bandleader George Olsen and Ethel Shutta, as young Williams, does his first dramatic role in sock style. Young Sands is excellent as the boy Joe; Johnny George is fine as the stepmother. Guy Rall, Houston attorney, as the father; Amelia Parker, as the grandmother; Dolores McClellan as Joe's mother, and Juanita Hamilton, as the maid, are good support.

Robert Altfeld, Alley Theatre president and Houston oil man, is the narrator. Nina Vance, Alley's founder and director, did a good staging job. *Fraz.*

'KATE' $37,000 IN 10 IN DENVER AT $4.80 TOP

Denver, Jan. 9.

"Kiss Me, Kate," in 10 shows at the 1,967-seat Tabor, did a fine $37,000 with a $4.80 top. Advance sale was heavy and demand kept up all week.

"Holiday on Ice," using 5,500 seats at the Muny Auditorium, did a mediocre $25,000 in seven performances, with a $2.75 top.

'Brigadoon' $22,400 For Nine in Minneapolis

Minneapolis, Jan. 9.

Playing a return engagement at the 1,859-seat Lyceum at $4.20 top ($4.80 New Year's eve) "Brigadoon" was hurt by 20-below-zero temperatures and snowstorms. It nevertheless hit a good $22,400 for seven nights and two matinees. The show's initial engagement here last season brought in $32,000 for a similar number of performances.

At the 3,500-seat St. Paul Auditorium at $4.20 top, the takings for two nights and a matinee Dec. 29-30 was a paltry $5,000.

'Babes' $10,900, Tor'to

Toronto, Jan. 9.

With lukewarm notices denting business, annual pantomime of the New Play Society, "Babes in the Wood," grossed $31,300 in two weeks at the Royal Alexandra here, with the 1,525-seater scaled at a $2.50 top.

First week, opening Xmas night, with daily matinees, grossed $20,400, but the second week brodied to $10,900.

Plays Abroad

Point of Departure

London, Dec. 30.

Tennent Productions (by arrangement with Duchess Productions, Ltd.) present a new drama in three acts by Jean Anouilh; translated by Kitty Black. Directed by Peter Ashmore. Decor, Gurschner & Stanley Moore. At Duke of York's, London.

Eurydice	Mai Zetterling
Orpheus	Dirk Bogarde
Father	Hugh Griffith
Mons. Henri	Stephen Murray
Mother	Brenda De Banzie
Cashier	Dorothy Blythe
Station Waiter	David Storm
Vincent	George Hayes
Mathias	Leonard White
A Girl	Lucille Steven
Molac	Eric Pohlmann
Another Girl	Olive Kirby
The Manager	Andrea Malandrinos
Hotel Waiter	John Moffatt
A Clerk	John Kidd

Legend of Orpheus and Eurydice has been transferred into the modern idiom for this new Jean Anouilh play. Kitty Black's translation brings out the tragedy and poignancy of the drama with its wealth of romantic incident. The very nature of the theme may militate against its success. However, it may fit in with the current vogue for more erudite entertainment. The major asset of the production is the big cast headed by three important local screen stars.

The legend begins in a small French provincial railway station. Passengers waiting for connections include Orpheus and his father, both itinerant musicians, and Eurydice and her mother, members of a touring theatrical company. It is love at first sight for the two principal characters, Orpheus and Eurydice, but disaster soon follows a brief spell of happiness. Despite the author's light touch, the play is a specimen of almost unrelieved gloom. There are, however, many beautiful passages, sharp-edged and romantic, which enliven the show. The overemphasis on sex in the garret scene, also ending on a sombre note, may easily offend some.

Dirk Bogarde and Mai Zetterling play Orpheus and Eurydice with sincerity. These are tender and moving performances, warm and understanding. Stephen Murray as the mysterious messenger from heaven has a less sympathetic role. For almost the entire first act he sits with his back to the audience without a single line until the tragedy begins. Hugh Griffiths scores heavily as Orpheus's philosophizing father and Brenda De Banzie makes a vivid impression as the girl's mother. Remainder of the cast keeps up the high standard set by the principals.

Direction by Peter Ashmore is precise and sympathetic. *Myro.*

The Fol de Rols

London, Jan. 2.

Jack Hylton-Greatrex Newman production of new revue, with Cyril Wells, Kathleen West, Charles Stewart, David Nixen, June Powell, Robin Ford, Thurza Rogers, Anthony Hayes, Frederic Gregory, Ronald Wyles, Joan Rudd, Rita Burrows, Maureen Cooper, Hazel Honey, Lucille Graham, Robert Sydney, Vincent Ranger, Eve Williams, Sylvia Barber, Ann Mathew. Sketches and lyrics by Newman; music by Wolseley Charles.

To bring a seaside concert party to the West End in a revue is a bold experiment and a challenge to producers who think only in terms of marquee names. Although unsophisticated and artless, with more saccharine than spice, Jack Hylton show rates an even chance of coming out on the right side. And if the British public reacts properly, it may click as well as the "Co-Optimists" did many years ago.

Much of the charm of The Fol de Rols comes from the decision not to emulate the customary sophisticated revue, but to offer Londoners the type of entertainment made famous in nearby shore resort cities. At times, however, what they have to offer is a mixture of sea-breezes and corn, with too much sentiment and not enough wit.

This revue presents several faces new to London. At least three of them stand a reasonable chance of making the grade here. Cyril Wells, who appears in some half dozen sketches, is a versatile performer. His impression of Sir Thomas Beecham was an outstanding hit, and he was equally good in other roles. There was a little too much perhaps, of Kathleen West, but her grotesque facial contortions brought plenty of laughs. Charles Stewart proved himself to be a free and easy comedian with a warm Scottish personality, while David Nixon, with his underplayed conjuring tricks, was a fine front-of-curtain act.

Although the show has a number of original lyrics, the most successful were parodies of famous tunes. Music from "The Mikado," for example, provided an intriguing background for a number about the Welfare State, the same formula being used with several pop tunes. The sketches were a mixed lot, but designed clearly to suit mixed tastes.

The decor and costuming were more ambitious than is customary for this type of production. Each of the 26 items on the bill had a proper setting. *Myro.*

Henry IV

Paris, Dec. 19.

Andre Barsacq production of a tragedy in three acts by Luigi Pirandello; adaptation, Benjamin Cremieux; staged by Andre Barsacq; decor and costumes, Leon Gischia. At Theatre De L'Atelier, Paris.

Henry IV	Jean Vilar
Baron Belcredi	Pierre Asso
Doctor Geoni	J. P. Moulinot
Marquise Spina	Germaine Montrero
Frida	Francoise Spira
Marquis Di Noli	Philippe Marcuil

One of the lesser known Pirandello plays, this has been given a neat production at the Theatre De L'Atelier. Listed as a tragedy, it does not live up to its designation, due to the odd playing by some of the cast. Misplaced emphasis and the tendency of Jean Vilar to monotonize and garble his crucial speeches had the audience tittering in the wrong places. However, the intriguing theme of who is more insane—the condemned or those that condemn, with its peripheries keep the play engrossing throughout.

Andre Barsacq has given the play neat staging but not the edge and relentless pacing it needs. Leon Gischia's decors and costuming are colorful and appropriate. Vilar does not make his Henry IV the real stature the role calls for. However, he is fine in his climaxes. Pierre Asso lends an excellent stage presence to the role of the conniving baron. Germaine Montrero is fine as the marquise. *Mosk.*

Ami, Ami
(Friend, Friend)

Paris, Dec. 27.

Daunou production of a comedy in three acts by Pierre Barillet, Jean-Pierre Gredy; staged by Jean Wall; decors, Wakhevitch; with Maria Mauban, Jacques Daqmine, Odile Versois, Gerard Sety. At Theatre Daunou, Paris.

Nicole	Maria Mauban
Christian	Jacques Daqmine
Marie	Odile Versois
Alexandre	Gerard Sety
Yolande	Simone Paris
Max	Robert Hommet

This is a lightweight affair of a childless couple and their trials in getting and keeping friends. A clever idea is bogged down by spiritless writing and the unfoldment is conventional and ordinary. On the Grand Boulevards and with a cast of fresh hopefuls it will probably have a good run. As legit material for the U. S., it has neither the pace nor wit to make the grade.

First act sets up the characters of the meddling career wife and the kitchen-bound husband. A hanger-on friend is the main butt of the kidding. After the gag is worn thin, the wife gets him married off to a visiting country cousin. Second act shows the return of the honeymooners. Now the same career wife tries to undermine the two newlyweds.

Maria Mauban, who took the lead role within eight days of opening when the star took ill, gives an agitated performance in monotone that irks after awhile. The men do okay in their roles and the two long suffering friends are well handled. Staging is static. *Mosk.*

Pour Don Carlos
(For Don Carlos)

Paris, Dec. 27.

Maurice Lehmann production of an operetta in two acts and 16 scenes, adapted from the novel of Pierre Benoit by Andre Mouzy-Eon and Raymond Vincy; music by Francis Lopez; costumes and scenery designed by Raymond Fost. Directed by Maurice Lehmann. At the Theatre du Chatelet, Paris.

Pommier	Fernand Sardou
Camille	Colette Heront
Molinard	Jack Claret
Edgard	Pierjac
Commandant Setubal	Andre Dutrey
Don Carlos	Georges Guetary
Allegria	Maria Lopez
Etchepare	Jean Bonvilliers
Alphonse XII	Jacques de Mersan
General Gilmer	Berki

Last year, Maurice Lehmann went to town with his presentation of "Annie Get Your Gun" but this year he has returned to the Chatelet tradition of throwing in everything from Loie Fuller skirt dances to the bombing of a bridge over a mountain torrent. The book makes no pretence whatsoever of being logical. It deals vaguely with the Carlist revolt back in 1875 which gives a background for some exceedingly handsome period costumes, but that's about all. The main interest is in the ballets, the costumes, trick lighting effects and the bright star of the evening, Georges Guetary, who has recaptured Paris after his absence on Broadway and in Hollywood. Guetary dominates what action there is with an au-

(Continued on page 61)

Literati

Philly Inquirer's New Gen. Mgr.

George M. Neil has been named general manager of the Philadelphia Inquirer. He had been business manager of the paper since 1947.

Neil joined Walter Annenberg's Triangle Publications, Inc., of which the Inquirer is a division, in 1943, as assistant to the general manager of the Trade Publications division, which had its headquarters in New York. Prior to that he had practiced law in Philadelphia.

Chi Journal Switch Set

Dow, Jones & Co., publisher of Wall Street Journal, last week finalized purchase of the Chicago Journal of Commerce from the N. Y. Journal of Commerce, giving the new firm four editions throughout the country, New York, Chicago, Dallas and San Francisco.

Bill Leonard remains as drama and amusement editor for the new organization with no editorial changes contemplated, although Wall Street Journal will close its service office in the Windy City.

Mrs. Fisher Resigns BOM Board

Novelist Dorothy Canfield Fisher has retired from the editorial board of Book-of-the-Month Club, after 25 years of service during which she averaged reading 150 books a year. She had a voice in the Club's selection of over 350 titles.

Mrs. Fisher, who is in her 70's, gave up her editorial post because of eyestrain. However, she'll remain with the organization in a consultative capacity and will continue writing a book on Ethan Allan in her Landmark Series of Random House books for children.

Authors League Finance Status

Authors League of America operated last year on an income of $141,325, or $10,000 less than the previous period, the financial statement for the year ending Sept. 30, 1950 reveals. Dues brought in $44,455 and assessments and contributions $68,284, with the remainder coming from other sources.

Biggest expenses were salaries, accounting for $86,148. These, however, were trimmed by $3.702 from the previous year. Legal fees amounted to $17,506, an increase of $4,914 over the preceding 12 months. Other pared expenditures were for the Authors League News and Bulletin, which at $2,052 saved $4,026; the Hollywood office, $937, down $5,404; meetings and luncheons, $2,531, reduced by $963, and telephone and telegraph, $2,812, cut by $492. ALA reported assets of $20,463 and liabilities of $48,440.

Tarkington Papers to Princeton

Papers of the late Booth Tarkington, Indiana author and playwright, are being turned over to Princeton University, with the collection a gift from Mrs. Tarkington. Alexander Wainwright, assistant librarian of Princeton, is in Indianapolis now to begin the task of preparing the documents for removal. The collection includes original manuscripts of stories, novels, articles and plays, as well as voluminous correspondence with prominent persons of the Tarkington period.

Tarkington was a member of the Princeton class of 1893, and was a founder of the Princeton Triangle Club.

A Mighty Smith Is He

It was great for H. Allen Smith's royalties from "People Named Smith" this Xmas, but the hordes of Smiths in these United States have other ideas about the author's popularity. Seems that many Smiths got their Xmas problem "solved" by being sent a copy of the book. One Smith got 16 copies and called the author threatening with him mayhem and calling it a one-Smith conspiracy against another.

Editorial Breakfasts

Ken Giniger, editor of Prentice-Hall, inducting a series of "editorial breakfasts," on an occasional basis, whereby authors' agents can exchange views with the P-H editors on trends in all sorts of publishing, from books to mags, syndicates, etc.

McGraw-Hill's Slate

McGraw-Hill will publish in America next month the British bestselling biography, "Florence Nightingale," by Cecil (Mrs. G. I.) Woodham-Smith, wife of the J. Arthur Rank attorney. Same firm also bringing out "The Lackawanna Story" (the first 100 years of the Delaware, Lackawanna & Western RR) by Bob Casey and W.A.S. Douglas, and a humorous radio book, "Of Mikes and Men," by Jane Woodfin, California radioite. Later in '51 McG-H will bring out "Theory and Design of Television Receivers" by Sid Deutsch.

New Book Bally

A book is being touted via highway billboards for perhaps the first time. Tome is Simon & Schuster's "Florida Guide," which is being plugged on 57 signs in metropolitan New York, the midwest and Florida by the town of Silver Springs, Fla. Resort instituted the campaign, feeling that the tome gives its facilities and the state's complete coverage. As a followup, S&S is prepping 10,000 miniature reproductions in color for distribution by book salesmen.

Guide, published last year, was written by Andrew Hepburn and Harlan Logan. Second in series, "California," appeared last month and a third, "New England," is skedded for the spring.

Kantor's Sarasota Siesta

MacKinley Kantor, back from Korea and a tour of the battlefronts as war correspondent, closed his New York apartment and moved permanently into his home on Siesta Key, Sarasota, Fla. Author was recently guest speaker at a Republican Women's Club luncheon in the resort city and chilled his listeners with an eyewitness account of the fighting. Kantor will devote the winter to magazine chores, with an occasional lecture date when time allows.

Kenedy Firm's 125th Anni

P. J. Kenedy & Sons, N. Y. City, Catholic book publishers first established at Baltimore in 1826, will issue a history of the firm in celebration of its 125th Anniversary. Robert Healey expects to complete the manuscript in time for publication in October. The monograph will be distributed gratis.

Barry Gray Column

Barry Gray, WMCA, N. Y., midnight disk jockey, has been signed to write a monthly column for Liberty magazine.

Column will contain material similar to that heard on his nightly broadcasts from Chandler's, N. Y., restaurant, which mainly feature discussions on show biz and politics between Gray and guests.

Non-Voting Testimonial

Illinois Senator Frank P. Johnson, who has run "The Window Trimmer" column on the Kewanee Star-Courier for many years, has issued another year book of "The Window"—a compilation of poems, gags, homey philosophy, a potpourri of good reading. Was fascinated with the homey pholosophy of this fine columnist turned politician and after-dinner speaker. Like him a lot as a columnist; I don't vote in Illinois.

Joe Laurie, Jr.

CHATTER

True mag set Ivan Black as public relations counsel.

The Ted Amussens—he is editor-in-chief of Henry Holt & Co.—have a fourth child, a son.

Henri Rochard, author of "I Was a Male War Bride," has written sequel, "Always a Bride, Never a Groom."

Shepherd Mead's "Tessie: The Hound of Channel One," a satire on video, due from the Doubleday presses Jan. 25.

Walter Arm inked by Appleton-Century-Crofts to write a tome on "The Organization," as exposed in the Brooklyn crime probe.

"This Is America," edited by Max J. Herzberg, Newark Evening News literary ed, being published by Pocket Books this month.

Dr. Samuel Kurtzman, Hollywood radio scripter now turned dentist, has humor pieces in January Esquire and Jan. 6 Collier's.

Louella O. Parsons prepared the article on motion pictures for the 1951 Britannica Book of the Year, which the encyclopedia is publishing.

Ned Schnurman, former Music Corp. of America flack, has joined the Sullivan County Evening News, Monticello, N. Y., in an editorial capacity.

Hollywood scenarist and magazine writer Violet Atkins has sold a short story, "Laugh At Any Mortal Thing," to Good Housekeeping. Shirley Burke agented.

"Real Story of Al Jolson" has been published at 25c by Spectrolux Corp., N. Y. Written by Martin Abramson, it has notes on Jolson by Jack Benny, George Jessel, Eddie Cantor and Walter Winchell.

James Wong Howe is contributing a chapter on cinematography to "Lights, Camera, Action," a film industry publication sponsored by the Academy of Motion Picture Arts and Sciences and edited by Muriel de Lisa.

Art Buchwald, entertainment editor and columnist for the European edition of the N. Y. Herald Tribune, and VARIETY mugg, has written an article on Ingrid Bergman's fan mail for the Feb. 25 issue of Look mag. Buchwald, in N. Y. for a visit, is also setting other magazine pieces.

Leo Egan, of the N. Y. Times, has been elected president of the N. Y. State Legislative Correspondents Assn. He succeeds Emmet N. O'Brien. Leo W. O'Brien, chief of the International News Service's Albany Bureau and WPTR commentator, has been re-elected chairman of the board of directors.

Plays Abroad

Continued from page 60

Pour Don Carlos

thority that brings enthusiastic applause. Francis Lopez has written several of his most successful tunes for him to sing, and he socks them over with telling effect. He is ably seconded by Maria Lopez, who is not only beautiful but also can sing.

Special credits go to Pierjac in the role of Edgard and Jack Claret as Molinard, two police inspectors. Jacques de Mersan, in the role of Alphonse XII, displays a fine singing voice, and Maryelle Krempff is a talented prima ballerina. The ballets themselves are tasteful if not particularly original. Lopez's music, aside from the hit songs, is adequate if not outstanding. However, with 16 scenes to cover, his job was a tremendous one. *Fred.*

La Neige Etait Sale

(The Snow Was Dirty)

Paris, Dec. 27.

Raymond Rouleau and Lucien Beer production of drama in six scenes. Written by George Simenon and Frederic Dard. Directed by Raymond Rouleau. Scenery and costumes by Lila de Nobili. At the Theatre de l'Oeuvre, Paris.

Le Monsieur	Raymond Rouleau
Frank	Daniel Gelin
Lotte	Lucienne Bogaert
Bertha	Jacqueline Roman
Minna	Francoise Lugagne
Sissy	France Descaut
Monsieur Holst	Yves Brainville
Kromer	Gerard Oury
Timo	Numes Fils
Le Commissaire	Andre Valmy
Le Commandant	Noel Roquevert

Some of season's best acting has gone into this adaptation by Frederic Dard of George Simenon's story (in his general line of detective novels) about a 20-year-old youth who might have been a hero if his environment had not given him a gangster's mentality. He is the son of a prostitute who has risen to the status of running a house of her own. His whole life has been based on easy money, which leads on to crooked deals and even murder.

Play's merit, however, is that this man is conscious of his moral degradation. He makes no effort to excuse himself nor his actions. Simenon, who usually does detective stories, has written a troubling play. It has been superbly staged by Raymond Rouleau who not only comments between scenes but also becomes the judge in the play.

It also is superbly acted principally by Daniel Gelin as Frank; Lucienne Bogaert in the role of his mother, and France Descaut as the young girl with whom he might have started a new life. *Fred.*

Le Feu Sur la Terre

(Fire on Earth)

Paris, Dec. 27.

Jacques Hebertot production of four-act drama by Francois Mauriac. Stars Jany Holt. Directed by Jean Vernier. Set by Paul Colin. Costumes by Tristan Maurice. At Theatre Hebertot, Paris.

Osmin du Prat	Marcel Josz
Marguerite	Yvette Andreyor
Laure	Jany Holt
Maurice	Jean Leuvrais
Lucile	Francoise Hornez
Gabriel	Michel Lesage
Le Cure	Georges Saillard
Caroline Lahure	Micheline Gary
Andree	Claire Jordan
Eric	Yves-Marie Maurin

Preem was coldly received here, and chances are that the play will do better as a book than on the stage. Francois Mauriac, novelist, member of the French Academy, has written a story about a country squire and domestic problems of a modern son and—daughter. Play is too bookish.

It has been nicely produced by Jacques Hebertot and the one set, has been neatly designed by Paul Colin.

The tough dialog and uncouth story result in the cast generally keeping a constrained attitude. Direction by Jean Vernier has helped the play somewhat. *Maxi.*

SCULLY'S SCRAPBOOK

By Frank Scully

Igloo, Calif., Jan. 4.

Having solved the problem for those enemies of progress who still want to live in a living room, I think I have now solved the problem of those who want the best seats at TV shows and can't seem to get them in their own homes.

By setting the receiver in the dining room, the living room is left for those who prefer life to any transcription of it. But even a man like me with an iron will and a macaroni constitution can't hold out against such things as the Tournament of Roses and the football game which always closes the spectacle. Since the law of hospitality seems to be considered above all other laws, I have found myself shoved further and further back in a cold corner of our dining room, while strangers kept coming in to look at the flower-decked floats going down Colorado boulevard in Pasadena.

Practically every channel was carrying the thing over television. In fact, if you liked something you had caught far up the boulevard all you had to do was to turn a knob and catch it again further down the boulevard. Sadists got a particular pleasure out of doing this whenever a float of quaking beauties went by. The idea was to see if they had frozen to death by the time they reached the end of the boulevard.

The Princess Shows Her Longies

"Princess" Alice Miller, who rode aboard the Long Beach prize-winning float, seemed to hold on to her smile and simulate a warmth that defied all attempts to penetrate it by TV. At least she did until a twist of the dial catching her further down the boulevard showed her crossing her legs. She revealed she was wearing long underwear under her evening gown.

Eleanor Payne, who was chosen Queen of the Roses, was wrapped not only in roses but an ermine-looking wrap and was kept warm with a crown of jewels. How this was recovered was not explained, because it was reported to have been swiped the night before from her dressing room in the town's auditorium.

Briefing the Ambulance M. D.'s

Ambulances kept running up and down the boulevard and their sirens pierced the ears of 2,500,000 persons—the 1,500,000 who had lined the streets of Pasadena and the 1,000,000 who caught it on their TV sets from San Diego to San Francisco. To keep alive the illusion that Southern California is not only sunny in winter but warm as toast, ambulance cases were reported as having keeled over from heat prostration.

One of the few floats that faced the issue honestly was one called "Frozen Fairyland," an entry of the Union Oil Co. It showed a real ice pond and skaters skating up and down as the float slowly proceeded down the boulevard. As the temperature the night before had been well below freezing, it was easy to believe that this ice was manufactured by nature, not by ice machines.

So many of the floats carried themes of bathing and boating, peopled by girls in brief bathing suits, that realists were wondering if it wouldn't be better to change the name to the Tournament of Penicillin.

Over NBC-TV Don Wilson and Sheilah Graham were kicking comments back and forth, and now and then they seemed to express amazement at how well the strippers on the floats could simulate warmth when the commentators themselves, adequately clothed, were chattering like Joe Frisco. My spies reported that the floats had specially constructed chasses and heating systems which not only kept the flowers from wilting but the girls from being frozen under the national emergency like cobalt, tin and uranium.

The Hawaiian float was reported to have had 130,000 Hawaiian orchids, which were flown to Pasadena from the islands, a luxury that easily could have run into $150,000.

Several floats carried the motif of newly married couples, but our TV set showed, on one float at least, that the "boy" was a girl and the girl was a girl. Even Don Wilson detected one of those discrepancies. On some of these floats the bridesmaids wore strapless evening gowns.

Nature Boy's Girl Friends

While strapless gowns may be equipped with heaters, it is hard to believe that the various strapless swimming suits were so equipped, and there were several floats which had bathing beauties whose goose pimples made many TV technicians believe their cameras had developed a new kind of "bug."

The city of Glendale tried bravely to face the fact that Southern California has wintry days. It had a float called "Sleigh Ride," and the girl in the sleigh was driving three graceful swans of white gladioli, carnations and stocks, and was dressed herself in white furs.

The luckiest performers in the parade were people like Leo Carrillo and Rex Allen. They not only were dressed in warm cowboy costumes but were so loaded down with silver trappings that no cold breeze could break through their double defense. One of the palominos had a 42-inch long tail which was as welcome to him as a fox stole would have been to any one of the girls in a strapless evening gown. Inglewood had a float portraying a June bride. To her I suppose it was June in January because she was in love.

Don Wilson announced that a B-25 with a camera was flying high above Pasadena and would cut in to give TV onlookers a birdseye view of the parade. At that point everything went black. TV addicts could hear voices but could see no pictures. The smart ones cut away from NBC to KTLA and went on with the parade.

Near the end there was a 148-piece Marine band, and if you're the sort that suffers from the law of association it was pretty difficult to keep your mind on the band and not on the Marines who had suffered wounds in North Korea and died of frostbite.

One of the warmest features was a tophat band which played "Me And My Shadow," but there were no plugs for Ted Lewis. Behind them came a float from Las Vegas advertising "Daytime Sun and Nighttime Fun." This one was pediculous with cowgirls in abbreviated costumes, but the float lacked Belasco realism because there were no one-armed bandits aboard.

Thus ended the 62d annual Tournament of Roses parade, and by then I was figuring how I could see the California-Michigan football game without sitting on a ladder in my own dining room.

Caviar And Touchdowns

I solved it. I went over to Simeon Gest's house. There I was offered a couch with plenty of pillows and told to make myself comfortable. I was asked would I like some champagne, some caviar, pastrami sandwiches, coffee, a cigar, and all the luxuries that I never could find at home.

He started me out with red fish eggs, and when he found out that I was a much-traveled man of taste, he brought out the black caviar. This now costs $35 a pound.

In fact, all during the football game he kept running back and forth to the kitchen. This convinced me that the only place to look at the Rose Bowl football game is in some other guy's house.

He told me that he hesitated to bring out the black caviar because once he had done this and some Hollywood characters, not quite knowing what it was, had stuck their cigaret butts in it. So from then on he was very careful to screen those who deserved to share one of the few things Russia has to export that a man of taste can still stomach.

Finding me worthy of his best, he then trotted out two huge volumes of the "Life of David Belasco," by William Winter, and autographed by Belasco, and presented them to me as a New Year's gift.

As for the game itself, it turned out that all the experts were wrong. California wasn't any hotter on the gridiron that it was on the ground. But I came out fine.

Broadway

Martin Block off to Miami Beach vacation.

Publicist Don Coplin now doubling as agent Jack Bertell's assistant.

Mrs. Sam Dembow, Jr., in New Rochelle hospital recuping from recent illness.

Metro director Roy Rowland due in today (Wed.) from the Coast for a short vacation.

Film attorney Robert J. Rubin to Coast next Wednesday (17) for huddles on pic deals.

Merman Levin to the Coast for a quickie visit with his divorced wife and their daughter.

Irving Geist, w.k. in show biz, awarded the Legion of Honor at French Embassy yesterday (9).

Al Schacht planes to Europe this weekend for three weeks of entertaining GIs with his baseball act.

George Bennett has resigned as flack for Grossinger's, to join the Max Rogel publicity office in Newark.

Alexander Paal, indie film producer who's readying a biopic on Nijinsky, planed to Europe last week.

Broadway pressagent Joe Roberts "trouble-shooter" at Tropical Park, Coral Gables, Fla., for the season.

Peter Donald to Chicago for personal appearance in conjunction with his new radio series, "Share the Wealth."

Gustave Joffe, 20th-Fox manager for the Philippines, arrives in New York next week for home office conferences.

Bugs Baer's intimate friends birthday-surprised him last night (Tuesday) with a "dutch treat" type of dinner.

Nathan Wachsberger, French filmmaker, sailed for Paris last week accompanied by his actress-wife, Yvette Lebon.

Joanne Schenck, daughter of the Nick Schencks, engaged to marry Perry Belmont Frank, Jr., a nephew of Bernard Baruch.

Marilyn Rackmil, daughter of Decca prexy Milton Rackmil, weds Martin Philip Salter, a realtor, at the Waldorf-Astoria, Jan. 13.

Roger Dann, counsel for Bankers Trust, N. Y., on the Coast for three weeks of confabs with producers and other of bank's film clients.

Marie Damis, daughter of Frank J. Damis, Warner Theatres' northern New Jersey zone manager, engaged to wed Peter A. Convente, Jr.

Maurice Winnick, British bandleader and radio announcer, flying from England Friday (12) for a month's visit, accompanied by his wife.

Clark Gable and his wife back from a vacation in the Bahamas and will remain in New York for about a week before returning to the Coast.

Error in Patrice Munsel's article in the Anniversary Number credited Jerome Kern instead of Rudolf Friml for composing the "Rose-Marie" score.

Charles Carpenter, manager of Technicolor's local office, returned Monday (8) from a two-week plane trip to Paris and the company's London plant.

Kirsten Flagstad will be soloist and Bruno Walter conductor for a special Pension Fund concert of the N. Y. Philharmonic at Carnegie Hall, Feb. 5.

Because of the tight Grecian tights motif in the costuming of the Cole Porter musical, "Out of This World," somebody retitled it "Buttocks and Bows."

Jacques Kopfstein, exec veepee of Astor Pictures, left Thursday (4) for Florida to participate in the annual Palm Beach Sailfish Tournament which began Monday (8).

Herb Shriner, the Hoosier humorist, in town after run at Chicago's Chez Paree. Does "This is Show Business" (CBS-TV) this Sunday (14), then opens Jan. 18 at the Persian Room.

Mac (21) Kriendler and M. Lincoln Schuster (Simon &) among the five new directors of Freedom House, of which former War Secretary Robert P. Patterson has been reelected president.

Robert Lantz, of the Gale Agency, postponed a projected trip to the Coast due to a bad cold. He reps Hedy Lamarr, and he planned to watch her start "Passage to Cairo" this week at Paramount.

Eric Dressler, radio-TV actor, buying 70-acre estate in Stroudsburg, Pa. Lester Cohen, novelist and screenwright, sold his pre-Revolutionary home in Bucks County (also 70 acres) to artist Dimitri Taul Petrov.

Her second daughter, Betti, bride of WB publicist Jack Goldsmith, back from a West Indies honeymoon, Mrs. Ruby Schinasi heads for the Coast next week to visit her other daughter, Mrs. Arthur Hornblow, Jr.

Florence Desmond, despite her plane being downed in Iceland, flew in fresher on New Year's Day, from London, than "most New Yorkers appeared to me," as she puts it. She opened two nights later, at the Versailles.

Atomic note in Wall Street: brokerages advising clients that they are microfilming records and storing the films in a vault "in a relatively remote and safe part of the country," as a precaution against the direst potential.

Jack Hylton to the Coast for a quickie to see Gene Autry, whom he's importing to London June 5 at Earl's Court Stadium. Alec Shanks, stager of the Palladium, "Crazy Gang" and other Hylton shows, in with him from England.

Alice (Mrs. Joe) Cook writes that the comedian "is feeling as well as can be expected and gets a big kick out of all the TV programs, and we follow the reviews in VARIETY . . ." They're hibernating at their Staatsburg, N. Y., home.

Doris Vinton, ex-Ziegfeld showgirl and ex-Chalfonte-Haddon Hall Hotel, Atlantic City, publicist succeeded Kurt Unkelbach as the Hotel New Yorker p.a. Unkelbach has assumed the general p.a. post of the entire Schine Hotel Corp. Miss Vinton will continue special assignments for the A. C. hostelry.

Metro homeoffice publicist John Joseph trains to Boston today (Wed.) for huddles with Loew's theatre execs on the mass saturation preem of "Magnificent Yankee," scheduled for New England next month. Linus Travers, Yankee network veep, whose stations are tied in on the promotions. will participate in the discussions.

Nassau

By Ralph Lycett

John Rumsey (American Play Co.) here for three weeks.

Jane Huszagh, radio TV actress, here on month's visit with friends.

Pianist Kurt Maier here for season's engagement at Hotel Drake.

Jessica Dragonette at British Colonial's Garden Grill for one-shot guest appearance (6).

John C. Wilson back to New York following fortnight's visit with Noel Coward at Port Maria, Jamaica.

M-G-M art director Cedric Gibbons and Mrs. Gibbons have taken Villa d'Este for season and arrive end of month.

Columbia Concerts exec Ward French, and Mrs. French, left British Colonial to continue West Indies vacation cruise.

Virginia Fields and husband-to-be Willard Parker here on vacation, guests of Sir Victor Sassoon at opening of racing season (5) at Hobby Horse Hall.

Farewell party for station ZNS manager Jonathan S. Carlile, returning to Miami on completion six months' contract here. H. R. Bethel takes over management.

Palm Springs

By Dorothy Gray

Frankie Ortega orch into Biltmore hotel Garden Room.

Vocalist Connie Barleau and Grace Franken, pianist, at the Dunes.

Royal Hawaiian Serenaders set for Jan. 15 Hawaiian party at Racquet Club.

Leo Fields emceed annual Riverside County Peace Officers party at Palm House last week.

Jimmy Ritz, George Montgomery, Solly Biano, among players in Racquet Club's Old Goat's tournament.

Fifi D'Orsay, Willie Shaw, Garwood Van and his orchestra opened at the Chi Chi Starlite Room Sunday (7).

David Bruce, Marian Walters, Helen Stenborg, Barnard Hughes to open Palm Springs playhouse with "Philadelphia Story" Jan. 16.

Chicago

Sam Stratton in ahead of D'Oyly Carte Opera at the Blackstone.

Legit flack Jim Keefe recovering from operation at St. Mary's hospital.

Tennessee Williams, Irene Selznick, and Sylvia Siegler in for premiere of "Rose Tattoo."

Louella Parsons and husband stopped over last week en route to Mayo Clinic in Rochester.

Metro prexy Nicholas Schenck in town last week for funeral of sportsman Warren Wright.

LeRoy Prinz and Owen Crump, producers of "Red, White, and Blue" in town for Chi opening.

Local flack Danny Newman doing press work on Fridolin's "Ti-Coq," which has its U. S. break-in date here Jan. 17.

London

Leslie Banks recuperating in the country after his recent breakdown.

Sidney Cole producing new Alec Guinness starrer, "Man in White Suit" at Ealing.

Robert Preston in town with his wife and started work on "Cloudburst" for Exclusive.

Ambrose came out of semi-retirement to put his orchestra in Ciro's, taking over from Maurice Winnick.

J. Arthur Rank elected a delegate from London branch to general council of Cinematograph Exhibitors Assn.

Lisa Daniely, star of Monarch's "Lilli Marlene," long-term pacted by William J. Gell; her next role is in "The Red Lamp," story of the first service.

Sir Arthur Jarratt promoted to Hon. Captain in the Royal Navy Volunteer Reserve in recognition of his work for the Royal Naval Film Corps. There are only two other holders of this rank, one being the King's brother.

Paris

By Maxime de Betx

(33 *Blvd. Montparnasse*)

Gypsy Markoff in the new Don Juan nightclub.

Actress Marcelle Chantal turning film producer.

Mireille Perrey to England for a role in the film "Hotel Sahara."

Line Renaud signed three-year pic contract with Claude Dolbert.

Pierre Grimblat, French radio producer, now in charge of Poste Parisien.

Gerard Philipe taking a look-see at North Africa in a jeep and ignoring all the offers.

Clarence Brown's "Intruder in the Dust" voted best pic of the month by French crix.

Ray Ventura to shoot 13 dance shorts with Ludmilla Tcherina and Edmond Audran for TV.

Erich Von Stroheim to resume directing again in a self-scripted pic, "The Fires of St. Joan."

Vivian Romance says she is giving up sexy roles that made her famous for more dramatic parts.

Pierre Fresnay and Yvonne Printemps to costar in a 1951 screen production of "Le Patron."

Alina Warren, British variety agent, here looking for talent for London nitery and variety circuits.

Andre Gide cut three tableaus from his "Caves Du Vatican" since its opening at Comedie-Francaise.

"Cinderella" is first American picture picked to open a new Paris theatre, the Berlitz, a 1,600 seater.

Violette Verdy, ballerina, is now doubling in thesping as youngest actress of Jean-Louis Barrault troup.

Ray Robinson being needled by some Communist dailies and accused of fouling his first two opponents.

Joachim Perez-Fernandez South American ballets to play the Marigny in Paris when Jean Louis Barrault vacates it.

The Edith Piaf legiter "La P'tite Lili," written for her by Marcel Achard, will open at the ABC theatre late in January.

Madeleine Robinson fainted on the stage during "A Streetcar Named Desire" and was rushed to a hospital for an appendicitis operation.

George Guetary, on appeal of the Theatre de l'Etoile, lost the $1,500 damages awarded him by the lower court for having been fired without notice.

Australia

By Eric Gorrick

"Oklahoma" will do repeat Aussie runs for Williamson-Tait.

"Cinderella" (RKO) is a hit at the Melbourne Regent for Hoyts.

Alec Thom appointed sales manager of the 20th-Fox organization here.

"Song of Norway" looks in for run at Royal, Sydney, for Williamson-Tait.

Greater Union adding to its chain with takeover of two pic houses in Ballarat.

Government spokesman claims Australia hopes to have video operating here within two years.

Vaude will be spotted again next year over the Acme-Odeon pic loop-unit of Greater Union Theatres.

The Piddingtons, Aussie mind-reading act, will return here next year for a tour for Williamson-Tait.

Night clubs are raking in real coin presently from visitors carrying heavy checks from sale of wool.

Edmund Samuel's "The Highwayman," homebrew musical comedy, caught on at the King's, Melbourne.

Lee Robinson and Inman Hunter plan a series of locally-made pix this year. Latter originally came here as cutter for Ealing on "Overlanders."

Cass Marshall, formerly publicity manager for United Artists, will take over the publicity reins at Acme - Odeon, circuit under Greater Union control.

Philadelphia

By Jerry Gaghan

Ella Fitzgerald into the Powelton Cafe, Jan. 15.

Duke Ellington slated to play a concert date at the Academy of Music, Jan. 25.

Andrew Seraphin, pressagent for the Art Alliance, handling local publicity for the Met Opera.

Murray Weisberg is the new manager of the Locust St. theatre, replacing George Sharp, who has gone to the Coast.

Frankie Juele, Earle pit maestro, is leaving for South America to conduct ice shows for Lamb & Yocum. Drummer Pete Vespe will go with him.

Harry Steinman is going in for larger productions at the Latin Casino, including a line of 12 girls and four boys, with the opening of the Belle Baker show, Thursday (11).

WKDN, Camden, N. J. station, will kick off the March of Dimes campaign in that town with a whole day's program (7 a.m. - 5 p.m.), conducted by Diskers Jerry Williams and Harry Smith.

Minneapolis

By Les Rees

Jascha Heifetz here for concert.

Curly's has comedian Al Schenk.

Beatrice Kay underlined for Hotel Nicollet Minnesota Terrace.

Back to act policy again, Vic's has Metro-Tones for four weeks.

Harvey Stone and Margaret Phelan at Hotel Nicollet Minnesota Terrace.

Members of "Brigadoon" cast from Lyceum appeared on John Salisbury's WTCN TV show.

Shipstad-Johnson "Ice Follies" annual engagement at Arena set for 18 days, April 5-22, at $3.60 top.

Frank Shilken, Jr., re-elected business agent of Minneapolis AFL booth operators union and S. S. Parish chosen president.

Capsuled plays folded at Hickory House nitery because of lack of patronage, but Schiek's, another supper club, continues to draw big with musical comedy condensations.

Actor Hal Searles, joining radio station WDGY as a disk jockey, started with an all-night New Year's eve session, then took over as 7:30 a.m. "Red Rooster" show emcee and wound up with a new hour disk afternoon program.

Pittsburgh

By Hal Cohen

Art Stein, of WWSW staff, enlisted in the Navy.

Juggler Al Aldrich's new partner is his ex-wife's kid sister.

Morey Amsterdam booked into Jackie Heller's Carousel for Feb. 5.

Bill Farrell back at Lenny Litman's Copa for his third engagement.

Stanley Miller, asst. mgr. of WB's Schenley theatre, and Barbara Platt engaged.

John Johns assigned Ralph Bellamy role in Playhouse production of "Detective Story."

Terry Wayne left Miriam Sage Dancers here at Copa to join Latin Casino line in Philly.

Jessica Haist worked Monte Carlo the few days that Arthur Godfrey unit laid off.

Malu Gatica and Paul Regan heading new show at William Penn hotel's Terrace Room.

Beckley Smith began his 17th year of newscasting for Kaufmann's department store.

Maurice Spitalny's band played for annual Southern Ball last week for seventh straight year.

Bob Parks off for Germany as civilian technician in charge of entertainment for Air Force.

Bandleader Jack Fina and Kitty Green, sister of Bill Green, local nitery owner, will be married on Coast end of this month.

Montreal

By Max Newton

The Gayety reopening (Jan. 8) after a three-week layoff.

Jerry Taylor's Chez Paree doing best holiday biz in town with Johnny Howard headlining show.

Seville theatre switching from an art films to vaude policy Jan. 11 with a six-act bill featuring Jan August and Eileen Barton.

Maurice Schwartz and Yiddish Art Theatre slated to open Jan. 15 at the Monument Nationale theatre in Leon Kobrin's "Riverside Drive."

The John Atterbury company finished a record-breaking 22-week stand at the Astor Cafe this week with "The Drunkard" and opens next week with another meller, "No Mother to Guide Her."

Hollywood

Joan Fontaine to Reno.

Hoot Gibson laid up with virus infection.

Sally Bauer hospitalized with heart trouble.

Jack Lait in from N. Y. for a month's siesta.

Irving Berlin on the way home from Honolulu.

Roy Rowland took off on a Caribbean cruise.

Adolph Zukors celebrating their 54th wedding anni.

William Pine to Florida to start work on "Crosswinds."

Dan Duryea returned from his Lake Arrowhead siesta.

James Stewart returned after a long stretch in England.

John Wayne planed to Mexico City where his wife is ill.

Norman Greer now a partner in the Maury Foladare flackery.

Ray Corrigan to Long Beach to try out his new western show.

Gene Autry to El Centro to tee off the March of Dimes campaign.

Robert Ryan celebrated his 10th anni as a contract player at RKO.

Max E. Youngstein in from N. Y. for Paramount exploitation huddles.

Mona Freeman to Jackson, Tenn., for the March of Dimes drive.

Sid Levee left entury Artists to rejoin his brother Mike's agency.

Ethel Barrymore's illness suspended production on "Kind Lady" at Metro.

Jesse Lasky, Jr., taking a three-month leave of absence from Columbia.

Stanley Rose checked out of Veterans' Hospital, Sawtelle, after two operations.

Hubert Schonger in from Berlin to gander the latest production techniques.

Perry Lieber checked into RKO after two weeks of publicity huddles in N. Y.

Charles Daggett signed as publicity director for United Productions of America.

Larry Kent in from England to discuss 20th-Fox product with Darryl F. Zanuck.

Pat Somerset appointed a member of the State Advisory Council by Governor Warren.

With four Taylors on the Metro payroll, Dick Taylor changed his film name to Talor Richards.

Sara Berner in town after a 14,000-mile tour of U. S. Army Air Force bases in Western Europe.

Ralph Staub celebrated his 20th year on the Columbia lot where he has produced 670 Screen Snapshots.

John Sutherland heading for Central America to round up material for a film about the banana industry.

James Prades in from Buenos Aires to talk a distribution deal for his made-in-Argentina picture, "Native Son."

Jack Whitney upped by Sound Services, Inc., to a post in Washington, after 10 years as Hollywood manager.

Alan Mowbray, Vince Barnett and Barry Kelley headlined a Masquers' show at the Williams Air Base in Arizona.

Washington

By Florence S. Lowe

Richard Widmark a brief visitor past week.

"Ice Capades" due in Feb. 4 for a fortnight stand.

Dwight Fiske a click at Old New Orleans, as well as at Walter Reed Army Hospital, last week.

"Si" Seadler, aide to Metro's Howard Dietz, here over the weekend to see his son, a D. C. resident.

Hardie Meakin, RKO rep and manager of RKO Keith's, recuperating from surgery at George Washington Hospital.

Daryl Harpa's orch with chantoosey Marna Paige (Mrs. Harpa) reopened at the Caribar, Wardman Park nitery, past weekend.

Revival of "Playboy of Western World" at Arena Theatre, town's resident theatre-in-the-round opened three weeks run to cheers from drama desks.

Lt. Col. Barney Oldfield, ex-VARIETY mugg as well as alumnus of the Warner lot, currently serving on a crew of high rankers who are touring Europe as "advance men" for General Eisenhower.

Buenos Aires

Versailles film theatre here converting to legit.

Charles Trenet cancelled Buenos Aires contract for 1951.

Jose Mojica (Father Jose Francisco de Guadalupe) broadcasting on Rades web for benefit of Church in Cuzco, Peru.

Alejandro Casona's play, "Los Arboles Mueren de Pie," closes at Ateneo theatre after two-year run, an all-time Argentine record.

OBITUARIES

RICHARD HART

Richard Hart, 35, actor, died in New York Jan. 2 after suffering a heart attack. He had been playing the title role in "The Adventures of Ellery Queen," tele series, since last October.

On Broadway, Hart played the lead in "Dark of the Moon" in 1945, and a featured role in "The Happy Time," which opened last year and is still playing. In motion pictures he appeared with Greer Garson in "Desire Me," Lana Turner in "Green Dolphin Street" and Barabara Stanwyck in "B. F.'s Daughter."

Born in Providence, R. I., he began his career in summer stocks. In 1949 he joined the cast of "Goodbye, My Fancy," replacing Sam Wanamaker in a leading role. Then came "The Happy Time" and his abandonment of it for television. Before he took the role of Ellery Queen, he had appeared in several other television shows, including Shakespeare's "Julius Caesar," in which he was Antony.

Surviving are his wife, Mrs. Louise Valery Hart, an actress; two daughters, a son, father, a brother, Henry C. Hart, Jr., an actor, and a sister.

IN LOVING MEMORY

OF

HARRY VON TILZER

July 8, 1872—Jan. 10, 1946

His Brothers

WILL—JULES—HAROLD—ALBERT

ALBERT S. HOWELL

Albert S. Howell, 71, motion picture inventor and co-founder of Bell & Howell Co., died Jan. 3 in Chicago after a short illness. Reputedly holding more patents than any other person on motion picture equipment, Howell's first invention was the 35m projector, which led to the formation of the Bell & Howell organization.

Three of his early inventions were credited with removing the "flicker" from films and permitting mass distribution of films by enabling reprints to be made cheaply. These inventions were a film perforator in 1908, a continuous printer in 1911, and a standard camera with precise film moving mechanism in 1909.

Howell retired from the manufacturing concern in 1940 as veepee, but continued direction of an engineering project for the company. He became Bell & Howell chairman in 1949. Along with Thomas Edison and George Eastman, Howell was one of only three men who held life memberships in the American Society of Cinematographers. He also received the Wetherill medal of the Franklin Institute. His wife, Nora, and three sons survive.

IN MEMORY OF

WILLIE HOWARD

JAN. 12th, 1949

CHARLES L. JOHNSON

Charles L. Johnson, 75, composer and musician, died at his home in Kansas City, Mo., of a heart attack Dec. 29. As a song plugger traveling the South in 1914 for Forster Publishing Co. of Chicago, he made the first orchestra arrangement of "Missouri Waltz," first published in 1912 as copied by John Valentine Eppel from a folk melody. The song, under rights held by Frederic Knight Logan, was received mildly by the trade. Later as a musician in Kansas City, Johnson heard the tune with new words and it became a national hit.

His own compositions include "Hills of Old Kentucky," "Sweet and Low," "Dill Pickles," "Dream Days," "Our Yesterdays," and "Iola." For nearly two decades he was a musician, arranger and orchestra leader in Kansas City, arranging for the American Royal shows annually. He operated an arranging service, handling songs for writers, particularly arranging for N.B.C.'s "Grand Ole Opry."

Survived by wife.

JOHN W. VOGEL

John W. Vogel, 88, once known as "America's Minstrel Man," died Jan. 1 in Columbus, O. He started career at 19 as an advance man for Sells Bros. circus. His Vogel's Big City Minstrels later toured the country. He was a contemporary and competitor of Al G. Field, and used to attempt, without success, to obtain dates in Columbus during the State Fair week to keep Field out of town.

Vogel reputedly lost $1,000,000 in the 1929 crash but later acquired enough cash to carry him comfortably through his later years. His last job was grandstand and gatekeeper at Beulah Park race track in Columbus.

Two nieces and two nephews survive.

SAM BUCHWALD

Sam Buchwald, 41, general manager of Famous Studios, producer of Paramount cartoons, died Monday night (8) of a heart attack in N. Y. Pennsylvania station. Funeral services will be held this morning (Wed.) at Riverside Memorial Chapel. He is survived by his wife, Rose, and two daughters.

Born in California, Buchwald's first industry job was with Paramount's music department at its Long Island studio. He later joined Max Fleischer, Paramount cartoon producer, and when the Fleischer organization was dissolved, Buchwald formed Famous Studios with Seymour Kneitel and Isadore Sparber.

J. R. CRONE

J. R. Crone, 64, pioneer exhibitor and film executive, died Dec. 28 in Hollywood.

Crone began his film business career in Santa Rosa, Cal., where he operated three theatres before shifting to the distribution field as branch manager of the Mutual Exchange in San Francisco. In 1917 he became general manager of the American Film Co. studio at Santa Barbara and later joined RKO as head of the production department, retiring in 1941.

During World War II Crone returned to work as manager of the RKO-Pathe studio and held that post until 18 months ago, when he retired permanently.

VERNON C. SEAVER

Vernon C. Seaver, 88, pioneer Chicago exhibitor, died in Miami, Fla., Jan. 3. Seaver, who went in to film partnership with songwriter Joe E. Howard in Chi in 1893, had secured two-reels of the Corbett-Fitzsimmons championship fight which was shown in the Loop. He later opened several other theatres here, among them the old Great Northern Hippodrome. He also organized the "Young Buffalo and Wild West Hippodrome Show," which traveled the circus route before World War I. He had lived in Miami since 1921.

His wife, two sons, and a daughter survive.

EDWARD E. HILL

Edward E. Hill, 58, vice-president of station WTAG in Worcester, Mass., died in that city after a heart attack, Dec. 31.

Hill joined WTAG in 1938 as managing director and was named vice-president five years ago. From 1929 to 1938 he was station manager of WORC. He was long active in the Columbia Broadcasting System and in 1945 was elected secretary of the Columbia Broadcasting System Affiliates Advisory Board, a position he held until his death.

Surviving are his wife, two daughters, two brothers and a sister.

CLARK CHESNEY

Clark Chesney, 42, legit actor-manager, died in Los Angeles Jan. 5. His last stage appearance was with Ruth Chatterton in "Little Foxes" on road.

He had managed strawhatters and tours of his wife, Katherine Warren Chesney, who survives. A native of Shamokin, Pa., Chesney played in companies of Estelle Winwood, Blanche Yurka and Walter Hampden.

LARRY URBACH

Larry Urbach, 57, Hollywood representative for The Film Daily and former advertising salesman for DAILY VARIETY, died Sunday (7) of a heart attack in Hollywood. Survived by his wife, Lucille, two sons, two sisters and a brother.

Urbach joined the Motion Picture World in New York in 1918 and later became Coast manager for the same publication. He subsequently joined Exhibitors' Herald and other trade papers in Hollywood.

FRED A. SULLIVAN

Fred A. Sullivan, 77, radio and legit actor, died in Indianapolis, Jan. 2.

Sullivan, a native of Zionsville, Ind., had appeared with James K. Hackett, E. M. Holland, Blanche Bates and Nazimova and was widely known in stock. Last stage engagement was in Chicago company of "State of The Union." He had done radio work (NBC) in recent years.

BILLY LANG

William J. Schillinger, 68, former blackface comedian known professionally as Billy Lang, died after a heart attack in Philadelphia, Dec. 30.

Lane was a minstrel comedian with the old Emmett Welsh troupe in Philly and appeared for more than 10 years at Steel Pier, Atlantic City.

SAM SHAPIRO

Sam Shapiro, 50, owner and operator of the Roxy Bar & Grill on W. 46th St., N. Y., died of a heart attack Monday (8) at his New York home.

Shapiro was a familiar figure to Broadway showfolk. He is survived by his widow, Ethel.

DON HANCOCK

Don Hancock, 62, veteran motion picture director, producer and writer, died after a heart attack at his home in North Hollywood, Jan. 5.

For 13 years Hancock had been production manager and director of Castle Films, a division of Universal-International.

A sister survives.

J. C. BROWN

J. C. Brown, 53, for the past 25 years manager of the Washington Bureau of Hearst Metrotone News, died in Washington Jan. 7. Brown was a past president of the White House news photographers, a member of the National Press Club and the National Press Photographers Assn.

Survived by wife.

HENRY BAYNTON

Henry Baynton, 58, British actor-manager, died in London Jan. 2.

He made his stage debut in 1928 in "Dame Nature" at the Garrick and his last appearance was in 1943 in "Vagabond King" at the Winter Garden.

As actor-manager, Baynton toured the Provinces with a Shakespearean company for 13 years.

KEN GRIFFIN

Ken Griffin, 42, veteran radio actor featured in a number of network serials, died Jan. 3 in Chicago. At the time of his death he had been playing the role of Vic Hardy in ABC's "Jack Armstrong" series. He had played featured roles in both N. Y. and Chicago radio serials for the past 14 years.

Survived by wife.

MRS. IDA YOELSON

Mrs. Ida Yoelson, 80, stepmother of the late Al Jolson, died in Washington Jan. 8. Mrs. Yoelson married Jolson's father when the singer was two years old, shortly after his mother died.

Mrs. Yoelson was never informed of Jolson's death.

OTTO HYNA

Otto Hyna, 64, member of the Chicago Symphony orchestra for 16 years, died in Chicago Jan. 6. Hyna had been connected previously with the Minneapolis and St. Louis symphony orchs.

Wife, son and daughter survive.

GEORGE H. DEGNON

George Henry Degnon, 60, Toronto-Montreal publicity director for RKO Distributing Corp. of Canada, died Jan. 2 in Toronto. He had been recuperating from a heart attack suffered last November.

Survived by sister and two brothers.

JAMES L. BILLINGS

James L. Billings, 62, former actor and radio director, died in Chicago, Jan. 2. Billings had appeared in many Broadway productions and also had his own stock companies in Chicago and Milwaukee.

Wife survives.

SAM LEDERER

Sam Lederer, 86, publicity director for the Pick Hotels, died in Chicago Dec. 29. He was a former theatrical pressagent and theatre manager prior to his hotel post.

Survived by a sister.

JACK FAY

Jack Fay, 52, New England contactman for Santly-Joy music publishers since the firm was founded in Boston, Jan. 3.

Survived by wife, mother, sister and two brothers.

John S. Hockenberry, 60, chief electrician at the Stanley theatre, Philadelphia, died in that city Jan. 4. An organizer of Local 18 of the International Alliance of Theatrical Stage Employes (AFL), Hockenberry worked in every legitimate playhouse in Philadelphia.

Mrs. Caroline Lewis Kohl, 87, widow of Charles E. Kohl, theatre pioneer, died in Oconomowoc, Wisc., Dec. 28. Her husband, who died in 1911, built the old Majestic theatre in Chi, and was one of the founders of the theatre chain now owned by RKO.

Leonard B. Self, 59, chief of the art department of Loew's (Canada) for the past 15 years, died Jan. 4 in Toronto. Survived by wife, a son and four daughters.

Ruth Krushen, 17, daughter of Mori Krushen, exploitation head of United Artists, died in New York Dec. 31, after a lingering illness. Interment was in Quebec.

Mrs. Hugh Beatty, 70, mother of NBC Washington correspondent and newscaster Morgan Beatty, died Jan. 3 at her Tulsa, Oklahoma, home.

Father of Donald A. Getz, WGN-TV Chicago salesman, died in Chicago Dec. 29.

Father of Ella Raines, film actress, died Dec. 29 in Van Nuys, Cal.

Mrs. P. M. Teeple, 73, mother of Mervyn LeRoy, film director, died Dec. 31 in Beverly Hills.

Wife of Russell H. Herseth, KSD radio actor known as Russ Severin, died in St. Louis Dec. 29.

Father of Norman Barry, Chicago radio announcer, died in Chicago, Jan. 5.

Nels Peter Petersen, 62, pioneer motion picture technician, died Jan. 3 in Los Angeles.

Mrs. Minnie Barry, 79, theatrical costumer, died in Philadelphia Jan. 2.

MARRIAGES

Irene Sypniewski to Leonard C. Utecht, Chicago, Dec. 26. He's a theatre manager of Essaness circuit.

Jerri Alterman to Elliot Evans, Las Vegas, Dec. 31. Bride is a screen publicist.

Thelma Watson to George Haight, Hollywood, Dec. 31. Bride's a screen writer; he's a producer at Metro.

Carol Therese Dean to Richard Bacik, Great Neck, L. I., Dec. 30. Bride's father, Samuel Dean, is treasurer of Columbia Broadcasting System.

Helene Rennert to Bert Bastedo, New York, Jan. 6. Bride is with Pathe Industries; he's with Eagle Lion Classics accounting dept.

Deanna Bartlett to Sigmund Harold Eskind, Washington, Jan. 2. Bride is partner in the Cherio and Rytvoc music publishing companies; he's prez of Tennessee Music Sales in Nashville.

Solveig Lunde to Lynn Spencer Madsen, Las Vegas, Dec. 26. She's a concert pianist.

Winter Riviera

Continued from page 2

three of the other large hotels are also open for business. Apartments at a reasonable price were easy to get in November, but are now at a premium.

Monte Carlo, always a strong bidder for winter tourist business, has a full program. The ballet season, with its own Monte Carlo troupe, opens in March. The opera companies of Rome and Milan are sending their artists to form the Monte Carlo opera season. The Winter Sporting Club has reopened, after being closed for three months, for its weekly formal galas, and nightly informal dances.

The Monte Carlo theatre season will present practically the same plays as seen in Cannes and Nice, all with Parisian leads and first-rate supporting casts.

Nice Play Lineup

Nice, largest city in the area, has its opera and ballet companies, and a program of plays presented under the direction of Marcel Sablon (brother of Jean Sablon) at the Palais de Mediterranean.

Despite the shaky international situation, the winter Riviera season has started off well. The English, biggest boosters of the Riviera, had been given a Christmas present by their government of an increase from 50 to 100 pounds a year to spend abroad. The bad weather has forced many Paris residents to flee to the South, and the consistent French tourist campaign, directed from New York, to encourage Americans to come to France during the calmer winter months, has been a success.

'Roberts' Profit

Continued from page 1

Jo Mielziner, and it will be used for the tour.

Fonda, who has meanwhile undergone a knee operation, will take over the title part in the second company Jan. 22 in Pittsburgh, replacing Tod Andrews. A week later, Andrews will move over to the original production in Toronto, succeeding John Forsythe. The latter replaced Fonda in the Broadway edition after playing it on tour for about two years. With Fonda as star, the No. 2 company will work toward the Coast, probably closing in Los Angeles about Aug. 1. The No. 1 troupe, with Andrews in the title role, is due to continue indefinitely, playing split-weeks and one-nighters, plus repeat dates in key towns. The London production of the play, starring Tyrone Power, is due to close Jan. 20.

There is still no definite plan for a screen version of "Roberts." Hayward and Logan may come to some decision about that when they have a clearer idea of the possible touring life of the show. However, there may be some question of whether, in view of the threatening international situation, this is a suitable time for another picture about one of the armed services. Moreover, Hayward and Logan haven't made up their minds whether to produce the film edition themselves or sell the rights to a Hollywood studio.

BIRTHS

Mr. and Mrs. Ray Crummier, daughter, Pittsburgh, Dec. 25. Father's organist with Pat McCauley Trio.

Mr. and Mrs. Jack Mitchell, daughter, Pittsburgh, Dec. 28. Father's on WDTV staff.

Mr. and Mrs. Ray Fernstrom, son, Dec. 25, Hollywood. Father is motion picture cameraman.

Mr. and Mrs. Sabu, son, Hollywood, Jan. 2. Mother is the former Marilyn Cooper, screen actress; father is a screen actor.

Mr. and Mrs. Lawrence Jenson, son, San Antonio, Dec. 19. Father is maintenance engineer with WOAI there.

Mr. and Mrs. Stuart Aarons, son, New York, Dec. 31. Father is with Warners' legal department.

Mr. and Mrs. Monroe Askins, daughter, Los Angeles, Jan. 2. Father is a cameraman at RKO.

Dr. and Mrs. William Caldwell, twin daughters, Los Angeles, Jan. 5. Mother is Joan Leslie, screen actress.

Mr. and Mrs. Sidney Justin, son, Santa Monica, Dec. 31. Father is head of Paramount studio legal department.

Mr. and Mrs. Sherwin B. Scully, son, Chicago, Jan. 2. Mother is the daughter of John Balaban, prexy of Balaban & Katz circuit.

THANK YOU, AMERICA

for my 10 years here

Thank you to the many hundreds who helped in ways that a man cannot forget.

Thank you for the welcome I have found everywhere in this great land in concerts, hotels, supper clubs, theatres, radio and television.

Thank you at the start of 1951 to the Kellogg Company of Battle Creek, Mich., and to Bill Chalmers of Kenyon & Eckhardt for warmth that is typical of America.

Thank you, American Consul, for squeezing me on board the last ship to leave Petsamo, Finland in 1940.

Thank you, America! Your heart is as big as your borders. May you have reason forever to laugh away worries with your endless sense of humor.

Victor Borge

Starting Feb. 3, 1951
"THE VICTOR BORGE SHOW"
NBC Network:
7-7:30, EST
Presented by Kellogg Variety Package

Started Jan. 1, 1951
"5:55 VICTOR BORGE TIME"
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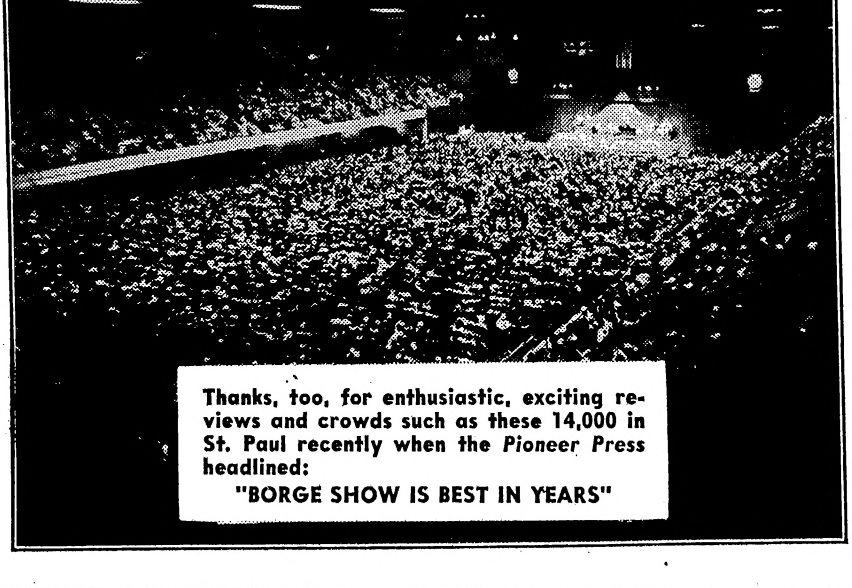

Thanks, too, for enthusiastic, exciting reviews and crowds such as these 14,000 in St. Paul recently when the *Pioneer Press* headlined:
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FILMS **RADIO** **VIDEO** **MUSIC** **STAGE**

VARIETY

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JAN 18 '51A

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ROAD LEGIT'S STARVATION CRISIS

Barkley, Rayburn Top 'Star-Spangled Tyros' Set for VIP Amateur Hour

Washington, Jan. 16.

Second annual VIP Original Amateur Hour will play to a sellout audience at Constitution Hall, Jan. 25, with an even more impressive array of glittering names in the cast than featured last year's smash performance.

Show is being sponsored by the Women's National Press Club, with all proceeds from the tickets earmarked for the reactivated USO—first big fund raising drive for USO.

The performance will run about three hours, with a selected 45 minutes of it going over ABC as the Ted Mack Original Amateur Hour for that week. On Jan. 30, the more photogenic numbers will be flown to New York to appear on the video version of "Amateur Hour" over NBC.

An unusual side gimmick is that the Signal Corps will set up its cameras in Constitution Hall to make a two-reel film of the show for distribution to service men in this country and abroad. In addition, Voice of America will pick up and tape the show for rebroadcast.

While some of the features are being kept strictly under wraps at present, it is known that Vice-President Barkley and Speaker of the House Sam Rayburn will head the show. Among those appearing will be big names from Embassy Row, top Government figures, leaders of the military forces, and Senators and Representatives in wholesale lots.

One number will feature the heads of the Army Chaplain corps.

Another will present the six top women in the armed services—Col. Mary A. Harrerin, commander of

(Continued on page 36)

PIX, RADIO, TV USED FOR STOCK EXCHANGE BALLY

As part of an $800,000 public educational program for 1951, the New York Stock Exchange will extensively utilize films, radio and television, according to a Big Board disclosure this week. Project calls for the production of a picture to illustrate how common stock creates and expands the nation's productive capacity. It also provides for construction of a film theatre on the exchange's premises to widen effectiveness of the organization's visitors' program.

It's anticipated that use of the theatre along with a new exhibition gallery will help increase the number of tourist who gander the exchange to more than 200,000 annually. Proposed film would be nationally distributed and preliminary discussions with prospective producers of the pic are said to be now underway. In its report to the exchange board of governors, the advisory committee on public relations noted that the use of radio and television is being explored as an additional informational medium for the exchange.

TV as Divorce Grounds

Detroit, Jan. 16.

Heiress to a soft drink fortune was charged in a divorce suit with thinking more about television than of her husband. The husband, Harley M. Grigg, charged that his wife, Sidonie Dossin Grigg, habitually stayed up so late watching video that she was unwilling to prepare his breakfast.

Mrs. Grigg, in denying the allegations, said she was not a rabid TV fan. "He appeared actually jealous of the set," she said. "When I turned it on he'd sulk into the bedroom."

Mrs. Grigg's family operates the lucrative soft drink firm which is the Michigan bottler and distributor of Pepsi-Cola.

CBS' Paley Seen Taking Over New D. C. Duties Soon

The War Dept. last Friday (12) requested from CBS complete biographical data on William S. Paley, the web's board chairman and principal stockholder. This would indicate that an announcement out of Washington on Paley's forthcoming status as a Government figure is imminent. (Around CBS they were expecting a D. C. press release this week.)

There has been considerable conjecture as to the role Paley will play in the overall defense picture, ranging from a key Pentagon post to joining Gen. Eisenhower in the Western Europe theatre of operations. However, it's reported that Paley will become one of Charles

(Continued on page 63)

Studying Sexy Domergue Flunks M'w'kee Studes

Milwaukee, Jan. 16.

Figure of actress Faith Domergue that has appeared on 56 billboards throughout Milwaukee was partially concealed Saturday (13) by order of the city's vice squad. On the billboard Miss Domergue was shown wearing a low-cut dress and holding a small dagger as an ad for the RKO pic, "Vendetta," currently at the Riverside here. A similar but smaller picture of the actress over the entrance to the theatre was also blacked out.

Police acted on the complaint of a parochial school teacher, whose school is opposite one of the billboards. He explained that "this sign was upsetting everything we're trying to teach."

MULL OWN SHOWS AS SUPPLY SAGS

By HOBE MORRISON

Operators of several of the leading independent road theatres, aroused at the virtually starvation supply of touring Broadway legits, are considering an attempt to produce their own shows. Another possibility, perhaps done in conjunction with the cooperative production setup, would be deals to book tours of N. Y. City Center, ANTA Playhouse and perhaps Equity Library Theatre presentations. If something drastic isn't done to reverse the steadily declining number of shows, some of the key-city men figure they will have to close their theatres at the end of the current season.

Besides conferring informally among themselves several times recently, some of more important theatre managers have discussed the situation with members of the Committee of Theatrical Producers, who are alarmed at the prospect of such stands at St. Louis, Pittsburgh, Cleveland, etc., being lost to legit. One suggested remedy would be a pool to underwrite losing weeks of borderline tourers, with the idea of preventing some of the out-of-town closings that disrupt theatre schedules and de-

(Continued on page 22)

Rumblings Still Heard On Flagstad Met Return; Refunds to Subscribers

By ARTHUR BRONSON

The most dramatic event in what is the Metropolitan Opera's most unusual season takes place next Monday (22) with the return of Kirsten Flagstad, after a 10-year absence, to sing in "Tristan and Isolde."

Considered by many to be the world's greatest Wagnerian soprano, the 55-year-old diva has been a "cause celebre" ever since April 19, 1941, when she quit the Met to go home to her native Nazi-occupied Norway to be with her Quisling husband and step-children for the war's duration. Return of the singer to N. Y. in 1947 evoked a controversy that hasn't ceased yet.

Flagstad has been sharply attacked and as strongly defended on the air and in the press. Her "case" has been made a political football, the hubbub even affecting a mayoralty campaign on the Coast. Her first recital in Carnegie Hall, N. Y., was heavily picketed, and her Philadelphia concert was a riotous scene, with stink bombs thrown inside and pickets battling cops outside. Squabble over her signing with the San Francisco Opera in '49 threatened to split the organization, while announcement last winter of her rejoining the Met caused a furore, management admitting it

(Continued on page 16)

Expect Upped Admish, Nitery Taxes Via Truman's Recommendations

Washington, Jan. ~~16.~~

When President Truman sends his new tax recommendations to Congress he will probably request an increase in the 20% admissions tax, the 20% bite on nitery tabs, the excise taxes on radio and television sets and perhaps on raw film and motion picture equipment.

This was hinted last Friday (12) in Mr. Truman's Economic Report to Congress. The House Ways and Means Committee, where all tax legislation originates, is scheduled to commence hearings on a new tax bill Feb. 5, so that the recommendations will probably be made before that date. The President's budget, which was submitted to Congress yesterday (15), also called for a substantial tax increase, but did not give specific details.

In the Economic Report, Mr. Truman said: "Legislation should be enacted at this session of the Congress, to increase taxes by very much more than they were in-

(Continued on page 63)

The Long Voyage Home

Betty Buehler, tele actress tired of making the rounds in the "video ratrace," gave up thesping recently for the business side of TV and became secretary to Jack Lawrence, in charge of talent for Agents Television Corp. in New York.

Gal was spotted last week behind a steno pad by Max Arno, Columbia Pictures casting director, given a screen test and is now en route to Hollywood where she'll play opposite Broderick Crawford in "Remember That Face."

Garden, N.Y., May Ban Televising Of All Sports

Televised sports, currently getting a careful scrutiny from both big league baseball and college football, may suffer their biggest setback next season. Madison Square Garden, N. Y., the top sports emporium in the country and long one of the staunchest supporters of TV sports coverage, may decide to ban video cameras from all events as soon as the present pacts for TV coverage expire.

Ned Irish, the Garden's exec veepee, admitted to VARIETY this week that, while video has helped the gate at some events, it has also hurt grosses at others. This is the first time that Irish has gone on record as saying that TV has hurt the Garden gates. Both he and Gen. John Reed Kilpatrick, prez of the Garden Corp., have consist-

(Continued on page 63)

HITLER NO 'POOR CHAP,' BRITISH CENSORS RULE

London, Jan. 9.

Deletion of one line, "His name was Hitler, poor chap," has been ordered by the British censor before the first production here of the late George Bernard Shaw's last play. The piece, as yet unpublished, is being staged by the Newcastle People's Theatre in that community some 150 miles from here. The cast is rehearsing from rough proofs. Play is titled "Far-Fetched Fables."

With the new play the company is presenting "The Shewing-Up of Blanco Posnet," an old Shaw play banned by the censor for years. After a long fight this ban was removed.

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Truman Budget Message Asks Big Expansion of 'Voice of America'

Washington, Jan. 16.

Tremendous upsweep in the State Department's "Voice of America" program is asked by President Truman in the budget he sent to Congress yesterday (Mon). Prexy called for a record-breaking $115,000,000 for State's international information and educational activities, and asked that an old balance of $15,763,680 be added on to make a total of $130,763,680.

The budget is for fiscal 1952, the Federal business year beginning on July 1, 1951.

Largest single item is for radio broadcasting and additional facilities—total of $40,982,335. This is a decrease from the current fiscal year only because less money is earmarked for the construction of new radio stations overseas—the bulk of this work being completed this year.

The President asked $13,074,035 for educational and cultural films—a record high figure, which compares with an estimated $11,800,000 being spent this year.

Other highlight requests of the budget:

1. New taxes to wipe out an estimated deficit of $16,500,000,000, which means increases in corporate and personal income taxes plus increases in the excises, which would include an upping of the 20% admissions levy.

2. $6,851,500 for the Federal Communications Commission, an increase of $225,000 over the current fiscal year's authorization.

3. For the Department of Agriculture, $31,732 to prepare radio informational programs and $75,600 for informational motion pictures.

4. Bureau of Standards, for operation of the central radio propagation laboratory, a portion of the work being important for commer-

(Continued on page 16)

Amus. Biz Will Be Off Next Fiscal Year, U.S. Estimates Via Tax Setup

Washington, Jan. 16.

Entertainment biz in the Federal fiscal year beginning July 1, 1951, will be a little off from the current year and the preceding one —even if there is no increase in the 20% admissions tax. This official Government estimate of the situation is reflected in the President's budget message to Congress yesterday (Mon.).

The budget message included an analysis estimating what tax income will come to the Government in the next fiscal year, under existing tax rates. It figured the 20% general admissions tax should yield $350,000,000; this is $5,000,000 below the $355,000,000 in taxes expected during the current fiscal year which ends June 30.

In fiscal 1950 (ending June 30, 1950) the Government received $371,244,000 from the general admissions tax. About 80% of the yield is estimated to come from motion picture theatres.

The Government figured the 20% bite on nitery tabs should bring only about $39,000,000 next year, dive of $2,000,000 below the current fiscal year.

Tax on coin-operated amusement and gaming devices will bring Uncle Sam $25,000,000, a jump of $4,000,000 over the current year.

Prep Rogers Album Of Radio Programs

Hollywood, Jan. 16.

September release is planned for an eight-faced album of recordings of the late Will Rogers' radio programs. Platters also feature such top show biz names as George M. Cohan and Sophie Tucker, who appeared as guests on the Rogers programs for Pureoil between 1933 and 1935.

Original records were edited by radio writer Arnold Marquis, and Will Rogers Jr. reports that it is hoped to market the book for $10. Release may coincide with the initial engagements of Warners' projected Will Rogers biopic.

Illness Sets Lanza Tour Back; Boff Takes Seen In Advance B.O. Returns

Mario Lanza, who was set to start a two-and-a-half month concert tour in California Sunday (14), is ill with hepatitis, a liver inflammation, and tour has had to be postponed. Plan now is to start tour in Baltimore Feb. 27, with March dates standing as originally booked. Bill Judd, of the Judson, O'Neill & Judd division of Columbia Artists Mgt., is trying to get an okay from Metro to use the month of April and part of early May, to reset the other dates. Availability of halls in that time is also a problem, but evidences of the film tenor's concert pull indicate he can be rebooked for the later dates.

Baltimore, traditionally a bad concert town, is already sold out for the Lanza date seven weeks ahead, on the basis of only two newspaper ads. Scranton, with a 5,000-seater hall, was a 24-hour sellout. (This is one of the concerts being postponed to April.) Chicago had $1,000 in the till from word-of-mouth before the concert was officially announced.

Tour is the first big one since Lanza hit prominence in films, and local managers are reporting to Columbia that the singer's draw approximates the sock pull of Nelson Eddy's heydays. Lanza was originally set for 21 dates, with $160,000 gross indicated.

Concert Fee Too High?

Pittsburgh, Jan. 16.

Mario Lanza's demand for a $2,500 guarantee against a percentage was too much for the town's No. 1 concert impresario, Bill Beegle, who runs his late aunt's business, May Beegle Concerts, but not for the Pittsburgh Symphony Orchestra. Beegle was willing to go along on a smaller guarantee and a bigger percentage, but Lanza's manager said no.

Whereupon the Metro singing star was offered to Edward Specter, manager of the local symphony, and Specter grabbed him. Lanza won't be offered in the orchestra's regular series but in a special concert, with Vladimir Bakaleinikoff conducting the symphony, the first week in March. Definite night hasn't been set yet on account of previous possible commitments for Syria Mosque, the local music hall.

1/17

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London Cabarets Scour U.S., Europe for Fresh Acts in Festival Year

London, Jan. 16.

The New Year has begun with an intensive drive by West End niteries and cafes for big international and local talent. With increasing competition among bonifaces, the talent hunt will be heightened as the Festival of Britain draws near as a lure for the large number of tourists expected. In the search for big names agents and operators are scouring America and the Continent. The revival of the cabaret in London during the last year has proved conclusively that big names usually lead to strong biz. Locally there are not enough top ranking artists to meet the need, and consequently most acts have to be imported especially for cabaret.

First of the American artists to open in the New Year is Kaye Ballard, who made her nitery debut in London Monday (15) at Ciro's. Miss Ballard formerly had been one of the leads in "Touch & Go" at the Prince of Wales. The same night, Sonia Cortez bowed in at the Bagatelle for four weeks, and will be followed there by Margaret Phelan and Nancy Donovan.

The Colony and Astor also opened last night (Mon.) with an American artist, Mae Barnes, with her pianist Garland Wilson. They are in for six weeks and will be followed by Lady Patachou from Paris, who will be introduced by Maurice Chevalier. Harry Morris, partner in these two night spots, planed to Paris last Saturday (13) in search of new acts to fill in before Pearl Bailey and Hazel Scott open this fall.

A newcomer into the nitery field is Churchill's Club in New Bond Street, reopened recently under Harry Meadows' management. Latest at this spot is the French songstress Eartha Kitt.

Other West End acts include Line Renaud, now playing the Society, and Jack and Daphne Barker doing a return date at the 96 Club.

Hathaway to Munich To Shoot 'Rommel' Pic

Director Henry Hathaway arrived in New York last night (16) en-route to Munich, starting point of background location footage for 20th-Fox's "The Desert Fox." Story deals with the Nazi field marshal, Erwin Rommel.

Hathaway will shoot German, French and North African locales, using camera crew from 20th's recently-completed German production, "Decision Before Dawn."

Faye Emerson's Pic Dicker

Faye Emerson is being sought for a return to films by Bert Friedlob, indie producer. He's east this week on negotiations for the tele star to take a featured role in "Golden Goose," which is next on his agenda for 20th-Fox release.

Miss Emerson made her Hollywood debut in 1941 and was in a flock of pix as bit and featured player before hitting on TV. Friedlob film will star Fred MacMurray and Eleanor Parker from a script by Ken Englund, George Marshall directing.

How to Be a Hollywood Columnist

By HAL BLOCK

Everybody has wanted to be a Hollywood columnist at one time or another and there is no reason why a person shouldn't be one if he or she goes after it in the right manner. It's a very nice, lucrative and happy profession, especially if you don't mind eating canapes instead of food. Now the smart thing to do if you want to become a Hollywood columnist is to first try and get to Hollywood. I think this is very essential.

Once you get there it is time enough to figure out how to become a columnist. It would do no harm to immediately buy a typewriter and start practicing writing stars' first names. This is very important as no big columnist would ever be caught dead writing a full name. You are either at Ciro's with Clark, at the races with Tyrone, or in receipt of a wonderful letter from Ingrid. Who can call you a liar? . . . It might be from Ingrid Schwartz.

Now the most important part of being a Hollywood columnist is to put certain words in CAPITAL LETTERS TO EMPHASIZE THEM. The following is an example of a typical movie column:

Joan Crawford, who is always so GOODHEARTED, set the trap for three in her kitchen today. . . . It was the MOUSE'S BIRTHDAY.

Due to the rigid economy wave, Warner Bros. has changed the title of its picture, "Chicken Every Sunday" to "Chicken every OTHER Sunday."

Myrna Crandell has decided to keep her recent marriage to Rex Fowball a SECRET until news of the DIVORCE leaks out.

The walls of Bob Hope's dressing room at Paramount are adorned with the pictures of a VERY well known movie star . . . BOB HOPE.

Due to the objections of the Johnston office . . . the title of the picture, "It Happened One Night" has been changed to "It DIDN'T Happen One Night."

Plans of Jack Benny to REALLY let his hair down in a forthcoming issue of Photoplay have fallen through . . . reason . . . NO HAIR!

There is no truth in the story that Boris Karloff and Peter Lorre have broken up . . . they are still good FIENDS.

Former Bigheaded Movie Heroes are no longer so CHOOSEY. Today they're glad to pick up a little EXTRA.

Republic Pictures looking for authentic cowboys to play in the new outdoor epic. . . . "El Paso Meets South of the Border West of the Rio Grande East of the Picos." You need not apply unless you can hold HIGH "C" at a TROT.

The Johnston Office has forced Redundant Studios to change the title of their newest picture "CHIP THE BLOOD OFF MY FACE" to "THE LITTLE CORPUSCLE."

The head gateman at Paramount studios the other day almost got himself in an AWFUL MESS. A young lady, with dark glasses on, hurriedly passed him on her way into the studio. The gateman ran after her, barred her way and asked to see her pass. "Pass!" she cried, "Don't you know WHO I AM?" With that she took off her dark glasses and was his face red . . . it was HIS WIFE.

SCROLLS AND HAM MARK BING'S ANNI

Hollywood, Jan. 16.

Paramount celebrated Bing Crosby's 20th anniversary as a star by tossing a studio luncheon, attended by about 50 disk jockeys, film executives, thesps and others who joined in paying tribute to Der Bingle.

Sonny Burke, of Decca, presented him with a gold facsimile of a record. L. Wolfe Gilbert handed him a silver plaque. Peter Potter gave him a huge scroll signed by disk jockeys all over the world. Dorothy Lamour hung a Hawaiian orchid lei around his neck, and Y. Frank Freeman handed him a 15-pound ham.

House Probers Reveal Ed Robinson Testimony Clearing Him of Red Ties

Washington, Jan. 16.

Actor Edward G. Robinson described himself as "an extraordinarily good citizen" and added that "I know my Americanism is unblemished and fine and wonderful" before the House Un-American Activities Committee on Dec. 21 last. The committee, which gave the actor a clean bill of health, last week released his testimony taken at secret hearings on Oct. 27 and Dec. 21. Robinson appeared before the Committee at his own request because of charges that he had Communist affiliations.

Robinson asserted that he had never been a Commie and added that he was willing to defend the U. S. against any enemy, "including Russia, her supporters and satellites."

"In recent years," he told the committee, "my name has been besmirched and dragged through the mire by a lot of wicked, irresponsible people, by hearsay, gossip, innuendo, and unsubstantiated charges. They have hurt me immeasurably. They have hurt me because I value my good name and my Americanism above everything else I possess. . . ."

Louis J. Russell, senior investigator for the House Committee, said at the session: "I have a list of the Communists and suspected Communists in Hollywood, and Mr. Robinson's name does not appear on that list. I have in my possession certain registration cards of members of the Communist Party who are now, or who have resided in Hollywood. I have none for Mr. Robinson."

Truman's 'Count Me Out' Cues Cancelling of Radio, Press, Fotog, Other Fetes

Washington, Jan. 16.

Radio Correspondents Assn. yesterday (15) cancelled its mid-winter affair, slated for Feb. 3, after receiving word from the White House that the guest of honor, President Truman, had changed his mind about attending.

Radio newsmen got the bad news from press Secretary Joseph Short last Friday. They met yesterday to decide whether to go ahead anyway with the affair, for which plans were virtually completed. The correspondents said they had been given no prior indication from the White House that they should not continue with their plans and so were caught unawares by the switch. In addition to Mr. Truman, half a dozen members of the White House secretariat had accepted invitations.

The radiomen must also explain the situation to the Supreme Court justices, Cabinet Members, Federal Communications Commissioners and others who had accepted invites.

The nearly-completed show included such talent as Paul Whiteman and his 45-piece band, Jimmy Durante, Bert Parks, Jane Froman, Frances Langford and others.

Last week the White House correspondents Assn. and the Press Photographers Assn. cancelled their dinners to the President, "on account of the international situation."

In addition to bowing out of the radio correspondents affair, Mr. Truman has also withdrawn from the annual dinner given to the President and his wife by the Women's National Press Club each spring. This affair also will probably be cancelled.

SHIRLEY TEMPLE 15G TV NIX CUES SHOW BIZ FADE

Hollywood, Jan. 16.

Shirley Temple's reported retirement from show biz looks more definite following turndown of an offer Don Davis brought from N.Y. for $15,000 for a half-hour show to be filmed for television. The one-time child star apparently is determined to be a housewife.

Davis also pitched and got an acceptance from Ada Leonard on an hour show on KTTV to be called "Search for Girls," with Miss Leonard fronting an all-femme band numbering 13 and eyeing hopeful talent. It will start early February, to be filmed for syndication.

KRIM GROUP CLOSE TO UA DEAL

COMPO Rides Again

The end result of COMPO's survival, about which there was much concern, almost renews faith in the likelihood of the United Nations succeeding. It is to be hoped strongly that both will prove true.

Certainly the past week's two-day emergency executive sessions of the Council of Motion Picture Organizations (COMPO) bordered as closely on a Gromyko as any Russian veto in the UN—if you should pardon both vodka expressions. But after borderline crises on three separate occasions, not counting the overall schism between the two dominant national exhibitor organizations, sound and strong leadership forced any of the political ambitions into eclipse, if only because of the onus within the trade that might have resulted.

It is a sorry commentary, of course, that after 18 critical months, not only in the sphere of the picture business but the globe over, COMPO is virtually where it started. Had it been launched with the all-embracing vigor that it now appears to possess, through TOA's insistence on a wider grassroots sphere of influence, the sincerity that was obviously lacking all these months would have achieved more positive results.

The Theatre Owners of America (TOA) spokesmen reiterate that its constituents can no longer be lacking in sincerity with the addition of seven board members, meaning seven different exhibitor associations. If COMPO is an organization of organizations, then TOA's position was not without merit. National Allied must have recognized that because its justifiably irked spokesmen, Commissioner Abram F. Myers, Nate Yamins, and president Trueman T. Rembusch, agreed to temper their impatience by acquiescence. They now feel they can reasonably take back to their constituents and "sell" them the new program. This, of course, means that seven Allied State organizations will match TOA's opposites. Fortunately, Allied's national convention is soon due, Feb. 15-16, and the feared "state of suspended animation" will be shortlived, if suspended animation it needs be. It shouldn't.

There is a big job ahead for all of show business. In two words—War Activities. With or without COMPO, the picture business would have had to be organized anew for the war effort. It is regrettable that, as COMPO prexy Ned Depinet observed, we weren't in Washington long ago—at the White House, before the 82d Congress, with other Governmental agencies, offering the heart and hand of this most potent medium of communications, motion pictures. But it's not too late. Maybe it took a war to keep COMPO cohesive, but there never could be any question that, with or without COMPO, the picture industry's forward steps towards the war effort would ever have been retarded.

TOA's admitted lack of enthusiasm, in technical actuality resulted in not having renewed application for another year's membership in COMPO, at its own convention last October in Houston. It is to be hoped that TOA will more than make up for lost motion. TOA won its ground. What some construed as an "ultimatum," and some even suspected as having dubious overtones so far as sincerity is concerned, was the Theatre Owners of America's desire for a clearcut understanding. Not everybody can be a quarterback, and there is no question but that an organization such as COMPO needs solid linemen to be the blockers for the front-runners—this from Rembusch's impassioned and frankly vexed speech of impatience with TOA's demands. On the other hand, Sam Pinanski, Ted Gamble, Gael Sullivan, et al., had merit in their fight to get in and stay in COMPO—albeit under certain revised standards.

On the subject of being joiners, the trade press' position as a charter member of COMPO should be reviewed. This is no ultimatum for this paper, nor any of the others. But it is something worthy of exploration. If you're a we-boy it's difficult to fingerpoint at your own fraternity. Certain protocol creates a barrier, although, it should be stressed, it never proved a gag. The trade press has been frank and critical of COMPO's progress—or lack thereof—as occasion warranted. However, had it not been one of the 10 "in" groups—the charter members—it is conceivable that perhaps franker captiousness and an even sharper perspective on COMPO's confusions might have hastened results. COMPO's leaders, obviously, figured that enlistment of the trade press as an intra-organizational unit would at least temporize the critical barbs and blunt some of the captiousness during the formative months. As Depinet envisioned COMPO at the time that it had the more awkward billing of the Motion Picture Industry Conference, he stressed that the trade press should be tied into the formative operation, rather than continue its normal function as a sideline observer. Anyway, having ridden through these confused, ofttimes irritating 18 months, this may not be the time for the trade press to bow out—not yet, anyway, in light of the immediate war effort.

There are some mechanics of organization yet to be resolved. Both Allied and TOA must get formal ratification of the new order of COMPO things. If their leadership is as strong and as weighty now as in the past, that should be no great hurdle. COMPO Rides Again. *Abel.*

Skouras Due to Return For Swiss TV Survey

Spyros Skouras, 20th-Fox prexy, goes back to Switzerland soon for further parleys on new television system developed by U. of Zurich. Skouras and Earl Sponable, 20th research chief, hopped to Switzerland in December for looksee of the direct-projection TV setup.

20th may acquire American rights to system for use in company's projected circuit of TV theatres.

Ingrid, Roberto Due At Latin-Am. Festival

Montevideo, Jan. 16.

Ingrid Bergman and Roberto Rossellini are reportedly set to attend Latin America's first film festival here from Feb. 15 to March 5. It will be held at Punta del Esta beach near this Uruguayan capital city.

Eric Johnston, prez of the Motion Picture Assn. of America, is flying down for the event. Phil Reisman, RKO's foreign chief, is also slated to be present.

BUT STILL WARY OF FINAL KINKS

The Arthur Krim-Robert S. Benjamin-Walter Heller combine for acquisition of control of United Artists moved considerably ahead during the past week in concretizing of the deal. While it is reported in some informed quarters that the deal is virtually "a sure thing," the principals themselves are being more cautious.

The Krim-Benjamin-Heller syndicate had no comment this week, but was moving ahead rapidly in talks with attorneys for UA owners Charles Chaplin and Mary Pickford. The latter's lawyers were understood to be in close contact with their principals, but the K-B-H group was still being very guarded in its optimism in the light of past experience of negotiators for UA control. Several times deals had virtually reached the inking stage when Chaplin or Miss Pickford suffered an unpredictable change of mind.

Meantime, cropping up in various quarters during the past two days was one of those reports that continually baffle negotiators in UA deals. That was that the K-B-H negotiations had fizzed and that Harry Brandt was the leading contender for UA control. As far

(Continued on page 4)

Film Cos., Exhibs Seek On-Leave Policies For War-Bound Employees

Home office execs, studio heads and theatre operators are re-examining their old military-leave policies as they relate to employees entering the armed services. Except for basic practices required by law, film industry segments have not formulated a uniform plan. Indications are that each company will draw up its own bonus formula.

Voluntary policies have been adopted by the Hollywood studios. Home offices, however, are studying plans and have not announced any formal procedure. It is reported that employees who already have left the companies for military service, as well as those who leave before a plan is drawn up, will receive belated benefits after a policy has been set.

Under required basic practices, a company is obligated to rein-

(Continued on page 18)

Wall Streeters Mull Court Appeal If D of J Hughes-RKO Quiz Unfruitful

In the event the current investigation by the Dept. of Justice of the composition of the board of the new RKO Theatres Co. does not bring a change, minority interests in the company are reportedly preparing to make an appeal to the special statutory anti-trust court in New York. It was this court that heard the industry monopoly suit and issued the decree under which Howard Hughes was ordered to divorce the RKO picture and theatre interests.

Minority stockholders are headed by David J. Greene and include a syndicate of other Wall Streeters who claim that in toto they control more shares than the 929,000 owned by Hughes and now in hands of Irving Trust Co., N. Y., as trustee. It is understood to be they who made the squawk on which the D. of J. is now basing its investigation.

Greene group claims that the five members of the new RKO Theatres board, who were appointed by Hughes when he still controlled the stock, are too closely associated with him. Thus, it is maintained, the court decree ordering divorce-

(Continued on page 18)

Numberitis

Hollywood, Jan. 16.

With "Trio" and "Quartet" prospering at the boxoffice, Universal-International registered "Duo" and "Quintet" at the MPAA title bureau.

To date, nobody has registered "Sextet" or "Solo."

Divorcement Cues L. B. Mayer's Talks On Pact Revision

Clarification of his employment contract in the light of impending divorcement was taken up by Louis B. Mayer, Metro vice-president in charge of studio activities, during his recent N. Y. stay. Accompanied by M-G studio publicity topper, Howard Strickling, Mayer was enroute back to Culver City today (Wed.) following stopovers in Detroit and Chicago.

Mayer engaged in only preliminary homeoffice huddles on the pact, it's understood, but probably will return to N. Y. in about two weeks for further talks.

Similar to a number of other major company execs in the industry, Mayer has a condition in his contract stipulating that, upon divorcement, and with 60 days' notice, either side is permitted to terminate the deal.

Loew's, entering anti-trust suit settlement talks with the Govern-

(Continued on page 22)

INTERSTATE, PAR SPLIT SET, NEEDS COURT OK

United Paramount Theatres' partnership split in the giant Interstate circuit operation in the southwest has been worked out but consummation appears to hinge on the Department of Justice. UPT will go into court Feb. 5 to ask approval of the deal.

Breakup of the joint ownership, as set, will give UPT the 50% stock interests held by Interstate presi-

(Continued on page 22)

National Boxoffice Survey

Biz Perks Up in Many Keys; 'Harvey' Again First With 'Branded' Second; 'Kim,' 'Halls' Next

Launching of new, strong product plus a general upbeat in many localities is producing a brighter biz picture in key cities covered by VARIETY this week. Of five new films just starting this round, four of them promise to be boxoffice winners.

After taking over first place last session, "Harvey" (U) is champ nationwide again this stanza although much of money is coming from holdovers or extended-run dates. It started out big in Boston, looks sturdy in Indianapolis and sock in such keys as Washington, San Francisco and Portland. Even the milder cities reported okay trade.

"Branded" (Par), just getting around this week, is strong second-place winner. Alan Ladd tinter is generally nice to big currently. Third money goes to "Kim" (M-G), which likewise is only starting out but remarkably strong in most locations. Fourth spot goes to "Halls of Montezuma" (20th), also only getting underway.

"Dallas" (WB) is winding up fifth while "Grounds For Marriage" (M-G) will place sixth. "Mr. Music" (Par) has slipped to seventh position. "Born Yesterday" (Col) is displaying enough stamina to take over eighth spot. "Frenchie" (U) will land ninth place while "Never A Dull Moment" (RKO) will round out the Big 10 list. Best runner-up pix are "Watch Birdie" (M-G), "Vendetta" (RKO) and "Great Manhunt" (Col) in that sequence.

"At War With Army" (Par) is one of the great new entries for week. It is big in Frisco and great in Buffalo. "Steel Helmet" (Lip) also promises sturdy results based on the smash takings this frame in L. A. "Operation Pacific" (WB) likewise looms as potentially great, being smash in Boston, torrid in Baltimore where tops and husky in L. A., where it is standout.

"Hunt Man Down" (RKO) is not so strong on Frisco jumpoff. "Mudlark" (20th), with three dates currently, is okay to sock.

"Where Danger Lives" (RKO) looks big in Seattle. "Macbeth" (Rep) is rated great in Philly.

"For Heaven's Sake" (20th), which shapes mild in Buffalo and Louisville, is okay in Chi. "Harriet Craig" (Col) is mild in Portland.

"Prehistoric Women" (EL), dull in Balto, looks smart in Cleveland. "Rio Grande" (Rep) is sockeroo in Pitt.

"Mystery Submarine" (U) looms okay in Providence. "All About Eve" (20th) is socko in Montreal.

(*Complete Boxoffice Reports on Pages 8-9*)

Film About Korean War Stirs Press Controversy; U.S. Disclaims Its OK

Advance information on "Steel Helmet," Lippert Productions' film about the Korean war, stirred considerable press controversy last week, with the Communist Daily Worker in particular springing to the attack. Situation arose over one sequence in the film depicting an American GI killing a North Korean prisoner of war.

"Helmet" opened last week in Los Angeles and has been booked into Loew's State, N. Y., to follow the current "David Copperfield" reissue. Reports that the controversy had cued the theatre to can-

(Continued on page 18)

VARIETY
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UA Move to Force Popkin's Hand Cueing Showdown With Other Prods.

Although its initial row is with producer Harry Popkin over release of his "Second Woman," United Artists this week appeared headed for a showdown with all other filmmakers who, the distrib feels, are stalling on print-delivery commitments.

In an apparent move to force Popkin's hand, UA last week announced "Woman" would go into release on Feb. 9. Immediate consequence of this was Popkin's consultation with his Coast attorneys with injunction proceedings in mind. Producer has insisted on withholding the pic from release until UA passes its current crisis. He wants assurances the distrib outfit will continue to operate on all cylinders so that his product can be given proper handling. "Woman" was completed early last year. Producer is due in N. Y. from the Coast shortly in pursuit of the matter.

UA is said to figure the outcome of the Popkin dispute, whether in or outside court, will serve as a precedent. If Popkin gives in, whether by force or otherwise, it's figured other "holdouts" soon would weaken. This would mean a relatively strong backlog of pix for UA, sufficient in number and apparent quality to help carry the company for some months.

Involved would be Popkin's other film, "The Well," which could be readied for release shortly; Robert Stillman's "Sound of Fury," which already has played a few test dates,

(Continued on page 18)

FBI Recovery of 25 'Hot' 16m Pix Points to Brisk Underground Trafficking

Dealers in stolen prints of copyrighted pix have gone "underground" in last three years, but traffic in the racket is still brisk. This was evidenced Monday (15) when the Federal Bureau of Investigation recovered 26 16m prints of major company product in one load in the New York area.

Most of the hot prints are dupes or originals of pictures donated to the armed services during Warld War II. They are copies that were hidden to prevent their return to the rightful owners. Although there was a decrease in apparent violations in 1950 as compared to the two previous years, reason is that dealers have become more cagey and it has been tougher to apprehend them.

Peak postwar year for arrests and recovery of stolen prints was 1948. Approximately 250 unlicensed prints were rounded up that year. Around 140 were seized in 1949. Seizures dropped to 120 in 1950, but decrease doesn't mean that the racket isn't flourishing.

Shortly after the war unlawful prints were sold virtually on the open market. In fact, some dealers printed and circulated handbills listing available pix. As the Copyright Protection Bureau started to bear down on violations, dealers went underground, leasing and selling the prints under the table.

FBI early this month recovered three hot prints in Hollywood, Fla. Subjects were RKO's "Smashing the Rackets," 20th-Fox's "Over My Dead Body" and Universal's "On Stage Everybody." Pix were nabbed in a film library and turned over to Sargoy & Stein, special counsel for the majors in copyright matters, for return to their respective copyright owners.

BOB GOLDSTEIN INTO LEMAIRE JOB AT U

Robert Goldstein will take over as talent director at the Universal studio when he switches from the homeoffice to the Coast next week. He'll take over the spot left vacant by the recent death of Rufus LeMaire.

Goldstein has been U studio rep at the h.o. for the past four years. This spot goes to Mrs. Jessica Landau, who had been Goldstein's assistant.

Goldstein went to U when it merged with International Pictures in 1946. He had been International's N. Y. rep and previous to that was with 20th-Fox.

Resume Laurel-Hardy Pic

George H. Bookbinder, who is co-producing the Laurel Hardy starrer, "Atoll K," with Henri Deutschmeister of Franco-London Film Export, sails for Paris Saturday (20) to be on hand for resumption of the film's production. Shooting was halted three months ago when Stan Laurel became hospitalized.

Previously, location shots were completed at San Raphael, near Marseilles. Interiors are to be done at Neuilly studios, Paris. All Star Productions, headed by Bookbinder, has U. S. distribution rights.

51 'Recent' Pix In TV Deal, Inviting Inquiry by AFM

Total of 51 features and westerns of unusually recent vintage are slotted for telecasting in a maneuver which likely may invite trouble by the American Federation of Musicians. Recognizing the deal could lead to a squabble, Eagle Lion Classics, which handled the pix in theatrical release, immediately disowned any link with the setup.

Films, exhibited in theatres in 1946 to '49, were acquired by Harry Thomas, former prexy of Producers Releasing Corp., and now head of Essex Films. He in turn sold teevee rights to stations in San Francisco, Los Angeles, Detroit and Chicago.

Actually there's no violation of the accord between the majority of Hollywood producers and the AFM. This directed that music scored in product made subsequent to the agreement could not be broadcast on teevee. However, the indie producers who licensed their pix to Thomas were not party to the AFM pact. Obviously there was no contract breach.

While the musicians' union is believed ready to investigate, the manner in which the matter will be approached clearly presents some problems. First reports of the TV deal were immediately followed by a statement from William J. Heineman, ELC sales chief, denying that the distrib had any connection with any part of it.

Among the more prominent of the films set for telecasting are the Eddie Dean and Lash LaRue oaters; "Repeat Performance," with Louis Hayward and Joan Leslie; "Red Stallion," with Robert Paige; "Adventures of Casanova," with Arturo de Cordova, and "Out of the Blue," with George Brent and Virginia Mayo.

Kazan to the Coast On Several Pic Deals

Director Elia Kazan, accompanied by playwright Arthur Miller, left for the Coast over the weekend to talk over several film production deals. First stop on Kazan's itinerary will be at Warners, where he'll check the scoring on "Streetcar Named Desire," which he directed and to which the music had been added since he came east.

He and Miller will then seek to line up a deal for the production of "The Hook," an original screenplay penned by Miller about the Brooklyn dockfronts, which Kazan wants to direct. John Steinbeck, meanwhile, planes to the Coast next week to join Kazan, when the duo will huddle with 20th-Fox production veepee Darryl F. Zanuck over the possible filming of Steinbeck's "Zapata." Author finished the story on his recent trip to Mexico and has interested Kazan in also directing it.

EYE PRODUCT FOR WB

Ben Kalmenson, Warner Bros. sales head, and Mort Blumenstock, ad-publicity chief, leave Friday for the Coast.

Pair will spend two weeks looking at new product.

Krim Group

Continued from page 3

as could be learned, there was no basis for the report beyond the trade's "anything-can-happen" attitude regarding UA deals.

As for the plans which were being pushed by Jacques Grinieff for revival of UA, they appeared to have been tossed into the background by the Krim-Benjamin-Heller developments.

Stockholders meeting which was slated for today (Wednesday) in New York has reportedly been "postponed" for a week. Actually, there's doubt by insiders that it will ever be held. It's a move by Paul V. McNutt, board chairman, to force owners Pickford and Chaplin into action.

Since the Krim group came into the picture via a member of McNutt's law firm, it is assumed McNutt is sympathetic to their efforts to gain control. Whether the setup which finally evolves will include him in is still much in doubt, however.

There seemed to be less doubt that Grad Sears, former prexy and now distribution topper, would be out if Krim and Benjamin take over. Actually, they have been so heavily engaged in the more elemental aspects of the negotiations that the matter of Sears' tenure and contract hasn't even been thrashed out among themselves. Informed quarters thought it highly likely, however, that Sears' long-term contract would be settled. That won't be accomplished, incidentally, on any bargain basis, Sears has indicated.

Krim would be prexy of the company under the contemplated setup. He's former Eagle Lion topper and a partner, as is Benjamin, in the law firm of Phillips, Nizer, Benjamin & Krim. Not yet determined is whether Benjamin would take any active part in management or would merely hold a place on the board. He's prez of the J. Arthur Rank Organization in the U. S. and on the directorate of Pathe, which controls Eagle Lion Classics.

Heller Advancing Coin

Walter Heller & Co., Chicago commercial financing outfit, has long been represented by the Phillips, Nizer, Benjamin & Krim law firm. Heller would put up all the coin under the contemplated UA plan. It is understood to amount to between $3,300,000 and $3,500,000 under present figuring. That will include operating funds of well over $1,000,000 to keep the company alive plus a pool for financing producers for UA release. While every producer working for UA will have access to coin in the pool if he desires, he will be free to get his financing from any other source, if he so chooses.

Since practice of the Heller outfit is to avoid purchase of equities, its position will be purely that of money-lender. It will get no stock or options. Since Heller has coin tied up in current UA product which it is anxious to protect and shares the high regard generally held in the industry for Benjamin and Krim, Chicago financier is willing to go to considerable lengths to see the present deal go through.

Krim-Benjamin plan gives them management control, of course. Beyond that they hold options on 10,000 shares of the 12,000 shares of stock now in the UA treasury, which will give them 50% ownership of the company. Miss Pickford and Chaplin each holds 4,000 shares. Whether or not they'd divvy the other 2,000 shares left in the treasury or they are being assigned for other purposes could not be ascertained.

In any case, Krim and Benjamin are assured of continued control, despite having only 50% of the stock, through a very long-term management pact. It is believed they will divvy some of their 10,000 shares with a number of associates who would move into the UA setup with them if the deal were consummated.

Krim hopes to build up to two "A" releases per month for UA. He has already talked to a number of producers and could get quite a few pix for release virtually at once. He's familiar with most of the indies and has been closely identified with their affairs as the result of having repped Heller in financing much product. That's one of the reasons many industryites are hoping that the deal goes through, since it appears one of the most likely to date to assure UA's successful operation.

MPAA's Reconsideration of 'Twist' OK Averts ELC Trade-Restraint Suit

Decision of the Motion Picture Assn. of America's board of directors to reconsider a Production Code Administration seal for "Oliver Twist" had the effect of averting, at least temporarily, a restraint-of-trade suit by Eagle Lion Classics.

While hopeful that the MPAA board would reverse code administrator Joseph I. Breen's rejection of the pic, the distrib was ready to file the action in the event Breen's ruling was sustained.

Board took neither course. Instead, sent "Twist" back to Breen for another look. There's a chance he'll come up with some suggestions of changes which would tone down the objectionable "Fagin" character. If ELC complies, this would qualify the film for the PCA seal.

However, ELC for the present has no intentions of accepting a final rejection without a fight. Film firm is still intent on instituting court proceedings if its appeal of the code nix is unsuccessful. As a matter of fact, it's believed company was all set with announcement that the legal action would be the consequence if the MPAA board upheld Breen. When the board, in effect, dodged the issue for the time being, the announcement, of course, was withheld.

How Breen will render "Fagin" less objectionable, if he decides on that alternative, has become a matter of some trade speculation. It's figured the character would be less accentuated if closeup and silhouette shots were deleted.

All protests of "Twist" have centered on "Fagin," based on the contention his facial makeup has anti-Semitic connotations.

Meanwhile, although the case has been dormant for more than two years, MPAA still is the defendant in the similar suit in which Howard Hughes is plaintiff. This involves "The Outlaw" and the original ad copy which was rejected by the MPAA's Advertising Code Administration. Changes in the copy subsequently were made, qualifying the pic for code approval, but the Hughes action has yet to be formally dropped.

Strange Extremes

By sheer coincidence, next pic on the release schedule of Joseph Burstyn, distributor of "The Miracle," is one that has high approval of the Catholic Church. It is "The Girl from the Marshes," story of a four-year-old Italian child who was recently sainted.

Distrib is now in a pitched battle with the Church, which is objecting to the "The Miracle" as "blasphemous." The second film was originally slated for release in February, but now will probably be held up until Easter. It won best-director prize for Augusto Genina at the Venice Festival and was handed a silver ribbon as best film of the year by the Italian government.

Pickets Increase Around 'Miracle'; So Does Business

The bigger the picket lines, apparently the bigger the biz at the Paris theatre, N. Y. House, playing "The Miracle," chalked up a smash $20,000 gross for the fifth week, ending Monday (15) night. That's the heftiest figure of the run and was achieved despite approximately 1,000 pickets, representing various Catholic organizations, parading in front of the theatre Sunday (14).

"Miracle," Roberto Rossellini-Anna Magnani featurette which is part of a three-ply feature carrying the overall title of "Ways of Love," has been labeled "blasphemous" by Cardinal Spellman. He has asked that state laws be modified to ban it. Pickets in varying number have been marching in front of the house for the past 2½ weeks.

Fifth week's $20,000 gross compares with $18,500 rung up during the fourth stanza and $14,500 for the opening session. Unless an appeal by New York City's License Commissioner from an injunction against him proves successful or other untoward legalistics force the pic out, it appears set for a run of many months.

With more than 200 shouting pickets at one time before the house on Sunday, residents of the neighborhood were approaching New York City's Police Commissioner, Thomas F. Murphy, with a

(Continued on page 22)

N. Y. to L. A.

Jean Alexander
Art Arthur
Larry Barnett
Greg Bautzer
Mort Blumenstock
George Byron
Armand Deutsch
E. S. Gregg
Ben Kalmenson
Walter Klavun
Joseph L. Mankiewicz
Irwin Margulies
Virginia Sale
H. Allen Smith
Gene Tierney
William Zimmerman

N. Y. to Europe

David Aiken
Lemuel Ayers
George H. Bookbinder
Peggy Cass
Harold Gary
Russell George
John Harding
Henry Hathaway
Fanny Holtzmann
Jack Hylton
Norman Kelley
Gene Kelly
Heidi Krall
Gloria Lane
Mary Haas Lewine
Leon Lishner
Maria Marlo
Frank Monachino
Patricia Neway
Mario Paradiso
Flora Robson
Thomas Schippers
Alex Shanks
Saint Subber
Elinor Warren

L. A. to N. Y.

Anne Baxter
Barbara Bel Geddes
Irving Berlin
Betsy Blair
Nate J. Blumberg
Paul Brinkman
Barbara Britton
Philip Carey
Jack Carson
Janis Carter
Charles Chaplin
Richard Conte
Jeanne Crain
Laraine Day
Arthur Freed
Robert Goldstein
Jacques Grinieff
Carol Haney
William Harrigan
Henry Hathaway
Patricia Hitchcock
Lena Horne
Edward Everett Horton
Al Horwits
Amparo Iturbi
Sam Katz
Gene Kelly
Frank King
Arthur Krim
Jerry Lewis
David A. Lipton
Hugh Marlowe
Victor Moore
Wayne Morris
Patricia Morison
Pat O'Brien
Mary Pickford
Harry Popkin
Vincent Price
Marjorie Reynolds
Ginger Rogers
Denny Shane
Spyros Skouras
Louis D. Snader
Robert Sterling
K. T. Stevens
John Sturges
Sam Taylor
Jimmy Wakely
Max E. Youngstein

Europe to N. Y.

Gracie Fields
J. B. Priestley
David L. Webster

WAR INDUSTRIES CUT INDIE COIN

All-Time Top-Grossers

Following is the all-time "Golden Circle"—in which are included all of those pictures which have earned, or give promise of earning, a minimum of **$4,000,000** *in domestic (U. S. and Canada) film rentals. Foreign income cannot be accurately estimated on a dollar remittance standard. Figures below generally are what the distribs have in the till to date, except in the case of* **1950** *releases, on which estimates of final totals have been projected on the basis of the business the particular film has done so far. Many of the pictures below will derive further income from reissues.*

D. W. Griffith's **1915** *smash, "Birth of A Nation" (Mutual), belongs on the list, but exactly where is a question confused by nostalgia and lost records. Oldtimers in one way or another associated with the picture estimate its gross at from* **$35,000,000** *to* **$50,000,000.**

1.	Gone With the Wind (M-G) (1939)	$26,000,000
2.	Samson and Delilah (Par) (1950)	11,000,000
3.	Best Years of Our Lives (RKO) (1947)	10,400,000
4.	Duel In the Sun (SRO) (1947)	10,000,000
5.	This Is the Army (WB) (1943)	8,500,000
6.	Bells of St. Mary's (RKO) (1946)	8,000,000
7.	Jolson Story (Col) (1947)	8,000,000
8.	Going My Way (Par) (1944)	6,500,000
9.	For Whom the Bell Tolls (Par) (1943)	6,300,000
10.	Welcome Stranger (Par) (1947)	6,100,000
11.	Snow White (RKO) (1937)	6,000,000
12.	Blue Skies (Par) (1946)	5,700,000
13.	Egg and I (U) (1947)	5,550,000
14.	Leave Her to Heaven (20th) (1945)	5,550,000
15.	Big Parade (M-G) (1925)	5,500,000
16.	Unconquered (Par) (1947)	5,250,000
17.	Yearling (M-G) (1947)	5,250,000
18.	Meet Me in St. Louis (M-G) (1945)	5,200,000
19.	The Outlaw (RKO) (1946-50)	5,075,000
20.	Forever Amber (20th) (1947)	5,050,000
21.	Green Dolphin Street (M-G) (1947)	5,000,000
22.	Jolson Sings Again (Col) (1949)	5,000,000
23.	Mrs. Miniver (M-G) (1942)	5,000,000
24.	Razor's Edge (20th) (1947)	5,000,000
25.	Red Shoes (EL) (1948-50)	5,000,000
26.	Song of Bernadette (20th) (1943)	5,000,000
27.	Spellbound (UA) (1946)	4,975,000
28.	Since You Went Away (UA) (1944)	4,950,000
29.	Notorious (RKO) (1946)	4,800,000
30.	Green Years (M-G) (1946)	4,600,000
31.	Battleground (M-G) (1950)	4,550,000
32.	Anchors Aweigh (M-G) (1945)	4,500,000
33.	Bachelor and the Bobbysoxer (RKO) (1947)	4,500,000
34.	Easy to Wed (M-G) (1946)	4,500,000
35.	Four Horsemen (M-G) (1921)	4.500,000
36.	Paleface (Par) (1945)	4,500,000
37.	Random Harvest (M-G) (1942)	4,500,000
38.	Road to Rio (Par) (1948)	4,500,000
39.	Road to Utopia (Par) (1945)	4,500,000
40.	Thrill of a Romance (M-G) (1945)	4.500,000
41.	Till Clouds Roll By (M-G) (1947)	4,500,000
42.	Valley of Decision (M-G) (1945)	4,500,000
43.	Easter Parade (M-G) (1948)	4,450,000
44.	King Solomon's Mines (M-G) (1950)	4,400,000
45.	Two Years Before the Mast (Par) (1946)	4,400,000
46.	Hucksters (M-G) (1947)	4,350,000
47.	Harvey Girls (M-G) (1946)	4,350,000
48.	Stagedoor Canteen (UA) (1943)	4,350,000
49.	Cheaper By the Dozen (20th) (1950)	4,325,000
50.	Lost Weekend (Par) (1946)	4,300,000
51.	Adventure (M-G) (1946)	4,250,000
52.	Saratoga Trunk (WB) (1946)	4,250,000
53.	Thirty Seconds Over Tokyo (M-G) (1944)	4,225,000
54.	Annie Get Your Gun (M-G) (1950)	4,200,000
55.	Hollywood Canteen (WB) (1944)	4,200,000
56.	Three Musketeers (M-G) (1948)	4,200,000
57.	Weekend at Waldorf (M-G) (1945)	4,200,000
58.	Cinderella (RKO) (1950)	4,150,000
59.	Father of the Bride (M-G) (1950)	4,150,000
60.	Joan of Arc (RKO) (1949)	4,100,000
61.	Johnny Belinda (WB) (1948)	4,100,000
62.	I Was a Male War Bride (20th) (1949)	4,100,000
63.	Margie (20th) (1946)	4,100,000
64.	Mother Wore Tights (20th) (1947)	4,100,000
65.	Snake Pit (20th) (1949)	4,100,000
66.	Cass Timberlane (M-G) (1948)	4,050,000
67.	State Fair (20th) (1945)	4,050,000
68.	Ben-Hur (M-G) (1926)	4,000,000
69.	Dolly Sisters (20th) (1945)	4,000,000
70.	Emperor Waltz (Par) (1948)	4,000,000
71.	Holiday in Mexico (M-G) (1946)	4,000,000
72.	Kid from Brooklyn (RKO) (1946)	4,000,000
73.	Night and Day (WB) (1946)	4,000,000
74.	Reap the Wild Wind (Par) (1942)	4,000,000
75.	Red River (UA) (1948)	4,000,000
76.	Singing Fool (WB) (1928)	4,000,000
77.	Smoky (20th) (1946)	4,000,000
78.	Ziegfeld Follies (M-G) (1946)	4,000,000

N.J. Allied Backs Plan For Kid Sections To Replace Existing Law

Bill to replace existing law regulating juvenile patronage in New Jersey theatres will be hoppered in current legislative session by Assemblywoman Grace Freeman of Essex County. Present law, which has not been enforced except on rare occasions, prohibits children under 16 from attending theatres unless accompanied by an adult.

Miss Freeman met Monday (15) with New Jersey Allied in Trenton and agreed to certain changes in her bill suggested by the indie organization. Measure will propose that a section be set aside for chil-

(Continued on page 18)

Walton Quits as Rep V.P.-Gen'l Manager

Resignation of Edward L. Walton as Republic veepee and assistant general sales manager for personal reasons was disclosed in New York this week by company sales chief James R. Grainger. No decision as to a successor has been made, but it's expected that someone will be upped from the ranks in accordance with company policy.

Walton, who had held his sales post for the last eight years, is scheduled to leave Republic on March 1. Exec then will go to Seattle, where he recently moved his family. Both Walton and Grainger returned to the homeoffice on Monday (15) after attending Rep sales meets in San Francisco and Chicago.

NEWCOMERS GET NIX FROM BANKS

Jump in financing requirements for war industries is making it increasingly difficult for indie film producers to get bank coin for production. While banks will continue to take care of their old customers, the door virtually is being closed to newcomers, according to banking sources.

Competition among the lenders for loans to top producers, with established credit ratings, is disappearing. Banks' new customers principally are those firms converting to war work or to new companies formed for war material production. Basic interest rate has gone up from 2¼% to 2½% in the last few weeks. A year ago it was 2%.

First to hike the rates was Bankers Trust Co., N. Y., and the others followed suit, on grounds that cost of doing business had increased. As prime rates apply generally to 90-day loans to top credit risks, pic producers don't qualify because of longer product liquidation period and less certain payoff. Major companies, however, come closer to prime rate than the independents. Rates for indies range from 4% to 6%, the majority paying the latter interest. When prime rates go up, other interest costs climb accordingly.

Banks currently are restricting their loans to companies which need cash for productive purposes. The day of loans for non-essential purposes has ended, at least during the war emergency.

See Few Physical Loew's Changes In Suit Settlement

Little significant change in the physical makeup of the Loew's chain will be demanded if the company agrees to settlement of the industry antitrust suit with the Government, according to vet legalites in the trade.

Divorcement, of course, would be the basis for any compromise. But, lawyers contend, the Loew's circuit, upon reorganization of the corporation, would be compelled to pare off only a few spots.

Loew's is the last of the five majors to approach the Department of Justice for truce talks. Fullscale negotiations are expected to begin this month.

Attorneys are applying the to-predict-the-future look-to-the-past line of reasoning. They've inspected the divestiture provisions of the Paramount, RKO and Warner decrees and matched them with Loew's theatre properties.

It was generally agreed that Loew's, because of its limited and scattered holdings, as compared to the others, "should come out with its chain virtually intact." Circuit numbers about 110 theatres.

Justice Department in the past has concerned itself only with market control in any given area and demanded that local monopolies be broken. This was in addi-

(Continued on page 20)

Lancaster Pays $17,500 For Newsmen's Novel

"His Majesty O'Keefe," historical novel by Larry Klingman and Gerald Green, has been sold to Norma Productions, Burt Lancaster-Harold Hecht unit, for $17,500. Deal was set by Ned Brown of Famous Artists. Picture will be made in 1952, probably for Warner Bros. release.

Klingman, who is night editor for International News Service, and Green, of NBC-TV News, have been tapped by Scribner's, publisher of "O'Keefe," for a second book. Locale of "O'Keefe" is 16th century Peru. Second book will have a South Seas setting.

COMPO Execs Map Plans for Future, Heartened by Corporate Compromises

TOA Urges Co-op

Prompt ratification of Theatre Owners of America's action on participation in Council of Motion Picture Organizations by TOA units is being urged by Gael Sullivan, executive director, in a confidential bulletin sent out yesterday (Tuesday).

New setup, Sullivan asserted, gives TOA a wide scope for exhibitor participation and representation. Complete cooperation of each unit in COMPO functions was advocated by the TOA leader.

While the Council of Motion Picture Organizations can't technically come out of its current period of "suspended animation" before Feb. 15, its execs are so confident that the compromises in its structure recommended last week will stick that they are moving ahead at once with plans for various projects.

"Suspended animation" status grows out of the fact that corporate revisions recommended at the two-day exec committee stanza in New York must be approved by the boards of the 10 constituent organizations in COMPO. It will take at least four weeks to draw up changes in the bylaws, circulate them and get the votes in.

Since opposition to the proposed changes is entirely unexpected, prez Ned E. Debinet and exec director Arthur L. Mayer and his staff are pushing ahead with the preparatory work on a number of previously-approved projects. Finalization will await, however, actual okay of the new corporate structure.

Industry's newly-unified voice will be particularly valuable at once in contacts with the Government and various of its agencies in war activities matters. Difficulties have arisen in Washington in the past as a result of the industry failing to have a single spokesman and it is in this war-connected sphere that one of COMPO's most valuable contributions is anticipated. It will replace the War Activities Committee, which repped the industry during the last conflict.

Approved by COMPO's exec board last November were a large number of projects, including three b.o. promotions. They called for a film festival period of three months, a traveling exposition and a star-building contest. Little advance was made in planning for them because of COMPO's dubious status. Numerous committees are existent, however, to work out these and other projects, and Mayer plans to call meetings of them as soon as possible.

It is anticipated that they'll get facts and figures together so they can present completely worked-out projects for submission to the

(Continued on page 20)

No. Central Plan On Sliding Scale Gets N. Y. Brush

North Central Allied's proposal for a new sliding scale sales plan got a cool reception from sales chiefs at parleys held in New York last week with a committee of the Minnesota exhibs. Confabs were held with sales toppers of six companies over a three-day span, ending Friday (12). Allied unit group returned to Minneapolis minus any encouragement or hope that its formula would be adopted.

Exhib committee consisted of Harry Green, Ernest Peaslee, Ted Mann and Stanley Kane, the latter being N. C. Allied's executive counsel. Before leaving for Washington, prior to returning to Minneapolis, Kane said results of sessions would be reported to unit's membership at a meeting within the next two weeks.

Committee sought to revamp present sliding scale plans into a uniform formula. Proposal was similar to one suggested three years ago by Pacific Coast Conference of Independent Theatre Owners. That one, too, was nixed by the distributors. North Central Allied's plan, in substance, called for terms to start at 15% until theatre broke even, then graduating to 20%, 25%, 30%, 35%, 40% and up to 60%, dropping back to 50% after an agreed-upon gross had been reached. Under the plan, the percentages would not go back to first dollar, but would apply to segments of income between certain figures to be worked out on a formula basis.

Parleys were held with 20th-Fox, Columbia, RKO, U-I, Paramount and Metro.

Special Roadshow Deals Eyed for 'Medium,' 'Five'

Negotiations are currently in progress in New York on distribution deals for two pix, both of which will be given special handling of a roadshow, or semi-roadshow, nature. They are "The Medium" and "Five."

No deal has been set yet for either of them, with the possibility continuing to exist that they'll go either to a major, such as Columbia, with facilities for handling offbeat product, or an indie.

Fact that similar deals are being sought for the two pix is strictly coincidental. "Medium," made in Italy, is the filmization of Gian-Carlo Menotti's hit Broadway opera of several years ago. It was produced by Milton Pearlman, Walter Lowendahl and Menotti. "Five," story of five people left in the world after atomic dust sweeps through it, was produced on the Coast by Arch Oboler.

Ben Washer has been named to handle "Medium" publicity.

SWG Now Mapping Strategy for Its Projected Strike

Hollywood, Jan. 16.

Screen Writers Guild board and negotiating committee met with attorneys until an early hour this morning (Tues.) to map strategy for the projected scribe strike. With producers completely ignoring cancellation of the basic writer agreement 30 days ago, SWG feeling is strong for the walkout recently authorized by membership vote. Strike can be ordered against one or all of major studios on or after Feb. 15. Technique is expected to call for a strike against one of the majors first, keeping that lot at a competitive disadvantage and yet assuring majority employment to keep strike benefit money flowing to those writers directly affected.

After an undetermined amount of time, the walkout would then spread to still another studio. A spokesman for the Guild reported that a committee of the whole, each member with specific strike duties, has been set up in preparation for the walkout.

The SWG filed notice of contract cancellation with the Federal Mediation and Conciliation Service, but producers have not signified that they would cooperate in sitting down to mediate as provided for by the Taft-Hartley act. Spokesman added that in another 30 days producers would be faced with unfair labor charges plus the strike.

FOX-MIDWEST'S RHODEN URGES $2,000,000 RESEARCH INVESTMENT

Motion picture industry's failure to develop anything new in the field of mass entertainment is one of the primary reasons why Hollywood's grasp on the public's amusement dollar has been badly slipping in recent years, according to Elmer C. Rhoden, prez of Fox-Midwest Theatres. In light of this fault, he points out that industry leaders "should get together and establish a Motion Picture Research Institute with a $2,000,000 fund to conduct certain experimental projects."

Approximately titled "Research Is the Answer," Rhoden's report proposes a six-point program that would recapture patronage which has been lost to television and other competing amusements. These points include:

1. New entertainment forms.
2. Search for and development of new personalities.
3. Develop new methods of advertising.
4. Research in public tastes.
5. Research in production methods.
6. New ideas in exhibition.

But first of all, Rhoden asserts, "the industry must settle, and quickly, its internal differences. As it is now constituted the motion picture industry is about as capable of presenting a united front to any problem as the United Nations is in settling the Korean War. Too many men have the veto power!

"Second, we must recognize new leaders, younger men of vision and imagination, unfettered by tradition and precedent, and capable of developing new ideas and a program of rehabilitation which would reach from Hollywood to the last run theatre across the tracks. We are in a business in which the faults of one reflect on us all, and only through wholehearted cooperation can these faults be corrected."

Discussing "new entertainment forms," Rhoden holds that there's been little, if any, change in the format of screen entertainment since the advent of double-billing. Experimentation to find new methods would embrace production of films of a type not made by major studios at present. These would include product similar to two-reel comedies based upon newspaper comic strips, or akin to the old "Our Gang" comedies.

Class Serials

Rhoden also plunked for "high-class serials," with top stars and top productions, to be released on a two-reel weekly schedule. He noted that many fine novels, 'condensed into a 90-minute feature, "could be serialized over a 13-week period with a resultant consistent boxoffice draw." In addition, the circuit chief urged that the public be more acquainted with experimental third dimensional films and pushed for a greater number of "informative short subjects" about the industry to combat "attacks and external influences," thus supplementing the work done in the past year by the Motion Picture Assn. of America.

To expedite the search for new personalities and simultaneously gain nationwide support for the effort, Rhoden proposes that the institute "direct one feature picture be made each year, with the entire cast selected from highschool and college dramatic departments, little theatre groups, etc., none of whom had ever appeared before a camera." He feels that such a project would automatically create wide interest because the stage or screen is the ultimate goal of all aspirants in the field.

As to developing new methods of advertising, Rhoden declares that experts under contract to the Motion Picture Research Institute could do a thorough job and offer recommendations based upon their findings. "Research," he avers, "has rescued other industries, why not the motion picture industry?" Turning to "public tastes in films, the circuit chief charges that audience polls in the past have never been conclusive. In his own opinion he believes that if an industry-financed research institute had been actively operating for the last five years, "it would have indicated a great shortage of family type pictures . . . that maintains respect for the screen and strengthens the moviegoing habit."

Rhoden lambasted duplication in subject matter. "Intelligent research," he insists, "might indicate that it would be wise and profitable to institute periodic inter-studio story conferences. . . ." In this manner unprofitable film cycles would be avoided. If such mutual agreements were in force today, the chain topper points out, "surely 'The Golden Twenties,' 'Farewell to Yesterday' and 'Fifty Years Before Your Eyes' would not all have been made and released at the same time."

The "average exhibitor" also came in for a Rhoden blast. Fox-Midwest topper described the run-of-the-mill theatreman as a "slave to routine, following precedent, afraid to do anything different." These sheep-like practices, he opines, could be eliminated by a series of tests in various types of theatres throughout the country, and "better exhibition patterns could be developed for like theatres."

Establishment of a Motion Picture Research Institute, Rhoden stresses, could completely reform the industry. Financed by both producers and exhibitors with a $2,000,000 kitty at its disposal, the organization "could call on the best brains of all the studios, the best talent, the best technicians, and the most qualified agencies outside our own field if their facilities were required."

Theatre exec thinks its curious why the industry never utilized scientific research long before this. Its failure, he adds, can only be attributed to the "innate jealousies which are inherent in a business which has long-employed cutthroat tactics." On the other hand, a summary prepared by the National Assn. of Manufacturers in 1947 shows in that year private industry spent over $200,000,000 on research. If the film business, he contends, had employed cooperative research "we would have kept pace with progress and changing public tastes."

KODAK FORCED TO FOLD IN PRAGUE, SHANGHAI

Rochester, N. Y., Jan. 16.

One of the last private foreign companies to operate within the Iron Curtain, Eastman Kodak this week disclosed that "changes in the international situation" have forced it to close its branches in Prague and Shanghai. Czechoslovakian office ceased operations Dec. 31 and all functions of the Shanghai outlet were also discontinued as of that date.

Kodak pointed out it's been increasingly difficult during the past year to secure import licenses for the Prague branch. Communications with other company offices were described as tough, and it has proved "no longer possible to conduct normal business operations" in Czechoslovakia. Office was said to be in the process of liquidation, and negotiations are underway to sell its assets to the Czech government.

Film industry in Czechoslovakia is a state monopoly and government regulations prevent removal of processing machinery or company funds. Before the last war, Kodak revealed, it employed about 75 persons in Prague. In recent years, however, operations were restricted to such a point that only a few workers remained.

Kodak's Shanghai branch reopened after the war and functioned until 1948, when the American staff was evacuated. Since then business has been "practically non-existent" and a Chinese staff has maintained the premises. Meanwhile, American citizens on the staff of Kodak's Hongkong sales branch have been advised by the U. S. consul general to evacuate their wives and children. Company said such steps have already been taken and persons affected are slated to move out this month.

Dave Lipton's N. Y. Visit

David A. Lipton, Universal ad-pub v.p., arrived in N. Y. from the Coast Monday (15) for home-office confabs.

Visit mainly is to map campaigns for upcoming product.

Cavalcade Files Coast Suit Vs. 2 N. Y. Cos.

Los Angeles, Jan. 16.

Cavalcade Pictures, Inc., filed suit in superior court against Favorite Films, Inc. and Arista Film Corp., both of N. Y., asking $30,000 for alleged services rendered and $75,000 for foreign rights for 20 Zane Grey properties allegedly purchased by defendants through an agency of plaintiff in 1949.

Favorite's veepee, Joseph J. Felder, currently here on business, was served with papers.

Deutsch Defends 'Benefits' Under Major Studios

Indie producers traditionally have repeated that operating on their own virtually was the only means of realizing complete lensing freedom. This full autonomy, they added, placed no restraints on their creative talents and allowed numerous other benefits which are non-existent when the filmmaker is employed on a major lot.

At hand, finally, to defend himself and colleagues working for a company, rather than independently, is Armand Deutsch, Metro producer who came to N. Y. from the Coast for the opening of his latest, "Magnificent Yankee," tomorrow (Thurs.) at Radio City Music Hall.

Non-indie production, he admitted, means conferences on subject material, treatment, physical production, casting, budget considerations and many other items which require approval. Rows with the studio toppers are not uncommon, and there are times when a project is rejected at the top echelon, to the dismay of the producer.

But these are not to be construed as burdensome, according to Deutsch. His observation was that the numerous consultations with others on the lot led to better product, quality-wise and economically. His experience has been that argu-

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B&K's 4-MAN BOARD TO STEER OPERATIONS

Chicago, Jan. 16.

Balaban & Katz, realigning itself after the death of general manager Walter Immerman last month, has effected a new four-man advisory board setup to steer circuit operations. Group is made up of prexy John Balaban, David B. Wallerstein, who took over as general manager after Immerman's death; William Hollander, veep in charge of advertising, and Harry Lustgarten, chief film buyer.

While these four will presumably map strategy, chain additionally has revamped lower-echelon jobs. Nate Platt, formerly in charge of the Chicago theatre, will now handle all Chicago houses. Duncan Kennedy, former Central Illinois chief, gets command of all downstate houses, and is being replaced by J. R. McCullough, former downstate theatre manager. Hugh Martin, former South Bend head, takes over in charge of Indiana theatres.

Wallerstein's duties as general manager give him the helm over all operations.

Jan. 21 Communion B'fast

Most Reverend William A. Scully, coadjutor Bishop of Albany, and former chairman of the Bishops' Committee on motion pictures, will be the principal speaker at the Jan. 21 Communion breakfast for Catholic filmites in N. Y. Breakfast at the Waldorf-Astoria will follow Pontifical Mass at 9 a.m. at St. Patrick's Cathedral.

Program also includes an address by Don Ameche and appearances of other film and radio personalities.

Flackpot

Hollywood, Jan. 16.

Screen Publicists Guild is going in for giveaways as a means of luring members to attend the monthly meetings.

Instead of fining absentees, as in the past, the Guild has set up a monthly $25 jackpot, which goes to the member whose name is drawn out of a hat. But not if he is absent.

Revive Plans For Mediation

Recent voluntary arbitration cases in which persons familiar with film industry operations served as arbitrators are spurring a new interest in reviving plans for mediation of intra-industry squawks. Allied Assn., which last year tabled arbitration at its annual board meeting, is reported listing the subject for discussion at this year's board session in Washington, Feb. 15-16.

Allied has been sidestepping action on a rebirth of mediation, reportedly because of dissatisfaction over procedure set up by the anti-trust consent decrees. However, William F. Rodgers, Metro sales chief, has been talking to Allied toppers in an effort to swing them over to a receptive mood.

Factors causing the arbitration tide to rise stem from cases in Bridgeport and Philadelphia. Both were settled by arbitrators from within the industrty, in contrast to outside mediators, as was the practice under the decree. Advocates of arbitration are convinced that quicker and more equitable decisions can be reached when cases are heard by those familiar with film distribution and exhibition, rather than with outsiders.

In the Bridgeport case, Jay Emanuel, publisher and Philly exhib, served as arbitrator. Emanuel gave the Hy-Way theatre, Stratford, 14 days' clearance when playing single bills and 21 days on a dual bill after Bridgeport firstrun.

Philly squawk, brought by William Goldman in behalf of his Esquire theatre, was heard by Rodgers and Robert Mochrie, RKO sales manager. Ted Gamble, indie operator, was to step in if the other two did not agree. Decision reduced the Esquire from a 42-day first neighborhood run to 28 days. Hearings were cleared up in two days.

Clearance Cases Dominate

Questions currently being mulled by those who favor permanent arbitration setup involve what can be arbitrated and extent to which mediation can be used. It is likely that cases involving clearance would dominate the dockets, with run and bids following in close order. Setting up of tripartite boards, composed of one exhibitor, one distributor and one outsider, has been discussed in exhibitor circles. Pacific Coast Conference of Independent Theatre Owners went on record favoring such a setup two years ago.

If national Allied shows an interest in arbitration at its February board sessions, other industry segments have indicated they would start the ball rolling toward a permanent system, with American Arbitration Assn. lending its assistance.

Theatre Owners of America has favored revival of an arbitration system ever since the AAA tribunals have been dropped. Herman Levy, TOA counsel, tested exhibitor reaction in various speeches around the country and found exhibs receptive. Plan got the green light at the Houston convention and resulted in parleys between distribs and TOA leaders. It was agreed generally that Allied's cooperation would be necessary before a mediation project could be put in work.

Sue Mono for 25G On Pic Sale to Tele

Los Angeles, Jan. 16.

Damage suit for $25,000 was filed in L. A. superior court by True Boardman and the estate of Grover Jones, involving the sale by Monogram of television rights to "Son of the Navy," filmed in 1940.

Plaintiffs declare the studio sold rights to the picture, co-authored by Boardman and Jones, without permission.

U.S.-Spain Film Ties Seen Ending Permit 'Scandal'

Improvement in the American pic industry's relationships with Spain, and end of the "scandalous" situation there in regard to import permits for Hollywood films, is expected to result from the currently-developing improvement in relationship between the two countries.

Step forward in this direction was confab in New York last week by John G. McCarthy, director of the international division of the Motion Picture Assn. of America, with Tomas Suner, Spanish Undersecretary of Commerce and Industry. Talks were said to have been "encouraging."

They follow on the heels of the U. S. re-establishing an ambassador in Spain, making a loan to the Spanish government and generally moving to bring Spain into military and economic orbit of the west. Thought to be additionally helpful was the naming of Stanton Griffis as the ambassador. He's chairman of Paramount's executive committee and thus has a close attachment to film industry problems.

Principal difficulty faced by American companies is the system of issuing import permits. They are given only to native producers, who get one for each domestic pic they turn out. The producers normally sell the permits and, since they're scarce, an increasingly large black market has developed in them.

The permits have become such a great speculative commodity that the situation has been termed "scandalous" by both American distribs and many segments of the Spanish industry. They have attracted into the picture biz in Spain a whole class of undesirable speculators who have pushed the price of a license up to the point where it costs as high as $20,000 to get an American pic on the screen. Since it takes an exceedingly strong film to get that much back, effect has been to stymie much U. S. product.

'50 PIC DIVVIES BEHIND 1949 BY $9,000,000

Washington, Jan. 16.

Film dividends during the first 11 months of 1950 were more than $9,000,000 behind the comparable period of 1949, according to figures released last week by the U. S. Department of Commerce.

The publicly reported stockholders' melon from January through November of last year totaled $29,617,000. In the first 11 months of 1949, the total was $38,841,000. The November, 1950, dividend total was $730,000, compared with only $190,000 for that month a year before. This, however, is a misleading figure. In 1949, Columbia Pictures paid a dividend in October; in 1950, the corresponding dividend was issued in November.

Commerce Department points out that publicly reported dividends in any industry generally represent about 60 to 65% of all dividends in any industry.

Duke Hickey Joins 20th For 'Community' Bally

Duke Hickey has returned to community service work in the field for the Motion Picture Assn. of America, but on the 20th-Fox payroll. He left the MPAA last year after a six-year association.

New post stems from the recently-adopted policy at MPAA of pointing up individual pictures in community-level promotions rather than, as in the past, plugging the industry generally. In a campaign mapped by community service chief Arthur De Bra, 20th's "I'd Climb the Highest Mountain" is getting the special treatment.

MPAA field reps primarily in past discussed the industry in more or less broad terms at meetings of Parent-Teachers and other civic groups. Feeling is, however, that more interest can be created when attention is focused on a single pic. In this instance, 20th welcomed the added help from MPAA to the extent the major is sponsoring the addition of Hickey to the field staff.

PIX—NOT PRICE—COUNTS AT B.O.

Activity Continues on Trust Suit Front; $1,125,000 K.C. Action Thumps Majors

Activity on the private trust suit front in the industry is continuing unabated. Within a recent period, four cases were dropped, a $1,125,000 verdict against the distribs was being contested, and two new actions demanding a combined total of $9,900,000 were on file.

Biggest blow of all to the companies was the jury decision in the U. S. district court, Kansas City, action brought by Brookside Theatre Corp. Defendants 20th-Fox, Paramount, Loew's, RKO, Columbia, Universal and United Artists have moved to set aside the $1,125,000 award given the plaintiff. Failing this, they will seek a new trial.

Plaintiff, operator of the Brookside theatre, Kansas City, charged it was deprived of suitable product because the companies had engaged in a conspiracy. As a result, it was said, the corporation was put out of business and the theatre sold to Fox Midwest. Trial lasted seven weeks.

Similar charge is the basis of a complaint filed in federal court, New Orleans, by Mrs. Henry Lazurus, S. & L. Theatres and Henry Lazurus Theatres. Plaintiffs operate the Cinema, Crown, Jadel, Circle and Centre theatres, New Orleans. Charging the defendants with giving all choice films to affiliated and large chains because of their buying power, the Lazurus

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Par Experiments With TV Color by Microwave Relay, It Reveals to FCC

Washington, Jan. 16.

Reporting to the Federal Communications Commission last week on its research work in theatre television, Paramount Television Productions, Inc., Par subsidiary, disclosed that it has undertaken a program of experimentation involving transmission of high-definition color TV by microwave relay. Par said it would advise the Commission on developments.

Par said its studies of theatre showings of closed circuit telecasts of football games during the fall indicated "substantial" interest by audiences. "However," it declared, "greater detail in the pictures would have made the presentation many times more desirable."

Company reported that a survey of approximately 100 theatres in New York having 2,000 seats or more revealed that 70 have line-of-sight transmission from a central point. Par plans experimental installation of relay equipment at many of these houses to determine adequacy of service.

Par reaffirmed its conviction that it requires the use of microwave frequencies for relays in furthering the development of theatre video. Common carrier facilities, it stated, are not adequate in determining the ultimate standard of theatre TV service for public use. "Theatre television," it said, "presents a novel and promising utilization of the television art which can only be developed by continued experimentation in relay techniques."

Company's report was filed through its Washington counsel, Paul A. Porter of Arnold, Fortas & Porter.

Par Preems 'Raid' Aboard Western Train

Kansas City, Jan. 16.

In tieup with Missouri Pacific railroad, Paramount premiered Nat Holt's "Great Missouri Raid" Monday (15) aboard Colorado Eagle streamliner. Pic was thrown on screen in one of the cars as train was enroute from Kansas City to St. Louis. Press and railroad officials attended.

Hollywood contingent included Ellen Drew, Ward Bond, Edgar Buchanan, Harry Carey, Jr., Aileen Stanley, Frank Faylen, Kay Bryant, Holt and his press rep, John Del Valle. Film opened yesterday (16) at the Fox St. Louis.

Chi's Tivoli Sees Fire Via TV Newsreel

Chicago, Jan. 16.

Matinee patrons at Balaban & Katz's Tivoli last Friday (12) got an unbilled added attraction via theatre TV. The house screened an hour telecast of a major downtown fire, which was being lensed by WBKB, B&K tele station. The "immediate newsreel" was fed live to the southside house, where it was flashed onto the screen through its direct-projection teevee equipment.

Among offices wiped out in the blaze was the Chi warehouse of the Confection Cabinet Co., which supplies Essaness and RKO theatres with candy items.

Theatre TV Needs Must Be Studied, Exhibs Tell FCC

Washington, Jan. 16.

In allocating intercity TV transmission facilities among the networks, the needs of theatre video should be considered, the FCC was told last week by the Theatre Owners of America and the National Exhibitors Theatre Television Committee. Otherwise, the organizations asserted, continued growth and development of "a vital and important medium" will be discouraged, if not made impossible.

In a statement filed by their counsel, Cohn & Marks, in connection with a pending investigation by the Commission of A. T. & T. video allocations, the organizations asserted: "Theatre television has developed to about the same point where TV broadcasting was three or four years ago. Although it cannot, during these developmental days, utilize intercity transmission facilities on either a regular or national basis, it is essential that due consideration be given to its needs if a fair test of its potentialities is to be made."

The organizations pointed out that until the Commission decides on the question of allocating frequencies for theatre tele, those who desire to promote the service are completely dependent on A. T. & T. facilities. With 15 theatre video installations in about 10 key metropolitan areas and a considerable investment involved, they

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'KIM' SNARES SOCKO 825G AT RADIO CITY

With "Kim," which went into Radio City Music Hall as the Christmas picture, expected to wind up its sixth week there today (Wed.), with an estimated $825,000 gross, the picture comes close to the mark set last summer by "Father of Bride," another Metro production, one of recent big-money grossers at house. "Bride" registered $854,000 in six weeks. While its total does not place "Kim" in the top 10 alltime grossers at the Hall, it is not far behind "Emperor Waltz" (Par), 10th from top in most recently compiled list with $970,000.

"Kim" never sagged below $143,000 in the first four weeks, with $171,000 for fourth session, near the alltime mark at the Music Hall. However, it dipped sharply in the fifth stanza and failed to hold as well as expected in the final round, reflecting a general downbeat at most Broadway firstruns this week.

This is the 17th Metro picture to run six weeks or longer at the Hall since 1942. Total money is less than that done by "Sunset Blvd." (Par), which got $1,020,000 in seven weeks last August-September.

ADMISH CUTS NO AID TO BIZ

Neither hiking nor lowering admission prices in pic theatres is having sufficient effect on patronage to peg a policy. Distribs' sales executives have been observing results of experiments in juggling price scales and have come to a common conclusion: It's the program, not the price, that governs attendance.

While there have been moves in scattered spots to cut prices, tendency now is toward upped scales rather than a reduction. That's the principal result of the experimental moves.

A test was made recently in a large midwestern city, using 10 comparable neighborhood houses in one price-and-class category and 12 other comparable theatres in another category. In five of the first the group of 12 theatres prices were raised 5c to 10c. Tariffs were not hiked in the other five. The same procedure was followed in the group of 12 theatres in which six hiked prices and the other six retained existing price levels.

Where scales were raised, grosses climbed, although attendance remained the same. For example, houses that ordinarily did $2,000 on a weekend grossed $2,400 to $2,700. There was no appreciable change in the house averages of those theatres that did not raise their prices.

One sales topper said the test proved that there was still plenty of money around for pic entertainment and that the regular run of film fans will continue to attend theatres as long as prices don't go completely out of reason.

Fox-West Coast tried out price-cutting late last year. Scales were trimmed in several theatres, but there was no hike in attendance. As a result, old prices were restored, and, in a few cases, scales were raised over the previous level.

Extent to which theatre admission prices will be affected by President Truman's proposals for higher excise taxes is expected to have considerable influence on maintenance of scales. Higher admission tax could move theatre prices up or down, depending on class of house, according to exhib leaders.

Bank of America Sees TV Earning Back Film Losses

Hollywood, Jan. 16.

Bank of America sees television as the possible difference between profit and loss to the bank on motion picture financing.

Bernard Giannini, film financing veepee of the Bank of America, disclosed that the bank is endeavoring to obtain all rights—television, 16m and reissue—on seven films on which it has foreclosed, or started foreclosure proceedings, in the last two years. Giannini feels that "the day will come" when tele release of these films will regain the money lost on these films.

Israel-Themed Pic Set For U.S. Prod. by Indie

A feature-length picture with an Israeli theme, in English dialog, will be launched shortly by Israel Motion Picture and International Newsreel Co., according to Sam Glaser, president. Glaser returned recently from Tel-Aviv.

Picture will be dubbed in Hebrew for distribution in Israel. Venture is being financed by undisclosed private sources. Whether it will be filmed in the east or on the Coast has not been determined, Glaser said. No release deal has been discussed.

Glaser recently completed a documentary, "The State of Israel," which is being cut for theatrical showings. A 16m version for schools will be made available in its full 15,000-foot length. Pic traces developments in Israel from 1921 to the present.

Major Film Cos. Burn at Reports Non-Phono Subscribers Tune in Pix

N.Y. State Hearing On Minimum Amus. Pay

Public hearing on a proposed minimum wage for the amusement and recreation industry in New York state is scheduled to be held in Rochester tomorrow (Thurs.), with Industrial Commissioner Edward Corsi presiding. Hearings were previously held in New York and Albany.

An a. & r. industry Minimum Wage Board has recommended a minimum of 75c an hour for workers in that field. But at the same time the board has suggested variation in the 75c scale for such occupations as cashiers, cleaners, porters, matrons, etc., in film theatres.

Theatre TV Eyes Regularly Aired Big-Budgeters

Number of theatres planning installation of large-screen television are sighting as steady fare in their houses those big-budgeted programs regularly aired by the video networks—and there's a good chance that they'll get them.

Reason is that a number of the projected new installations are in cities which have only one or two TV stations. TV setowners in those cities cannot receive all of even the best programs aired by the four major video networks. Thus the theatres believe they can latch onto those shows which aren't reguarly broadcast in their areas. In addition, there's a possibility that theatre patrons in cities with no TV station can see the big network programs on the same basis.

Theatre TV proponents have already made overtures to the webs for such shows. Except for a number of knotty clearance problems which must first be ironed out, it's generally agreed that the idea would benefit all concerned. Theatres, which have been scrounging for big-screen video programs, would not only get shows with considerable marquee lure but would also get them on an exclusive basis in their areas, since they would be the programs which aren't fed to setowners.

Networks, the talent, ad agencies and sponsors would also benefit through gaining audiences which are not now available for their shows. Until there are sufficient

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MARGOLIES IN LONDON ON 52 TV THRILLERS

London, Jan. 9.

An organization for the production of films for the American TV market is being set up in London by Albert Margolies, who arrived here from New York last week. The project involves the making of 52 half-hour suspense thrillers which will be lensed on 16m Kodachrome. Margolies is partnered with Max Rosenberg in Art Film, currently distributing "Blue Angel." He is former UA publicity head. Margolies plans to stay in London until March and will supervise the production of the first three in the series. He brought scripts for these with him from U. S.

When the first three have been completed he will return to N. Y. for huddles with sponsors, and will return to London to set up a permanent production unit. The 52 suspense thrillers will be followed by other series which are now being mapped.

Complete financing for the scheme has been arranged in America, and the details are now being settled in London.

Major film companies, furnishing their product for Zenith Radio's Phonevision tests without charge, are burned over reports that many Chicago families without the Phonevision device are tuning into the shows. According to one home-office exec, "we made a deal for 300 families in Chicago to participate in the test, not for everybody in the city."

Majors feel that Zenith prexy Eugene McDonald, Jr., is not living up to the agreement. Chi families with only standard video receivers reportedly find the scrambled images clearly enough defined to view the pictures on their sets, especially since the sound comes through undisguised. Film execs claim that McDonald, after numerous complaints, agreed to disguise the sound by last Sunday (14), but has since advised them that no changes will be made until today (Wed.) because of "technical difficulties." McDonald also is working on the question of a change in the scrambling pattern (he claims to have 11 different patterns available) but no date has been set for the introduction of a more baffling one.

Film company toppers, meanwhile, privately feel that McDonald may not be too anxious to disguise the sound and thereby prevent the non-Phonevision families in Chi from tuning in on the shows. They believe that McDonald considers the wider audience for his tests, despite the jiggling images, a good trailer for Phonevision and that reports of its acceptability among more than the 300 specified families will benefit him when the Federal Communications Commission sits down to analyze results of the experiment and determine

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1-Year Moratorium Plan On Home Football Video Seen Big Theatre TV Hypo

One-year moratorium placed on the televising of college football games into homes by the National Collegiate Athletic Assn. may provide the biggest impetus yet to theatre television. In asking member colleges to ban standard video for a year's trial, the NCAA delegates suggested at their Dallas meeting last week that they experiment with big-screen video in theatres as a potentially profitable substitute. Theatres, as a result, may get a chance for the first time to snare exclusive video rights to sports events on a regularly-scheduled basis in their areas.

That the exclusive factor is the most important to theatre TV's success was demonstrated during the last football season. While a number of theatres carried games, only the one in Detroit and two in Chicago did consistently top business. That was attributed to the fact that they were televising Big 10 games which, because of the Big 10's ban on home TV, were not available to the average TV setowner.

Council, Studios Meet Again on Insurance

Hollywood, Jan. 16.

AFL film council and major studios will meet again Friday (19) to continue discussions on group insurance program, on which no decisions have been reached so far. Council wants interchangeable policy that can be switched from studio to studio, as a worker's employment shifts, and wants provision that union member can maintain the policy during periods of unemployment.

Ideal program sought by council would permit employee to take out life insurance of specified amount, and then add health, accident, hospitalization and other coverage he desired. Unions would like employers to allocate sum to start the program, and studios have promised to consider this.

War Pix Lift L.A.; 'Pacific' Powerful $45,000, 'Helmet' Boff 35G, 'Grounds' Dim 16G, 'Music' 24G; 'Born' 26G, 3d

Los Angeles, Jan. 16.

Two war films and one comedy comprise the new bills here currently, and the real biz is going to the combat pix. "Operation Pacific" is pushing up to husky $45,000 in three theatres while "Steel Helmet" is shaping fancy $35,000 or better in five houses, nearly all small-seaters. Of this unit of five, the United Artists in downtown L. A. is doing the best trade in two years with "Helmet."

"Grounds for Marriage" is dull $16,000 in two spots. "Mr. Music" is very disappointing $24,000 in first week in view of Bing's Day campaign, and stays only three days of second week in two Paramount houses. "Born Yesterday" continues sock at $26,000 in third round, two spots. "Harvey" wound up third frame at Carthay Circle with sturdy $7,500. "Cyrano" is steady on extended-run, but "Magnificent Yankee" is mild $3,000 in fourth frame at Four Star.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248, 2,296; 70-$1.10)—"Halls Montezuma" (20th) (2d wk). Down to $25,000. Last week, solid $55,300, but well below hopes.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Operation Pacific" (WB). Husky $45,000. Last week, "Dallas" (WB) (3d wk-4 days), $10,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Grounds for Marriage" (M-G) and "North Great Divide" (Rep). Very slow $16,000. Last week, "Pagan Love Song" (M-G) and "Cherokee Uprising" (Mono) (Loew's only) (2d wk), mild $17,200.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-$1)—"Born Yesterday" (Col) (4th wk) and "Revenue Agent" (Col) (2d wk). Rolled into fourth frame Monday (15). Last week, sock $26,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-$1)—"Mr. Music" (Par) and "Pride Maryland" (Rep) (L. A. only) (2d wk). Into second week Monday

(Continued on page 24)

'Grounds' Plus Godfrey Scouts Lofty 26G, D.C.; 'Halls' Mighty $21,000

Washington, Jan. 16.

General upswing in mid-town biz continues. Saturdays are particularly strong, with averages well above those of recent months. Though improvement is too recent to analyse, influx of visitors and service men is undoubtedly helping. "Halls of Montezuma," at Loew's Palace, shows considerable strength and may be week's leader. "Grounds for Marriage" at Loew's Capitol, hypoed by Bill Lawrence and Arthur Godfrey Scouts plus Billy Gilbert onstage, also is very strong. "Harvey," at tail-end of three-and-a-half week run at RKO Keith's, tallies up better than hoped for.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Grounds for Marriage" (M-G) plus Arthur Godfrey Scouts onstage. Rousing $26,000, largely on stageshow lure. Last week, "Pagan Love Song" (M-G) (2d wk), plus vaude, steady $15,000 in final 5 days.

Keith's (RKO) (1,939; 44-80)—"Harvey" (U) (3d wk). Very bright $13,000 in final 10 days, after sock $18,000 last week, making grand total of $48,000 or better for 24-day run.

Metropolitan (Warner) (1,163; 44-74)—"Shadow on Wall" (M-G) and "Happy Years" (M-G). So-so $4,000. Last week, "Girls Under 21" and "Girls of Road" (Col) (reissues), $4,500.

Palace (Loew's) (2,370; 44-74)—"Halls of Montezuma" (20th). Tops the town with impressive $21,000, and may go even better. Last week, "Jackpot" (20th), disappointing $15,000.

Playhouse (Lopert) (485; 50-90)—"Trio" (Par) (8th-final wk). Steady $4,000. Last week, about same. Moves to make way for roadshow of "Cyrano" (UA).

Warner (WB) (2,164; 44-74)—"Midnight and Dawn" (Col). Firm $12,000. Last week, "Dallas" (WB) (2d wk), okay $6,000 in 4 days.

Trans-Lux (T-L) (654; 44-80)—"Blue Angel" (Indie) (3d wk). Steady $3,500 in final 6 days, after $4,000 last week.

Broadway Grosses

Estimated Total Gross
This Week $460,000
(Based on 17 theatres.)
Last Year $564,000
(Based on 18 theatres.)

'Harvey' Sturdy $12,000 in Indpls.

Indianapolis, Jan. 16.

Film biz is looking up at first-run situations here again this week, despite weather. "Branded," at Circle, is standout, but "Harvey," at Indiana, also is sturdy with about same money.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Branded" (Par) and "Bandit Queen" (Lip). Sock $13,000. Last week, "Never Dull Moment" (RKO) and "Pygmy Island" (Col), $9,000.

Indiana (G-D) (3,200; 44-65)—"Harvey" (U) and "Pride of Maryland" (Rep). Sturdy $12,000 or over. Last week, "Dallas" (WB) and "Chain Gang" (Col), $12,700.

Loew's (Loew's) (2,427; 44-65)—"Grounds for Marriage" (M-G) and "Mystery Street" (M-G). Fine $10,500. Last week, "Emergency Wedding" (Col) and "So Young, So Bad" (Col), $10,000.

Lyric (G-D) (1,600; (44-65)—"Red Light" (UA) and "If This Be Sin" (US). Fair $5,500. Last week, "Outrage" (RKO) and "Rio Grande Patrol" (RKO), $5,000.

'DALLAS' OKE AT $9,500 OMAHA; 'MOMENT' 7G

Omaha, Jan. 16.

The boxoffice is slipping back to normal, with grosses in lower groove this week except for "Dallas." "Dallas," at the Paramount, looks good. The Omaha, with "D.O.A." plus "Champagne for Caesar" is just fair. "Never A Dull Moment" looks good at the Brandeis.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65)—"Dallas" (WB). Just okay $9,500. Last week, "Pagan Love Song" (M-G), $10,000.

Orpheum (Tristates) (3,000; 16-65) — "Mrs. O'Malley and Mr. Malone" (M-G) and "Dial 1119" (M-G). Good $10,000. Last week, "Harvey" (2d wk), big $10,000.

Omaha (Tristates) (2,100; 16-65)—"D.O.A." (UA) and "Champagne for Caesar" (UA). Just fair $8,000. Last week, "Woman on Run" (U) and "Spy Hunt" (U), $8,500.

Brandeis (RKO) (1,500; 16-65)—"Never Dull Moment" (RKO). Good $7,000. Last week, "Outrage" (RKO), $6,000.

State (Goldberg) (865; 20-75) — "Mr. Music" (Par) (3d wk). Started this round Sunday (14) with second feature "Trail of Yukon" (Mono). Last week, "Mr. Music" alone sock $4,000.

'Frenchie' Hefty $12,000, Prov.; 'Grounds' Oke 16G

Providence, Jan. 16.

Comfortably okay are State's "Grounds for Marriage" and Majestic's "Frenchie" here this week. RKO Albee only fair with so-so "Mystery Submarine." Metropolitan with "Mr. Music" opened steady.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Mystery Submarine" (U) and "Short Grass" (Mono). Fair $9,000. Last week, "Mr. Lucky" (RKO) and "Lady Takes Chance" (RKO) (reissues), weak $5,000 in 4 days.

Carlton (Fay) (1,200; 44-65)—"Girls Under 21" (Col) and "Girls of Road" (Col) (reissues). Timid $3,000. Last week, "Highway 301" (WB) and "The Dalton's Women" (WB) (2d wk), oke $3,500.

Majestic (Fay) (2,200; 44-65)—"Frenchie" (U) and "Pride of Maryland" (U). Healthy $12,000. Last week, "For Heaven's Sake" (20th) (2d wk), dropped to $5,000.

Metropolitan (Snider) (3,100; 44-65)—"Mr. Music" (Par) and "Sierra Passage" (Par). Opened Sunday (14) to steady biz. Last week, "Dallas" (WB) and "Blondie to College" (Par), closed 11-day run with slow $9,000.

State (Loew) (3,200; 44-65)—"Grounds for Marriage" (M-G) and "Mrs. O'Malley and Mr. Malone" (M-G). Okay $16,000. Last week, "Right Cross" (M-G) and "While Sun Shines" (Lip), same.

Strand (Silverman) (2,200; 44-65)—"At War with Army" (Par). Opened Monday (15). Last week, "Great Manhunt" (Col), disappointing $6,000.

'Kim' Standout In Det., $15,000

Detroit, Jan. 16.

Biz is moving at a slow pace this week. "Kim" at the United Artists looks fastest of new entries. "Branded" is doing creditably in second round at the Michigan, but "Vendetta" is sluggish at the Fox.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Vendetta" (RKO) and "Hunt Man Down" (RKO). Slow $21,000. Last week, "Man Cheated Himself" (20th) and "Bandit Queen" (Lip) (2d wk), $18,000.

Michigan (United Detroit) (4,000; 70-95) — "Branded" (Par) and "Hidden City" (Mono) (2d wk). Okay $18,000. Last week, $26,000.

Palms (UD) (2,900; 70-95)—"Great Manhunt" (Col) and "Emergency Wedding" (Col). Fair $15,000. Last week, "Flying Missile" (Col) and "Jungle Stampede" (RKO), $14,000.

Madison (UD) (1,800; 70-95)—"Mad Wednesday" (RKO). Mild $8,000. Last week, "Where Danger Lives" (RKO) and "Trail Robin Hood" (Rep) (2d wk), $9,000.

United Artists (UA) (1,900; 70-95)—"Kim" (M-G). Rousing $15,000. Last week, "Harvey" (U) (3d wk), $5,000.

Adams (Balaban) (1,700; 70-95)—"Walk Softly, Stranger" (RKO). Fair $9,000. Last week, "Mr. Music" (Par) (3d wk), $6,000.

Downtown (Balaban) (2,900; 70-95)—"Fighting Caravans" (Indie) and "Fighting Westerner" (Indie) (reissues). Weak $5,000. Last week, "Watch Birdie" (M-G) and "Call of Klondike" (Mono), $8,000.

Mpls. Warmer; 'Harvey' Tall $17,000, 'Moment' Nice 8G, 'Branded' 7G, 2d

Minneapolis, Jan. 16.

Lift in the mercury and break in the succession of snows is getting the public out again and helping grosses here. "Harvey" appears the big item at Radio City, but "Never a Dull Moment," backed by an extensive campaign at RKO-Orpheum, is also promising. "Branded" is holding up well in second week at the State. Some theatres held to five days in order to get change days back to the usual Thursday after a switch to Saturdays for the holidays.

Estimates for This Week

Gopher (Berger) (1,000; 50-70)—"Fuller Brush Girl" (Col) (2d wk). Should garner stout $3,500 after lively $5,000 in first stanza.

Lyric (Par) (1,000; 50-70)—"Undercover Girl" (U) and "Great Jewel Robber" (WB). Closes out dual policy in favor of big-film, long-run policy. Good $4,500. Last week, "Dial 1119" (M-G) and "Spy Hunt" (U), fine $5,000.

Radio City (Par) (4,000; 50-70)—"Harvey" (U). Stage play's rep helps and critical words are kindly. Looks sock $17,000. Last week, "Mr. Music" (Par) (2d wk), okay $7,500.

RKO-Orpheum (RKO) (2,800; 35-70)—"Never Dull Moment" (U). In for 5 days. Word-of-mouth after sneak preview a help. Good $8,000. Last week, "Great Manhunt" (Col), so-so $6,500.

RKO-Pan (RKO) (1,600; 35-70)—"Korea Patrol" (EL) and "Tougher They Come" (Col). Healthy $7,000. Last week, "Girls in Hell" (Indie) and "Crimes of Gestapo" (Indie) (reissues), $5,500.

State (Par) (2,300; 50-70)—"Branded" (Par) (2d wk). Down to $7,000 in 5 days after big $13,500 in first stanza.

World (Mann) (400; 50-85)—"Kind Hearts" (EL) (3d wk). Good $2,500 after $3,500 last week.

Hub Spotty But 'Pacific' Wow 24G; 'Mudlark' Big $15,000, 'Birdie' 20G

Key City Grosses

Estimated Total Gross
This Week $2,360,000
(Based on 25 cities, 209 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,042,000
(Based on 23 cities, and 230 theatres.)

Boston, Jan. 16.

Biz continues spotty at major first-runs with "Operation Pacific" at Metropolitan, spurred by plenty of bally, shaping about best in town. "Harvey" opened Saturday (13) at Memorial and looks strong. "Mudlark" at Astor looms fancy. "Watch Birdie" at State and Orpheum and "Killer that Stalked N. Y." at Paramount and Fenway loom only fair.

Estimates for This Week

Astor (B & Q) (1,200; 50-95) — "Murlark" (20th). Great $15,000. Last week, "Operation X" (Col), slow $4,000.

Beacon Hill (Beacon Hill, Inc.) (780; 40-90)—"Bitter Rice" (Indie) (3d wk). Big $8,500. Last week, $8,700.

Boston (RKO) (3,200; 40-85) — "I Cover War" (Indie) and "Burma Convoy" (Indie) (reissues) split week with "Mystery Submarine" (U). Thin $8,500. Last week, "Kansas Raiders" (U) and "On Isle Samoa" (Col), oke $12,000.

Fenway (NET) (1,373; 40-85) — "Killer That Stalked N. Y." (Col) and "Three Desperate Men" (Lip). Fair $5,000. Last week, "Dallas" (WB) and "Father's Wild Game" (Mono), nice $5,000 for second week.

Memorial (RKO) (3,500; 40-85)—"Harvey" (U) and "Hunt Man Down" (RKO). Opened smash Sat. (13). Last week, "Frenchie" (U) and "Double Deal" (RKO), fine $16,000.

Metropolitan (NET) (4,367; 40-85)—"Operation Pacific" (WB) and "Pride of Maryland" (Indie). Picked up over weekend, with sock $24,000 likely. Last week, "Branded" (Par) and "Atlantic City Honeymoon" (Indie), mild $14,000.

Orpheum (Loew) (3,000; 40-85)—"Watch Birdie" (M-G) and "Revenue Agent" (Col). Only fair $12,000. Last week, "Pagan Love Song" (M-G) and "Counterspy Scotland Yard" (Col) (2d wk-5 days), nice $12,000.

Paramount (NET) (1,700; 40-85)—"Killer Stalked N. Y." (Col) and "Three Desperate Men" (Lip). Okay $13,500. Last week, "Dallas" (WB) and "Father's Wild Game" (Mono) (2d wk), good $10,500.

State (Loew) (3,500; 40-85) — "Watch Birdie" (M-G) and "Revenue Agent" (Col). Fair $8,000. Last week, "Pagan Love Song" (M-G) and "Counterspy Scotland Yard" (Col) (2d wk-5 days), oke $7,500.

'Branded' Terrif $16,000, Denver

Denver, Jan. 16.

With the Western National Stockshow sold out, biz is perking here this stanza. "Branded" is reaching near the house high at Denham. "Frenchie" looks nice in two spots while "Watch the Birdie" looms brisk at Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Last Buccaneers" (Col) and "Midnight and Dawn" (Col), day-date with Tabor, Webber. Fair $2,500. Last week, "Breakthrough" (WB) and "Bandit Queen" (Lip) (2d wk), $2,500.

Broadway (Wolfberg) (1,500; 40-80)—"King Solomon's Mines" (M-G) (4th wk). Fine $9,500. Holds again. Last week, $11,000.

Denham (Cockrill) (1,750; 40-80)—"Branded" (Par). Near record at $16,000. Holding. Last week, "Mr. Music" (Par), fine $12,500 in third week.

Denver (Fox) (2,525; 40-80)—"Frenchie" (U) and "Tougher They Come" (Col), day-date with Esquire. Fine $16,000. Last week, "Dallas" (WB) and "David Harding" (Col), $19,000.

Esquire (Fox) (742; 40-80)—"Frenchie" (U) and "Tougher They Come" (Col), also Denver. Nice $3,000. Last week, "Dallas" (WB) and "David Harding" (Col), big $4,000.

Orpheum (RKO) (2,600; 40-80)—"Watch Birdie" (M-G) and "Border Ranger" (Lip). Trim $14,000. Last week, "Pagan Love Song" (M-G) and "Experiment Alcatraz" (RKO) (3d wk), $9,500.

Paramount (Fox) (2,200; 40-80)—"Emergency Wedding" (Col) and "Pygmy Island" (Col). Mild $7,000 or less. Last week, "So Young, So Bad" (UA) and "Great Jewel Robber" (WB) (2d wk), $5,000.

Tabor (Fox) (1,967; 40-80)—"Last Buccaneers" (Col) and "Midnight and Dawn" (Col), also Aladdin, Webber. Fair $4,000. Last week, had legit show.

Webber (Fox) (750; 40-80)—"Last Buccaneers" (Col) and "Midnight and Dawn" (Col), also Tabor, Aladdin. Fair $1,700. Last week, on moveover.

K.C. DULL; 'MILKMAN' SLOW 13G, 'BIRDIE' 14G

Kansas City, Jan. 16.

Film biz continues moderate, as some of season's warmest weather lingers. Among new pix, "Milkman" at Tower-Uptown-Fairway trio and "Watch Birdie" at Midland both are modest. "Dallas" is a short-week holdover at the Paramount. "Kind Hearts and Coronets" continues for third week in Kimo.

Estimates for This Week

Kimo (Dickinson) (550; 50-75)—"Kind Hearts" (EL) (3d wk). Pleasing $2,000. Last week, same.

Midland (Loew's) (3,500; 45-65)—"Watch Birdie" (M-G) and "Admiral Was Lady" (UA), NSH $14,000. Last week, "Pagan Love Song" (M-G) and "He's Cockeyed Wonder" (Col) (2d wk) satisfactory $7,500 in 5 days.

Missouri (RKO) (2,650; 45-65)—"Killer That Stalked N. Y." (Col) and "Pygmy Island" (Col). Fair $8,000. Last week, "Southisde 1-1000" (Mono) and "Modern Marriage" (Mono), same.

Paramount (Tri-States) (1,900; 45-65)—"Dallas" (WB) (2d wk). Stays over 4 days to put house back on usual Wednesday openings. Good $7,000. Last week, big $13,000.

Tower - Uptown - Fairway (Fox-Midwest) (2,100; 2,043; 700; 45-65)—"The Milkman" (U). Moderate $13,000. Last week, "Woman on Run" (U) and "Mystery Submarine" (U), ditto.

'Wedding' Fancy $11,000, Seattle; 'Harvey' Smash 9G, 3d; 'Solomon' 8½G

Seattle, Jan. 16.

Sensation here continues to be "King Solomon's Mines" currently in eighth stanza at Music Hall, with ads proclaiming that it is in third month. "Harvey" is having nice run at Liberty, with solid takings in third round. "Where Danger Lives" looms nice at Orpheum.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90)—"Emergency Wedding" (Col) and "Midnight and Dawn" (Col). Big $11,000. Last week, "Never Dull Moment" (RKO), and "Blues Buster" (Mono) (2d wk), $9,700.

Fifth Avenue (Evergreen) (2,349; 65-90)—"3 Husbands" (UA) and "Hunt Man Down" (RKO). Fair $8,000. Last week, "Mr. Music" (Par) (3d wk-6 days), $6,700.

Liberty (Hamrick) (1,650; 65-90)—"Harvey" (U) (3d wk). Socko $9,000 after $10,800 last week.

Music Box (Hamrick) (850; 65-90)—"Henry V" (UA). Great $7,000. Last week, "Johnny One-Eye" (UA), $3,500.

Music Hall (Hamrick) (2,200; 65-90) — "King Solomon's Mines" (M-G) and "Happy Years" (M-G) (8th wk). Still socko at $8,500. Last week, great $10,000.

Orpheum (Hamrick) (2,600; 65-90) — "Where Danger Lives" (RKO) and "Atlantic City Honeymoon" (Rep). Nice $10,000. Last week, "Dallas" (WB) and "Hidden Room" (EL) (2d wk), big $8,500.

Palomar (Sterling) (1,350; 65-90)—"Walk Softly Stranger" (RKO) (2d run) plus vaude. Fair $5,000. Last week, "Deported" (U) (2d run) plus vaude, good $5,800.

Paramount (Evergreen) (3,039; 65-90) — "Branded" (Par) and "Father's Wild Game" (Mono) (2d wk). Good $8,000 after big $12,600 opener.

'Dallas'-3 Suns Socko $46,000, Chi; 'Kim' Torrid $17,000, 'Highway' Fair 11G, 'Branded'-P. Page Fat $48,000

Chicago, Jan. 16.

Good weather and a big influx of conventioneers is giving the Loop a better than average session. Top-budget action entries have practically made a clean sweep of downtown houses, the best being "Dallas" with the Three Suns onstage at the Oriental. Combo is heading for big $46,000 or near. Chicago entry of "Branded" and Patti Page topping stageshow should rack up a fat $48,000.

"Kim" has socko $17,000 in sight at Grand. "Undercover Girl" and "County Fair" looks okay $11,000 at the Palace. "Highway 301" and "Two Lost Worlds," looms fair $11,000 at Roosevelt.

"Flying Missile" and "Counterspy Meets Scotland Yard" is holding over to okay $12,000 at State-Lake. "Grounds for Marriage" and "Next Voice You Hear" looks slim $11,500 for second round at United Artists. Ziegfeld ninth-weeker, "Trio," is perky $4,000.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Branded" (Par) plus Patti Page heading stage show. Fast $48,000. Last week, "Three Husbands" (UA) with Red Skelton topping stageshow, $58,000.

Grand (RKO) (1,200; 55-98)—"Kim" (M-G). Sock $17,000. Last week, "Prehistoric Women" (EL), $9,000.

Oriental (Indie) (3,400; 55-98)—"Dallas" (WB) with Three Suns heading stage show. Fast $46,000. Last week, "Mr. Music" (Par) plus Ames Bros. onstage, $28,000.

Palace (RKO) (2,500; 55-98)—"Undercover Girl" (U) and "County Fair" (Mono). Okay $11,000. Last week, "Mr. Lucky" (RKO) and "Lady Takes Chance" (RKO) (reissues), $4,000 for 3 days.

Roosevelt (B&K) (1,500; 55-98)—"Highway 301" (WB) and "Two Lost Worlds" (EL). Fair $11,000. Last week, "Breakthrough" (WB) and "Mrs. O'Malley and Mr. Malone" (M-G) (2d wk), $14,000.

State-Lake (B&K) (2,700; 55-98)—"Flying Missile" (Col) and "Counterspy Meets Scotland Yard" (Col) (2d wk). Minor $12,000. Last week $15,000.

United Artists (B&K) (1,700; 55-98)—"Grounds for Marriage" (M-G) and "Next Voice" (M-G) (2d wk). Drab $11,500. Last week, $14,000.

Woods (Essaness) (1,073; 98)—"Born Yesterday" (Col). Opened today (Tues.). Last week, "For Heaven's Sake" (20th) (4th wk), $9,000.

World (Indie) (587; 80)—"Bitter Rice" (Indie) (2d wk). Excellent $7,500. Last week, $8,000.

Ziegfeld (Lopert) (434; 98)—"Trio" (Par) (9th wk). Neat $4,000. Last week, $4,200.

'Grounds' Okay $12,000, Cincy; 'Frenchie' Trim 7½G, 'Missile' Mild 10G

Cincinnati, Jan. 16.

Trade at major stands is sticking to middle-of-the-road for second week in wake of holiday upbeat. Four new bills this stanza are led by "Grounds for Marriage" with "Flying Missile" fairish. "Frenchie" look okay. Holdover of "Harvey" in fourth week is fast.

Estimates for This Week

Albee (RKO) (3,100; 39-75)—"Grounds for Marriage" (M-G). Oke $12,000. Last week, "Mr. Music" (Par), tuneful $15,000.

Capitol (Mid-States) (2,000; 39-75)—"Frenchie" (U). All right $7,500. Last week, "Branded" (Par) (2d wk), $7,000.

Grand (RKO) (1,400; 39-75)—"Al Jennings Oklahoma" (Col). Good $8,000. Last week, "Pagan Love Song" (M-G) (3d wk), light $5,500.

Keith's (Mid States) (1,542; 39-75)—"Harvey" (U) (4th wk). Speedy $5,000 after swell $7,000 third round.

Lyric (RKO) (1,500; 39-75)—"Mr. Music" (Par) (m.o.). Satsifactory $4,500. Last week, "Torch" (EL) and "Federal Man" (Lip) split with "Dallas" (WB) (m.o.), $4,200.

Palace (RKO) (2,600; 39-75)—"Flying Missile" (Col). Fairish $10,000. Last week, "Three Husbands" (UA), favorable $6,000 in 4 days.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Harvey' Hotsy $19,000, Philly

Philadelphia, Jan. 16.

First-run biz is spotty here but new films are getting plenty of bally and surprisingly strong trade. Because the weekend was way above par, it helped to check recent dip in business. One outstanding new entry is the strongly plugged "Halls of Montezuma" which opened fast at Fox. "Harvey" proved a real hypo for the new Midtown, with a wham session likely. Louis Jordan's band is boosting "Tougher They Come" to good take at the Earle. "Macbeth" upped gross again at the Trans-Lux.

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Great Manhunt" (Col) (2d wk). Solid $10,500. Last week, $13,000.

Boyd (WB) (2,360; 50-99) — "Kim" (M-G) (4th wk). Good $12,000. Last week, $17,000.

Earle (WB) (2,700; 50-99) — "Tougher They Come" (Col) with Louis Jordan orch onstage. Good $22,500. Last week, "When You're Smiling" (Col) with Ted Mack's amateurs onstage, $19,000.

Fox (20th) (2,250; 50-99) — "Halls of Montezuma" (20th). Terrific $30,000. Last week, "Heaven's Sake" (20th) (3d wk), okay $16,000.

Goldman (Goldman) (1,200; 50-99)—"Mr. Music" (Par) (4th wk). Nice $13,000. Last week, $16,000.

Mastbaum (WB) (4,360; 50-99)—"Grounds for Marriage" (M-G) (2d wk). Drab $10,000 after slim $17,500 opener.

Midtown (Goldman) (1,000; 50-99)—"Harvey" (U). Wham $19,000. Last week, "Goldbergs" (Par) (3d wk), off badly to $6,000.

Randolph (Goldman) (2,500; 50-99)—"Pagan Love Song" (M-G) (3d wk-10 days). Passable $15,000. Last week, $17,000.

Stanley (WB) (2,950; 50-99)—"Branded" (Par) (3d wk). Down to $9,500. Last week, slim $15,000.

Stanton (WB) (1,473; 50-99)—"Dial 1119" (M-G) and "Mrs. O'Malley and Mr. Malone" (M-G). Neat $11,000. Last week, "Fuller Brush Girl" (Col), same.

Trans-Lux (T-L) (500; 50-99)—"Macbeth" (Rep). Great $7,000. Last week, "Trio" (Par) (8th wk), $2,500.

World (G&S) (500; 50-99)—"Bitter Rice" (Indie) (8th wk). Up to $6,000. Last week, tidy $5,500.

'Mudlark' Giant $16,000, Toronto; 'Mountain' 15G

Toronto, Jan. 16.

With mild weather and top product, biz is on upbeat here for the best week in the post-holiday period. Topping the town's newcomers is "Mudlark," with "Bonnie Prince Charlie" at two houses scoring on topical stories of theft of the Stone of Scone. "Rocky Mountain" is big in five spots. Top biz is also being scored by such holdovers as "American Guerrilla" and "Harvey."

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 698; 694; 35-57)—"Rocky Mountain" (WB) and "Father's Wild Game" (Mono). Big $15,000. Last week, "Last Buccaneers" (Col) and "Revenue Agent" (Col), same.

Eglinton, Victoria (FP) (1,180; 1,140; 38-77) — "Bonnie Prince Charlie" (EL) (2d wk). Fine $9,500. Last week, $11,500.

Imperial (FP) (3,373; 38-77) — "American Guerrilla" (20th) (2d

(Continued on page 24)

'Grande' Wham $12,000, Pitt; 'Music' Fast 18G

Pittsburgh, Jan. 16.

Business looks a little better this week. Both "Mr. Music" at Stanley and "Rio Grande" at Fulton got off to sock starts and look like certain holdovers while "Frenchie" at the Harris is picking up that house somewhat after a string of slow stanzas. Marquee strength is partially overcoming weaknesses otherwise of "Grounds for Marriage" at Penn.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Rio Grande" (Rep). Streaked away to nearly $3,000 on Saturday (13) and should come near wham $12,000. Last week, "Harvey" (U), (2d wk), $8,000.

Harris (Harris) (2,200; 50-85)—"Frenchie" (U). Fine $9,500 or bit better. Last week, "Harriet Craig" (Col), $7,500.

Penn (Loew's (3,300; 45-80) — "Grounds for Marriage" (M-G). Fair $12,500. Last week, "Copper Canyon" (Par), same.

Stanley (WB) (3,800; 50-85) — "Mr. Music" (Par). Critics embraced this one. Ought to reach nice $18,000, best here in some time. Last week, "Dallas" (WB) (2d wk-6 days), $8,000.

Warner (WB) (2,000; 50-85) — "Admiral Is Lady" (UA) and "Underworld Story" (UA). Pallid $5,000. Last week, "Highway 301" (WB) (2d wk-6 days), $4,500.

'Birdie' Bright $15,500, St. Loo

St. Louis, Jan. 16.

All-day rain Sunday (14) followed by snow and drop in temperature Monday is combining to cut into expected big biz at firstruns. Despite this, "Watch Birdie" at Loew's, "Dallas" at the Ambassador and "Vendetta" at the Missouri shape nice, last-named doing especially well. "Mr. Music" finished an okay week at the Fox.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Dallas" (WB) and "Heaven's Sake" (20th). Nice $10,500. Last week, "Harvey" (U) and "Never Dull Moment" (RKO) (2d wk), big $9,000.

Fox (F&M) (5,000; 60-75)—"Great Missouri Raid" (Par) and "Man Cheated Himself" (20th). Opened today (Tues.). Last week, "Mr. Music" (Par) and "Gasoline Alley" (Col), okay $15,000.

Loew's (Loew) (3,172; 50-75)—"Watch Birdie" (M-G) and "Shadow on Wall" (M-G). Fine $15,500. Last week, "Pagan Love Song" (M-G) and "Admiral Was a Lady" (UA), great $20,000.

Missouri (F&M) (3,500; 60-75)—"Vendetta" (RKO) and "Hunt Man Down" (RKO). Sturdy $14,000. Last week, "Heaven's Sake" (20th) and "California Passage" (Rep) (2d wk), $10,000.

Shubert (Ind) (1,500; 60-75)—"Outrage" (RKO) and "Lonely Heart Bandits" (Rep) (2d wk). Holding at $4,000 following solid $6,500 initial session.

'Pre-Historic' Loud 14G, Cleve.; 'Branded' $15,000

Cleveland, Jan. 16.

"Prehistoric Women" is sexing up a semi-sensational round for the Hipp. Cavewomen stunts hoked up by Joan Shawlee and Kerry Vaughn, two of its actresses on personal appearance tour here, helped to whip up steam for pic. "Branded" is doing much above par at State. Moveover of "Harvey" to Stillman is still proving profitable.

Estimates for This Week

Allen (Warners) (3,000; 55-80)—"High Lonesome" (EL) and "Torch" (EL). Ordinary $10,000. Last week, "Man Cheated Himself" (20th), $12,000.

Esquire (Community) (704; 55-80)—"Edge of Doom" (RKO). Good $5,700. Last week, "Mad Wednesday" (RKO) (3d wk), $2,500.

Hipp (Warners) (3,700; 55-80)—"Prehistoric Women" (EL). Lurid $14,000 or better. Last week, "Dallas" (WB) (2d wk), fine $13,000.

Lower Mall (Community) (505; 55-80)—"Bitter Rice" (4th wk). Smooth $8,000, following $8,200 last week.

Palace (RKO) (3,300; 55-80)—"Kansas Raiders" (U). Fair $12,500. Last week, "Mystery Submarine" (U), $14,000.

State (Loew's) (3,450; 55-80)—"Branded" (Par). Nice $15,000. Last week, "Harvey" (U), pleasing $14,000.

Stillman (Loew's) (2,700; 55-80)—"Harvey" (U) (m.o.). Okay $7,000. Last week, "Mrs. O'Malley, Mr. Malone" (M-G), $5,000.

6 New Bills Bolster B'way Grosses; 'Branded'-Stageshow Neat $59,000, 'Marriage'-Silvers 40G, 'Dallas' 35G

Six new bills are helping to bolster skidding Broadway first-run grosses this session although none of the newcomers is sock. Nearly all theatres went into a nosedive early last week. And just when trade was on the upgrade, Saturday (13) being a big grosser, the deluxers were dampened down by Sunday's heavy rain.

Pacing the field of newcomers is Paramount with "Branded" plus Kay Starr, Dick Brown and Jerry Wald band. First week ended last night (Tues.) was fairly good $59,000, with pic rated strong by crix. "Grounds for Marriage," with Phil Silvers, Wiere Bros. and Ted Straeter band onstage, look like moderate $40,000 at the Capitol despite an obviously sturdy stage layout. "Dallas" plus Dean Murphy, Betty Bruce and Betty Reilly heading stage bill is only mild at $35,000 or less at the Strand.

Top coin still is going to "Kim" with stageshow at the Music Hall although in sixth week. While off with the remainder of the long-runs, it will hit okay $92,000 in final session. "Magnificent Yankee" bows tomorrow (Thurs.). "Halls of Montezuma," with Al Bernie, iceshow, heading stage layout, is also sagging with $65,000 in second round at the Roxy after failing to live up to hopes in the opening week.

Best "new" straight film is "David Copperfield," out on reissue, which is heading for a good $13,000 at the State. "Operation Disaster" will be about $12,000, not big, at the Criterion opening week while "Sun Sets At Dawn" will be lucky to reach $10,000, very disappointing, at the Mayfair.

"Harvey" continues a steady pace with $28,000 in fourth round at the Astor while "Mudlark" is in a similar category with $17,000, also in fourth, at the Rivoli. "Born Yesterday" still rates as champ holdover, with a big $32,000 for third frame at the Victoria.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50)—"Harvey" (U) (4th wk). Stanza ending today looks to hold near $28,000 after solid $30,000 last week. Continues.

Bijou (City Inv.) (589; $1.20-$2.40)—"Cyrano" (UA) (9th wk). Eighth session ended last night (Tues.) pushed to $12,500. Seventh week was big $12,000 and continues indef.

Capitol (Loew's) (4,820; 55-$1.50)—"Grounds for Marriage" (M-G) plus Phil Silvers, Wiere Bros., Ted Straeter orch. First week ending today (Wed.) looks moderate $40,000 or near; holds. Last week, "Pagan Love Song" (M-G) with Ink Spots, Shep Fields orch, Marilyn Maxwell heading stage bill (2d wk-10 days), mild $45,000.

Criterion (Moss) (1,700; 50-$1.75)—"Operation Disaster" (U). Initial week ending next Friday (19) shapes up mild $12,000 or less. In ahead, "Where Danger Lives" (RKO) (2d wk), $7,000.

Globe (Brandt) (1,500; 50-$1.20)—"Vendetta" (RKO) (4th wk). Third round ended Sunday (14) declined still further to $5,000 after modest $8,000 in second week.

Mayfair (Brandt) (1,736; 50-$1.20)—"Sun Sets at Dawn" (EL). First frame ending next Friday (19) will be lucky to hit $10,000, but likely will hold. In ahead, "The Milkman" (U) (2d wk), $9,000.

Palace (RKO) (1,700; 55-$1.20)—"Short Grass" (Mono) and vaude. Looks mild $18,000. Last week, "Killer That Stalked N. Y." (Col) with vaude, $20,000.

Paramount (Par) (3,664; 55-$1.50)—"Branded" (Par) plus Kay Starr, Dick Brown, Jerry Wald orch (2d wk). Initial week ended last night (Tues.) hit fair $59,000. Stays only two weeks. In ahead, "Mr. Music" (Par) and Louis Prima orch, Jan Murray onstage (3d wk), $52,000.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Kim" (M-G) plus stageshow (6th-final wk). Down to okay $92,000 in final session. Xmas pageant bowed out after Sunday (14). Fifth week was big $115,000, albeit below expectancy, making $825,000 for six weeks. "Magnificent Yankee" (M-G) opens tomorrow (Thurs.).

Rialto (Mage) (594; 44-98)—"Two Lost Worlds" (EL). Opens today (Wed.). Last week, "The Sinners" (Indie) (3d wk), just passable $5,000 after good $6,200 for second round.

Rivoli (UAT-Par) (2,092; 90-$1.25)—"The Mudlark" (20th) (4th wk). Holding nicely at around $17,000. Last week, fine $21,000. Stays on.

Roxy (20th) (5,886; 80-$1.75) — "Halls of Montezuma" (20th) with Al Bernie, Robert Maxwell, Dick and Dot Remy, iceshow, others, onstage (2d wk). Sagging rather sharply to about $65,000 after big $92,000, way below hopes for first week. Danny Kaye and "Call Me Mister" (20th) now slated to open here Jan. 30 after more than three weeks of "Halls."

State (Loew's) (3,450; 55-$1.50)—"David Copperfield" (M-G) (reissue). Started out quite well for an oldie, with good $13,000 in prospect, better than some recent new pix at this house; holds. Last week, "Flying Missile" (Col) (3d wk), $6,000.

Strand (WB) (2,756; 55-$2) — "Dallas" (WB) with Dean Murphy, Betty Bruce, Betty Reilly, others, onstage. Not measuring up to hopes with only mild $35,000 or near in first round; holds. Last week "West Point Story" (WB) plus Jackie Miles, Mary Raye & Naldi, Don Cornell heading stageshow (3d wk), slow $21,000.

Sutton (R & B) (561; 90-$1.50)—"Trio" (Par) (15th wk). The 14th session ended Monday (15) held to $7,500 after sturdy $8,400 last week. Continues. "Kon-Tiki" (RKO) booked to follow but no date set for opening since "Trio" likely will stay a month or longer.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Seven Days to Noon" (Indie) (5th wk). Fourth frame ended Sunday (14) was off at $9,000 after $12,000 for third week.

Victoria (City Inv.) (1,060; 95-$1.50) — "Born Yesterday" (Col) (4th wk). Third stanza ended Monday (15) continued at fast clip, winding up with big $32,000. Last week, great $44,000.

'Born' Great $23,000 In Frisco; 'With Army' Big 22G, 'Halls' Solid 28G

San Francisco, Jan. 16.

Heavy bally and big preem attended by military brass here got "Halls of Montezuma" off to smash start at the Fox, but the week's total at this huge house will be only solid. Bigger showings are being made, on comparative basis, by "At War with Army," big at Paramount, and "Born Yesterday" sock at the Orpheum. Several outstanding exploitation stunts helped "Yesterday." "Harvey" still is strong on moveover at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85) — "Hunt Man Down" (RKO) plus Freddy Martin's orch and stageshow headed by Jackie Green. NSH $16,000. Last week, "Vendetta" (RKO) and "March of Wooden Soldiers" (Lip) (reissue) (2d wk), 4 days, $7,500.

Fox (FWC) (4,651; 65-90)—"Halls of Montezuma" (20th). Solid $28,000 or over. Last week, "Heaven's Sakes" (20th) (2d wk), 4 days, $5,800.

Warfield (Loew's) (2,656; 60-85)—"Watch Birdie" (M-G) (2d wk). Off to $4,000 in 5 days. Last week, big $21,000.

Paramount (Par) (2,646; 60-85)—"At War with Army" (Par) and "3 Desperate Men" (Lip). Big $22,000 or close. Last week, "The Goldbergs" (Par) and "Country Parson" (Indie), $14,000.

St. Francis (Par) (1,400; 60-85)—"Mr. Music" (Par) (4th wk). About $6,000. Last week, $8,500.

Orpheum (No. Coast) (2,478; 55-85) — "Born Yesterday" (Col). Socko $23,000 or better. Last week, "Harvey" (U) (2d wk), big $14,000.

United Artists (No. Coast) (1,207; 55-85) — "Harvey" (U) (m.o.). Strong $8,500 on third week downtown. Last week, "Frenchie" (U) (2d wk), $7,000.

Stagedoor (A-R) (370; 85-$1) — "Last Holiday" (Indie) (2d wk). Oke $3,400. Last week, $4,400.

Clay (Rosener) (400; 65-85) — "Bitter Rice" (Indie) (4th wk). Off to $3,000. Last week, big $4,200.

Larkin (Rosener) (400; 65-85) — "Bitter Rice" (4th wk). Oke $3,300. Last week, $4,200.

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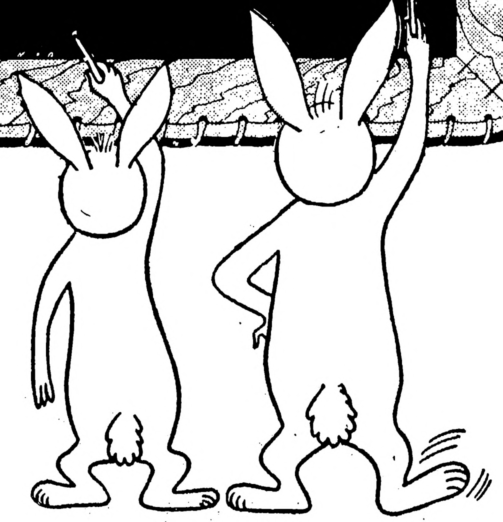
3rd week CHARLOTTE

and... **2**nd week in Grand Rapids, Cleveland, Chicago, Sacramento, Portland, Milwaukee, Buffalo, Champaign, Salinas, Boise, Salt Lake City, San Jose, Savannah, Dayton, St. Louis, Dallas, Tulsa, Atlanta, Syracuse, Nashville, St. Petersburg, Pittsburgh.



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From the play written by MARY CHASE and produced by BROCK PEMBERTON • Screenplay by MARY CHASE and OSCAR BRODNEY • Produced by JOHN BECK • Directed by HENRY KOSTER

Don't fence harvey in. Plan now for *Extra* playing time!

I'd Climb the Highest Mountain

(COLOR)

Hollywood, Jan. 12.

20th-Fox release of Lamar Trotti production. Stars Susan Hayward, William Lundigan; features Rory Calhoun; Barbara Bates, Gene Lockhart, Lynn Bari, Ruth Donnelly, Kathleen Lockhart, Alexander Knox. Directed by Henry King. Screenplay, Lamar Trotti, from novel by Corra Harris; camera (Technicolor), Edward Cronjager; music, Sol Kaplan; editor, Barbara McLean. Tradeshown Jan. 10, '51. Running time, **87 MINS.**

Mary	Susan Hayward
Wm. Asbury Thompson	William Lundigan
Jack Stark	Rory Calhoun
Jenny Brock	Barbara Bates
Mr. Brock	Gene Lockhart
Mrs. Billywith	Lynn Bari
Glory White	Ruth Donnelly
Mrs. Brock	Kathleen Lockhart
Salter	Alexander Knox
Mrs. Salter	Jean Inness
Dr. Fleming	Frank Tweddell
George Salter	Jerry Vandiver
Bill Salter	Richard Wilson
Martha Salter	Dorothea Carolyn Sims
Pike Boys	Thomas Syfan, Grady Starnes
Martin Twins	Kay and Fay Fogg

20th-Fox has another offbeat screen drama in "I'd Climb the Highest Mountain." A charmingly told story that gives an inning to Protestant religious teachings, it has the ingredients of good drama that can rate a satisfactory payoff if properly sold. While big returns are not indicated, particularly in the metropolitan deluxers, there's much that will attract filmgoers who welcome a change from the usual commercial screen drama.

Lamar Trotti, who gives it excellent production, also supplied the script with heart-warming touches in adapting the Corra Harris story to the screen. The plot line is strung together with a series of episodes in the life of a minister and his city-bred bride on their first duty for the church. Location of the assignment is in the red-clay hills of North Georgia, and 20th-Fox sent its cast and cameras to the actual sites, giving the picture authenticity.

Episodes are told through the eyes of Susan Hayward, the bride, thrust into a strange life but with enough courage and ingenuity to win out over adversity. While the Corra Harris story has a familiar ring, in that pattern is similar to novels of other femmes who have gone into the wilderness as brides, the Trotti treatment, the performances and Henry King's understanding direction keep this account always intersting.

Miss Hayward shines as the bride who encounters a completely strange life during her three years in the hills. William Lundigan scores as the very human minister, young enough to err but with a deep belief in his religion to see him through the shepherding of his mountain flock. His first sermon, during which he spellbinds his parishioners into repeating their marriage vows; the way the bride puts a parson-chasing woman in her place; the high melodrama of an epidemic that strikes down the hill folk; picnics, a parson-welcoming party and other single episodes come across with feeling.

Religious intent of the story is soundly treated. It never gets up in the pulpit to shout its tenets, but it quietly and effectively offered. In the dealing with Alexander Knox, an unbeliever, the handling is compellingly underplayed. Neither is there any trace of prejudice in depicting the southern folk types to be found in Georgia's hills, all having a humanity that adds point to the picture.

Rory Calhoun and Barbara Bates team in a secondary romance, he as a wild youth brought into the right path by the minister and love, and she as the hill belle, daughter of the settlement's richest man, Gene Lockhart. The two are an effective team, and Lockhart is excellent. Knox belts over his agnostic role believably, and Jean Inness is good as his wife. Lynn Bari, the girl who makes a play for Lundigan; Ruth Donnelly, a kindly neighbor; Kathleen Lockhart, Frank Tweddell (very good as the overworked doctor) are among others showing up neatly.

The Sol Kaplan music score is treated through with old church songs that aid the film's mood, and only in the jealous scene, when Miss Hayward in plotting to fix Miss Bari, does the background music seem out of place. The Georgia hills are beautifully displayed in Technicolor by Edward Cronjager's camera, and other technical assists are generally topnotch.

Brog.

Odette

"Odette," Herbert Wilcox-Anna Neagle production previewed in New York last week, was reviewed from London by VARIETY in the issue of June 14, 1950. Starring Miss Neagle and Trevor Howard, the film is being released in the U. S. by the newly organized Lopert Film Distributing Co.

In his appraisal of the picture, *Myro* pointed out that the Wilcox production of a femme secret agent's adventures in France during the last war is "presented factually and straight-forwardly, giving it the stamp of realism it demands . . . It's worthy of serious attention from American exhibs." Original running time was 123 minutes.

Bedtime for Bonzo

Hollywood, Jan. 10.

Universal release of Michel Kraike production. Stars Ronald Reagan, Diana Lynn; features Walter Slezak, Jesse White, Lucille Barkley, Herbert Heyes, Herbert Vigran, Harry Tyler. Directed by Frederick de Cordova. Screenplay, Val Burton, Lou Breslow; story, Raphael David Blau, Ted Berkman; camera, Carl Guthrie; music, Frank Skinner; editor, Ted J. Kent. Previewed Jan. 9, '51. Running time, **83 MINS.**

Professor Peter Boyd	Ronald Reagan
Jane	Diana Lynn
Professor Hans Neumann	Walter Slezak
Valerie Tillinghast	Lucille Barkley
Babcock	Jesse White
Dean Tillinghast	Herbert Heyes
Lt. Daggett	Herbert Vigran
Knucksy	Harry Tyler
Foskick	Ed Clark
Policeman	Ed Gargan
Mr. De Witt	Joel Friedkin
Chief of Police	Brad Browne
Miss Swithen	Elizabeth Flourney
Policeman	Howard Banks
Fireman	Perc Launders
Student	Brad Johnson
Student	Bill Mauch
Telephone Operator	Ann Tyrrell

Having given a mule and an invisible rabbit a chance at film stardom, Universal now brings forth a stellar chimpanzee for a series of screen antics that will amuse the general audience. "Bedtime for Bonzo" is a lot of beguiling nonsense, with enough broad situations to gloss over plot holes, that should rate an average response in most general houses. Comedy is particularly suited to the family trade.

Ronald Reagan, psychology professor, and Diana Lynn, his housekeeper, draw the star billing and do well by it, but it is Bonzo, the title chimp, who sparks most of the fun. Cameras wisely linger on the chimp's sequences, and his natural antics are good for plenty of laughter.

The Val Burton-Lou Breslow screenplay is best when treating the tale straight, letting the chuckles come from the ape's mugging and the situations into which he gets his human fellow-actors. Comedy doesn't come off the few times the script tries to kid it. Plot sees Reagan taking Bonzo into his home to raise as a real child to prove his theory that environment and human treatment, not heredity, mold a person's character.

Miss Lynn, a farmgirl seeking domestic work, is the only housekeeper who will play nursemaid to a chimp, but her presence in the professor's home busts up his engagement to Lucille Barkley and, naturally, she and the prof get together at the finale for a honeymoon with Bonzo as a welcome family addition.

Frederick de Cordova's direction gets some hilarity into the scenes showing Bonzo as a baby in sleepers, eating his morning mush like any child, getting into mischief and responding to kindness and love. Top sequence is Bonzo's adventures with a vacuum cleaner.

Assisting the top trio ably are Walter Slezak, a professor friend; Jesse White, a district attorney who can't believe in Bonzo; Miss Barkley, Herbert Heyes, her father, and the others in the cast.

Production by Michel Kraike sets the picture up in firstrate fashion to realize on the laughs, and technical factors, such as the camera work by Carl Guthrie and the score by Frank Skinner, are excellent.

Mr. Universe

Eagle Lion release of Laurel Films-Joseph Lerner production. (Rex Carlton, executive producer). Stars Jack Carson, Janis Paige, Bert Lahr, Robert Alda; features Vincent Edwards, Dennis James, Maxie Rosenbloom, Joyce Matthews, Harry Landers, Donald Novis, Murray Rothenberg. Directed by Lerner. Original screenplay, Searle Kramer; camera, Gerald Hirschfeld; editor, Geraldine Lerner. Tradeshown N. Y., Jan. 12, '51. Running time, **89 MINS.**

Jeff Clayton	Jack Carson
Lorraine	Janis Paige
Tommy Tomkins	Vincent Edwards
Joe Pulaski	Bert Lahr
Fingers Maroni	Robert Alda

With Dennis James, Maxie Rosenbloom, Joyce Matthews, Harry Landers, Donald Novis, Murray Rothenberg.

"Mr. Universe" is a generally amusing takeoff on the grunt-and-groan racket, and should pay off handsomely. Obviously made on a limited budget and in quickie form in N. Y., pic is a good draw for the nabes as supporting feature.

Built around a physical-culture contest winner (labeled Mr. Universe) who is prepped into a grappling champion, pic is quite funny when it sticks to the wrestling incidents, and somewhat slow when it deals with corny plot complications or romantic sequences. Wrestling shots are well done and pack plenty action as well as laughs. Story is quite thin, and dialog weak, but laugh situations make up for them.

Good characterizations by Jack Carson, as a manager; Bert Lahr, as a promoter; Vincent Edwards, as Mr. Universe, the champ; Janis Paige, as Carson's loyal girlfriend; Robert Alda, as a gangster, and Maxie Rosenbloom, as a handyman, help a lot, and there is a collection of rich bits by an assortment of grappling gentry.

Carson plays a footloose sidewalk hawker who sells Lahr on the idea of building Edwards into a wrestling champ. The boy comes along fast—too fast for the shifty, two-timing, wrestling-betting fraternity—and gets his managers into plenty hot water before he's honestly permitted to win the championship.

Pic doesn't treat the wrestling biz, with its phoney grapplers and decisions, and crooked promoters, too kindly, but probably takes it no more seriously than do the press and sports fraternity in actual life. Sports announcer Dennis James must have lent himself to this satire in the same kidding manner, giving a good account of himself as commentator on the various bouts shown in the pic. These are the film's funniest moments, as Mr. Universe is built up into a top contender.

Manager Carson brings Mr. Universe on for his first bout, preceded by a half-dozen flimsily-clad houris, spraying sweet scents and tossing flower petals about. This amusing gag is followed with others, such as Mr. Universe's successive meetings with an Indian chief who runs amok; tomahawk in hand, in the ring, followed by his several squaws; with an 18th century powdered, peruked dandy; with a Russ; with Newton the Teuton, out of Wagnerian Valhallas, and with the Missing Link.

Incident where the assorted managers try to overtrain Mr. Universe, so that he may lose the match and they pocket the bets they placed against him, is overlong, but it has its funny moments, especially when Lahr breaks down and cries from sheer mortification. Lahr makes a full-rounded character out of the promoter. Carson is as good as the conniving manager. Edwards is handsome and sympathetic as the naive, honest Mr. Universe, and Miss Paige is quite engaging as Carson's long-suffering femme. Alda is quietly menacing as the racketeer trying to buy in on the new wrestling wonder, and Joyce Matthews is decorative as the dumb blonde who follows Alda about.

Film bites the hand that feeds it, somewhat, by the several shots of the wrestling bouts caught on home television sets.

Bron.

Miniature Reviews

"I'd Climb the Highest Mountain" (Color) (20th). Tender, heart-warming tale of a Protestant minister and his bride in the hills of Georgia.

"Bedtime for Bonzo" (U). Amusing comedy of a chimpanzee and a professor. Ronald Reagan, Diana Lynn and okay b.o.

"Mr. Universe" (EL). Jack Carson-Bert Lahr in amusing comedy takeoff on wrestling.

"Gasoline Alley" (Col). Good family comedy based on the comic strip.

"Al Jennings of Oklahoma" (Color) (Col). Outdoor actioner of a still-living, early-west outlaw. Okay prospects.

"3 Desperate Men" (Lip). Okay program outdoor actioner for secondary market.

"Blue Blood" (Color) (Mono). Horse-racing programmer for family trade. Fairly okay entertainment.

Gasoline Alley

Hollywood, Jan. 12.

Columbia release of Milton Feldman production. Features Scotty Beckett, Jimmy Lydon, Susan Morrow, Don Beddoe, Patti Brady, Madelon Mitchel, Dick Wessel, Gus Schilling. Directed by Edward Bernds. Story and screenplay, Bernds; based on comic strip, "Gasoline Alley," by Frank O. King; camera, Lester White; editor, Aaron Stell. Previewed Jan. 10, '51. Running time, **76 MINS.**

Corky	Scotty Beckett
Skeezix	Jimmy Lydon
Hope	Susan Morrow
Walt Wallet	Don Beddoe
Judy	Patti Brady
Phyllis	Madelon Mitchel
Pudge	Dick Wessel
Joe Allen	Gus Schilling
Nina	Kay Christopher
Charles D. Haven	Byron Foulger
Carol Rice	Virginia Toland
Harry Dorsey	Jimmy Lloyd
Hacker	William Forrest
Reddick	Ralph Peters
Pettit	Charles Halton
Mortie	Charles Williams
Myrtle	Christine McIntyre

Columbia has the makings of a successful family comedy series in "Gasoline Alley." Based on the long-lived comic strip of the same title, this initial entry is cut to order for the family trade houses, and characters could catch on for a film strip on the doings of the Wallets. For the record, Columbia will make two and carries options for more if initialers are successful.

Frank O. King's pen-and-ink characters have survived 30 years among the newspaper strips, and Edward Bernds, in his scripting and direction, does an expert job of catching the established flavor. Footage is a bit overlength for such a series, but was necessary in the case of this one to establish the characters and span a considerable number of years.

Plot covers the contemporary period of the strip, dealing with the marriage of Corky and Hope and their efforts to establish themselves in business independently of family. The restaurant diner, problems of licenses, rival food dispensers and attracting trade are all right from a daily's comic sections. Bernds tells his story broadly, neatly mixing hoke and slapstick in a family vein that gets laughs.

The various Wallet characters are introduced, but the emphasis is on Scotty Beckett, as Corky, and Susan Morrow, as his bride Hope. They are good as the impetuous young couple. Jimmy Lydon does the soberer Skeezix well. Don Beddoe's impersonation of Walt Wallet gets across physically. Patti Brady, as the youngest Wallet, Judy; Madelon Mitchel, as Phyllis; and Kay Christopher, as Nina, complete the family.

Strong assists on comedy come from Dick Wessel and Gus Schilling, the cook and bottlewasher, respectively, in the lunchwagon. There are also some good laugh licks from Byron Foulger, Jimmy Lloyd and Charles Halton, and Virginia Toland looks good as a temporary femme menace to Corky's marital bliss.

Milton Feldman's production guidance shapes the physical values properly to show up smalltown, family ways, achieving a good effect. Lester White's photography and other technical work is expert.

Brog.

Al Jennings of Oklahoma

(COLOR)

Hollywood, Jan. 12.

Columbia release of Rudolph C. Flothow production. Stars Dane Duryea, Gale Storm; features Dick Foran, Gloria Henry, Guinn "Big Boy" Williams, Raymond Greenleaf, Stanley Andrews, John Ridgely, James Millican, Harry Shannon. Directed by Ray Nazarro. Screenplay, George Bricker; from book by Al Jennings and Will Irwin; camera (Technicolor), W. Howard Greene; editor, Richard Fantl. Previewed Jan. 11, '51. Running time, **77 MINS.**

Al Jennings	Dan Duryea
Margo St. Claire	Gale Storm
Frank Jennings	Dick Foran
Alice Calhoun	Gloria Henry
Lon Tuttle	Guinn "Big Boy" Williams
Judge Jennings	Raymond Greenleaf
Marshal Slattery	Stanley Andrews
Dan Hanes	John Ridgely
Ed Jennings	James Millican
Fred Salter	Harry Shannon
Mrs. Salter	Helen Brown
Pete Kinkaid	Robert Bice
Sammy Page	George J. Lewis
Buck Botkin	Jimmie Dodd
Doc Wrightmire	Edwin Parker
Slim Harris	James Griffith
Bill Mertz	William "Bill" Phillips
Tom Marsden	John Dehner
Judge Evans	Charles Meredith
Robert Kyle	William Norton Bailey
John Jennings	Louis Jean Heydt
Mike Bridges	Harry Cording
Terese	Theresa Harris

Columbia adds "Al Jennings of Oklahoma" to the mounting list of Technicolor outdoor actioners dealing with outlaws of the early west. This one gains some freshness by covering the crime period of an outlaw still living and long reformed, but otherwise falls into the familiar pattern of most all such western features. Its box-office chances in the action market are okay.

Dan Duryea plays the title role of a hot-tempered young lawyer who turns to crime with his brother, Frank, played by Dick Foran, after the law starts hunting him for a self-defense killing. The George Bricker script, from a book written by Al Jennings and Will Irwin, sees the boys through some crime adventures that seem fanciful, although supposedly based on real-life events.

After running a reward totaling $25,000 for the Jennings boys, Duryea and Foran leave Oklahoma for New Orleans and try to go straight. Just as Duryea is about to marry Gale Storm, a girl who loves him despite his past, a vengeful railroad detective turns up and the boys are forced back to Oklahoma and crime. Their last hold-up turns sour; they are captured and Al Jennings draws a life sentence. Picture concludes with the note that after five years, trial irregularities gain him a full pardon and he becomes a successful Oklahoma lawyer.

Trouping is generally satisfactory, Dury a adds a light feeling to his melodramatics that is good, and Foran is a capable saddle pal in the crime career. Miss Storm is beautifully costumed and looks fine in color. Gloria Henry, Guinn "Big Boy" Williams, an outlaw, Raymond Greenleaf, judge and father of the Jennings boys; Stanley Andre 's, a smart marshal; John Ridgely, James Millican, Harry Shannon, Helen Brown and Louis Jean Heydt are among the lineup of able supporting performers.

Ray Nazarro gets an excellent feeling of pace and action with his direction, and the production supervision of Rudolph C. Flothow gives the film a good appearance for the action market. Lensing and other technical credits are expert.

Brog.

3 Desperate Men

Hollywood, Jan. 10.

Lippert Pictures release of Sigmund Neufeld production. Stars Preston Foster, Jim Davis, Virginia Grey; features Ross Latimer, William Haade, Monte Blue, Sid Melton, Rory Mallinson. Directed by Sam Newfield. Story and screenplay, Orville Hampton; camera, Jack Greenhalgh; editor, Carl Pierson. Previewed Jan. 9, '51. Running time, **69 MINS.**

Tom Denton	Preston Foster
Fred Denton	Jim Davis
Laura Brock	Virginia Grey
Matt Denton	Ross Latimer
Bill Devlin	William Haade
Pete Coleman	Monte Blue
Connors	Sid Melton
Ed Larkin	Rory Mallinson
Fairwether	John Brown
Mrs. Denton	Margaret Seddon
Dick Cable	House Peters, Jr.
Farmer	Anthony Jochim
George Denton	Joel Newfield
Dick Patten	Lee Bennett
Jones	Steve Belmont
Deputy Smith	Carol Henry
Guard	Kermit Maynard
Hangman	Bert Dillard
Buckboard Driver	Bill Bailey
Cashier	Milton Kibbee
Clerk	Gene Randall

Lippert Pictures has an okay program actioner for release in its market. As an outdoor programmer, "3 Desperate Men" keeps sufficiently on the move to get by the smaller situations, at which it is aimed, and the production mounting is adequate for intentions.

Plot concerns three brothers who become outlaws after one is framed for a murder and robbery. All had been deputies in Texas and trouble starts when one heads for California where framing occurs. He is rescued by the other brothers and continual pursuit by the law forces them into crime. Train, stagecoach and bank robberies follow, climaxing when the boys attempt a crime in their hometown and are ambushed and killed.

Preston Foster, Jim Davis and Ross Latimer are the brothers. Outside of some rather ludicrous mounting and riding for supposedly western characters, they bring off the roles nicely. Virginia Grey, femme interest; William Haade, outlaw; Monte Blue, sheriff, and Rory Mallinson, the chief pursuer, are among others answering demands.

Sam Newfield's direction of the Orville Hampton screenplay spots a number of excellent action moments, and there are several characterization touches beyond the usual outdoor programmer. Sigmund Neufeld handled the production acceptably and lensing by Jack Greenhalgh is good.

Blue Blood

(Color)

Hollywood, Jan. 15.

Monogram release of Ben Schwalb production. Stars Bill Williams, Jane Nigh, Arthur Shields; features Audrey Long, Harry Shannon, Lyle Talbot, William J. Tannen, Harry Cheshire, Milton Kibbee. Directed by Lew Landers. Screenplay, W. Scott Darling; suggested by story, "Dog Meat," by Peter B. Kyne; camera (Cinecolor), Gilbert Warrenton; music, Ozzie Caswell; editor, Roy Livingston. Previewed Jan. 12, '51. Running time, **72 MINS.**

Bill Manning	Bill Williams
Eileen	Jane Nigh
Tim	Arthur Shields
Sue	Audrey Long
Buchanan	Harry Shannon
Teasdale	Lyle Talbot
Sparks	William J. Tannen
McArthur	Harry Cheshire
Ryan	Milton Kibbee

Family trade houses will find "Blue Blood" an okay booking. It's another of Monogram's horse-racing entries, tidily decked in Cinecolor, that treads a sentimental course and will find favor in the smaller towns and situations.

Two of the stars are repeats from company's successful "Blue Grass of Kentucky." They are Bill

(Continued on page 20)

So Long at the Fair

"So Long at the Fair," Eagle Lion Classics British import scheduled to be tradeshown in New York tomorrow (Thurs.), was reviewed from London in VARIETY in the issue of June 14, 1950. Film is a J. Arthur Rank - Gainsborough production starring Jean Simmons and Dirk Bogarde. Original running time of 86 minutes remains unchanged.

"'Fair' is a good workmanlike British thriller," *Myro* opined, "not in the top bracket, but possibly worthy of popular showing in America." Story revolves around a sister and brother who register at a Paris hotel and the latter's subsequent disappearance. Miss Simmons, as the sister, turns in a "smooth performance" while Bogarde "displays a keen determination as the young artist who helps her unravel the mystery."

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ACT Would Revamp British Quota To Aid Prod.; New Distrib Controls

London, Jan. 9.

Drastic revision of the Quota Act, with imprisonment as a penalty for a second quota default, higher labor costs, and investigation into the re-introduction of a distributor's quota plus a separate schedule for shorts, are among the proposals which have been submitted to the Board of Trade by the Assn. of Cine and Allied Technicians.

Although no specific proposals have been made in regard to the fixing of the annual quota for British pix, the technicians are approaching this problem through back-door methods. They are proposing a revision of the constitution of the Films Council which would slice the exhibitor representation from five to one and would bar producers, who have exhibition interests either as individuals or through companies with which they are associated. Introduction of such a clause would bar, for example, J. Arthur Rank, now on the council as a producer.

The union is also demanding that the labor representation be increased from four to six, of whom five would represent unions whose film interests were primarily on the production side. With a revised Film Council of this character, ACT is confident that there would be more sympathetic consideration to a substantially increased quota, and also there would not be the powerful exhibitor interests to vote against.

In asking for an independent investigation to decide whether the reintroduction of a distrib's quota would lead to great stability in British production, ACT explains that neither the Geneva nor Havana conventions dealing with this subject have been formally ratified. The door is therefore still open for the imposition of such a quota if the BOT considers it desirable. Among the qualifications for a quota film, ACT urges that processing must be done in a British lab and that all technicians should be British, or foreign nationals domiciled in Britain.

Aussie Govt. May Okay Higher Coin Takeaway To Get Top U.S. Talent

Sydney, Jan. 9.

Stageshow operators in the Aussie zone are expected to plead with government monetary officials to permit top U. S. stage talent to take more money out of the country. Many will come to take part in the Jubilee celebrations of the Aussie Commonwealth, covering all of 1951. They take away at present only 1,000 pounds (under $3,000) after contract completion.

The government is understood to be anxious to see ace U. S. stage talent play in this zone during the Jubilee year. Talent agents point out that U. S. talent is not so keen to plane here for a season and then have to leave their earnings frozen. Hence move to have the government moguls unbend on the coinage takeaway.

Guerin Acquires Empire, 2,200-Seat Paris House

Paris, Jan. 16.

The Empire, a 2,200-seater equipped with the largest revolving stage here and equipped for revue productions, has been bought by Pierre Louis-Guerin from the Leon Benoit Deutsch group for a reported $150,000. The current revue there starring Arletty will complete its run under the Deutsch management before the house will go into operation under Guerin. Latter already has the Lido, the Baccara on the Champs Elysees and the Restaurant des Ambassadeurs. He also has four smaller niteries.

This purchase of the Empire graduates Guerin from the nitery into the legit field. It will permit him to buy still more American talent than when he was restricted to his yearly Lido production. Guerin and his producer Rene Fraday are leaving on an U. S. talent prowl in February, covering South America first. They will visit Havana before going to Hollywood and N. Y. Guerin is by far the biggest employer of U. S. talent in Paris.

Mirtha Legrand Signs Highest Arg. Film Pact

Buenos Aires, Jan. 6.

Cinematografica Interamericana, an upcoming production-distribution organization here, has inked a deal with comely Mirtha Legrand giving her the highest salary of any Argentine film star. Interamerican's pact with the star is for around $100,000 for five pix, spread out over three years during which time she may not do any work for any other local company. If she does make pix abroad (Mexico or France), Interamericana is to have distribution rights in the foreign field. First of the Interamericana films with the star will probably be a musical.

Emelco has published a list of 12 productions scheduled for 1951. Of these, only six will be based on stories which are likely to please the Presidential Press Secretariat, as being characteristic of Argentine ways, customs or history. So production plans may have to be changed.

Mex Pix Output To New Peak in '50

Mexico City, Jan. 9.

Another new high in film production, 126 pix in 1950, was four short of the estimate; but that is not what is irking the trade. Neither is it joyous about the record. Reasons are that it is feared only about 46 of the 1950 crop will be any good in Mexico, and fewer abroad, because the quality failed to measure up to the studio activity.

The expected goal of 130 pictures faded just before Dec. 31, with studio snags preventing completion of four pix. Reported that it does not matter much since the four films in the works are not so strong.

Ever optimistic, producers see better things in sight for 1951, with present desire to hold production down to 80 films. Quality stressing trend and the stand of the trade's own bank, the Banco Nacional Cinematografico, that it will only finance producers able to make top quality pix, is counted upon to yield at least 70 worthwhile films this year. Another hope is more biz in the U. S. and other English-language lands since several 1951 pix will be dubbed into English.

'SALESMAN' SOUGHT BY 2 ROME GROUPS

Rome, Jan. 9.

Arthur Miller's "Death of a Salesman" is currently being sought as a vehicle by two different groups in Rome, one an Italian translation to be produced and directed by Luchino Visconti and the other group, the Rome Playhouse, an English-speaking organization. Translated version would be headed by Vittorio De Sica, director of "Bicycle Thief." De Sica started his professional career as a troubador, and then went into stock and films before becoming a director.

Miller spoke to Visconti when he was here last year about the possibility of doing his play in Rome, but disagreed with Visconti about casting to such extent that negotiations were called off. Apparently with De Sica's name the situation is changed.

20 U. S. Indie Pix in Germany

Frankfurt, Jan. 9.

German distributors will release some 20 independent American films starting out early in 1951. Constantin-Film has the biggest batch. Release schedule includes five United Artist pix, one Italian UA pic (Anna Magnani's starrer "Volcano"), one German Atlas-Film and one Associated British Production plus one as yet unannounced pic.

Herzog-Film will bring in "Our Very Own." Other releases will come from Gloria-Film, Dietz, Imex-Film, Transcontinent Film, Omnium-Film, EMKA-Film and Viktoria-Film.

Metro's Foreign Switches

Alvin Cassell, Metro manager in the West Indies, has been promoted to the same post in the Philippines. He replaces I. Cohen, who was forced to resign for reasons of health after having been with M-G in Manila for 24 years.

Also bowing out is George Chasanas, M-G manager in Egypt. He'll be replaced by Robert Schmitt, who moves up from the manager's post in Puerto Rico. Succeeding Schmitt is Joseph Blair, who had been with M-G in Spain.

Morton A. Spring, first veepee of Loew's International, pointed out that the promotions were from within the ranks in accordance with company policy.

O'Brien AsksFor $56,000,000 Grant To Up Brit. Prod.

London, Jan. 16.

A new burst of activity to stem the two-year-old production crisis is coming from the Labor side of the industry. Two mass meetings for studio workers and a deputation to the government have been organized to focus attention on the slump in film making here. First shot in new campaign was fired last Sunday (14) when Tom O'Brien, M.P., general secretary of National Assn. of Theatrical and Kine Employees, addressed studio workers in his organization. At this mass gathering, James H. Lawrie, managing director of National Film Finance Corp., outlined the steps being taken to promote new productions.

The short-term policy advocated by Tom O'Brien at the NATKE rally called for a grant of 20,000,000 pounds ($56,000,000) from the Govt. to the NFFC, the return of a distributor's quota, and an increased effort to secure the use of American blocked sterling for the making of films in British studios.

The second move came yesterday (Mon.) when leaders of the Assn. of Cine & Allied Technicians went in a deputation to Board of Trade prexy, Harold Wilson, and reaffirmed the case for partial nationalization of the film industry, with a view to speeding the introduction of a policy which has been agreed in principle by the Government.

The next move follows on Jan. 20 when five of the six industry unions through their federated body, the Film Industry Employees Council, are launching a public protest and will outline their policy to save the British film industry. NATKE, which withdrew from the FIEC, is not participating. This conference will be opened by Sir Laurence Olivier and will be attended by a number of Labor and Conservative Members of Parliament, and well-known actors.

It is to be used as a jumping off point in mobilizing industry workers and the public in a campaign to bring pressure on the government to raise the quota, provide admission tax relief for British producers and the public (but not for exhibitors), acquisition of idle studio space and introduction of reduced distribution charges.

1st Film in Scot Court

Edinburgh, Jan. 9.

For the first time a film is to be accepted as evidence in a Scottish court. When a claim for damages is heard in the Court of Session here this month, a film of a 40-ton excavator will be shown.

Lord Blades, the judge, has accepted an application to allow the film to be shown. It would be wrong, he says, to refuse to admit a film in these days of scientific progress.

Shanghai Documentary Vs. U. S.

Shanghai, Jan. 2.

A documentary titled, "Yankees in Shanghai" is being produced here, and will be released shortly.

Announcement on pic states it "will trace the grim story of U. S. imperialistic expansion in Shanghai."

Other Foreign News
On Page 15

West Germany Turns Out 77 Films In 50; Soviet Zone Declines 33%

Frankfurt, Jan. 6.

Western Germany's picture industry has kept up a steady production pace in 1950, turning out 77 films during the year, with an additional 12 pix expected to be completed within the first two months of 1951. The 77 films mean a good achievement in the industry recuperation, once Hollywood's chief competition in Europe. It is also in line with the country's spectacular economic boom.

Another significant factor of production in this area is that production declined 33% in the Eastern German republic, where the film industry is a single, Soviet-sponsored state monopoly. Western Germany is a free economy, and there are 77 independent producers operating since the war, while in Eastern Germany there is only one outfit, DEFA. The 1950 product was made by 55 independent producers.

Throughout the postwar years two major production centers grew up in Western Germany. Munich's Geiselgasteig studios Bavaria Filmkunst, has about 70% of Western Germany's film production capacity. It houses a great majority of the producers. Bavaria Filmkunst is a property of the former Nazi film monopoly, UFA, and its now under Allied control, being decreed to be auctioned by Jan. 1, 1952, along with the rest of the UFA combine. Bavaria Filmkunst is the biggest single UFA asset.

While the Munich film center has dozens of small producers, the other big film city, Hamburg, is the home of the only two really big production companies — Walter Koppel's Real-Film and Rolf Meyer's Junge Film Union. Fritz Kirchoff's Pontus Film and some smaller outfits are also in Hamburg. These three are among the few German producers who own their own studios.

Real-Film Very Active

Real-Film produced seven films in 1950 and built an additional studio last year. A very successful export drive resulted in the signing of 116 export contracts under which Real pix have been or will be exported in 16 foreign countries. Junge Film Union made eight films in 1950, and they also expanded their studios. Pontus Film produced two films in 1950.

Foreign production also gained in Western Germany in 1950. The films made last year include five Austrian, one Italian and one French co-productions. Not counted in the 77 is the 20th-Fox film, "Decision Before Dawn" (formerly "Legion of the Damned" and "Call It Treason") produced by Anatole Litvak and Frank MacCarthy, which was partially shot in the Munich-Geiselgasteig studios. Pic is 20th-Fox's third made in Germany since the war.

German short and cultural film producers had considerable financial difficulties in 1950, which they blamed on the State Department-sponsored and U. S. High Commission-distributed shorts. They claimed these films were given to exhibitors at such low rentals they could not compete. To aid these producers, the top German film industry association ruled last month that exhibitors must show one German short with each feature film whose length does not exceed 8,260 feet.

Effect of TV in U. S. Not Decided, Says Rank

London, Jan. 16.

J. Arthur Rank made his maiden speech as a delegate to the general council of the Cinematograph Exhibitors' Assn. last Wednesday (10) when he reported on the effects of TV on other forms of showbiz in America. Discussion began after Dennis C. Walls, who last year attended a Venice conference on TV, referred to a proposal for an association of European countries, which would seek, among other things to establish conformity on television in cinemas.

Rank was invited to speak when C. P. Metcalfe had explained that he wasn't interested in a European association unless all the American film industry came into it. The effect of TV in America had not been determined, Rank asserted, and the boxoffice decline was just as great where there were no tele receivers as where there were.

British TV Plans Expansion in '51

London, Jan. 9.

The 1951 plans for BBC-TV include major experiments with color, an effort to secure rapprochment with film and theatrical interests and brighter programs. The new development program was outlined by the recently appointed TV topper, George Barnes, at a year-end press confab which coincided with the launching of a new major studio at Shepherds Bush.

TV dabbling in color will be purely experimental with three different processes tried out. There is little prospect, even if it were technically and commercially possible, of starting color programs because of assurances given receiver manufacturers.

The solidarity of film and legit industries against television is one of the urgent problems Barnes hopes to iron out in 1951. By a decision of exhibitors, films offered for TV are barred from normal exhibition. At the same time, legit interests have also been solid against co-operation, but there have been cases of waning boxoffice production whose life possibly has been lengthened by a TV screening.

The new Shepherds Bush studio was used for the first time last Saturday (23) when a big vaudeo bill headed by Dolores Gray was screened. This was the first of the new pattern of light entertainment promised. Another innovation will be inclusion of a 30-minute cabaret show Thursdays as additional weight to the normal bill which hitherto has comprised a repeat of the Sunday night play.

REOPEN WAR-BOMBED TOKYO LEGIT HOUSE

Tokyo, Jan. 9.

Tokyo's famed Kabuki-za theatre, gutted by an air raid in 1945, reopened Jan. 5 after $700,000 renovation job, the most ambitious theatrical construction project in postwar Japan. Coin was put up by the Shochiku Motion Picture and Theatrical Co., which will operate the 2,600-seat legit house.

Theatre will be the principal Tokyo home of Japanese classical drama, a centuries-old art form that has appeared several times since the war to be facing extinction, but which has been kept alive largely through the efforts of Shochiku prexy Takejiro Otani.

At formal opening ceremony for the theatre, which has been destroyed three times in its 62-year history, a congratulatory message was read from Gen. Douglas MacArthur.

San Miguel's New Circuit Deal

Buenos Aires, Jan. 9.

A deal to release its 1951 product on the Lococo circuit has been made by San Miguel Studios.

Initial release will probably be "Trees Die Standing," adapted from Alejandro Casona's play, which has been running at the Ateneo theatre here for two years.

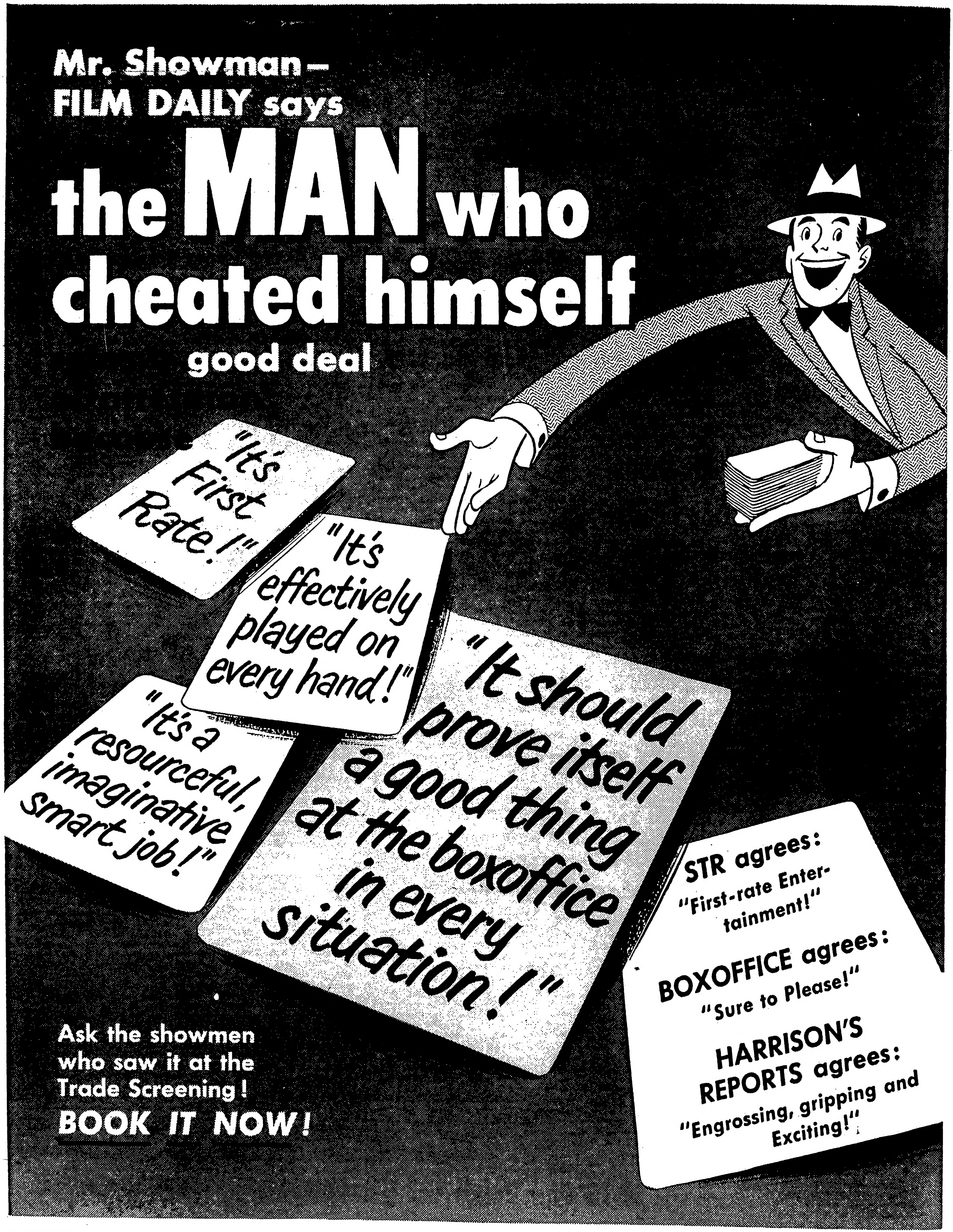
New Film Agreement Easing Aussie Blues

Sidney, Jan. 10.

The long range plan put into operation by Ernest Turnbull, head of Hoyts' cinema loop; Norman Rydge, chief of Greater Union, and other Aussie film company majors, promises to make pre-Yuletide boxoffice blues a thing of the past.

Under an agreement with distribs hooked up with Hoyts and GU, pix suitable for vacation playdates will be kept on ice for the right period to nix pre-vacation biz drops.

Some six months ago Hoyts' execs viewed "Cheaper by Doben" (20th) and set it aside for a Sydney playdate two weeks before Xmas. Result was terrific biz over this quiet biz span with five shows per day over the lush holiday span. Same thing was done with "Cinderella" (RKO). Result is that this pic is currently playing six-a-day to smash trade.



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High Earnings of Italian Films In 1950 Spurs Production Activity

Rome, Jan. 9.

Encouraged by unusually high gross earnings of Italian films, particularly those during the last period of 1950, Italian film production is definitely on the upbeat. Only 14 or 15 films were in work last month, most of them were from the fall schedule, but many of them were in the finishing stages.

Holidays before and after Dec. 25 bring on so many Festa Days it is virtually impossible to carry on an efficient working schedule. January is month of Epiphany, a period of merrymaking. While nightclubs flourish and it is a period of vacation for the wealthy class, it holds back new film until about February with ambitious plans being made because of high grosses made by Italo product. These include Italian comedian Toto's films (he makes four to eight per year), "Tomorrow Is Too Late," "Road of Hope," "Unattainable 12," "Thief of Venice," "Naples Millionaire." All of these have grossed $850,000 or better and have not played many rural situations yet. Some of these films will hit the $1,000,000 mark or over, which is high for an Italian pic.

One distributor reported that some fairly important key cities in Italy showed preference for mediocre Italian films as against some good American films. Italy has just happened to get a crop of really solid Italian pics on the market at about the same time, starting last September, after a year or more of several bad ones. New blood, too, has been injected into British Italian relations while American imports have taken an unofficial and drastic cut during this same period.

British Film Industry Makes First Move to Get In on Tax Exemption

London, Jan. 16.

The British film industry has made the first move in an attempt to muscle in on the tax exemption arrangement for cultural and nonprofit making entertainment which exists between the Arts Council and legit producers. Under the present pact with the Arts Council, legit impresarios with non-profit-distribution companies (no dividends and earnings ploughed back for future financing) are granted tax exemption by the customs and excise authorities. Productions which qualify for this relief are presented "in association with the Arts Council."

British producers, who blame high admission tax for their present difficulties, have always looked with envy at their opposite numbers in legit who present tax-free shows without giving the public the benefit of this relief. Net result of this is formation of a company entitled Festival Film Productions. Sir Michael Balcon is chairman and the directorate includes Sir Henry L. French, director-general of the British Film Producers Assn., and Sir Ernest Pooley and Mrs. Gazalet-Kier, both of the Arts Council. The company is registered as a charity, and apart from the non-profit aspect its objects include the making of films with educational and cultural value.

The first production to be made by this new outfit will be "The Magic Box," the British industry's co-operative venture for the Festival of Britain. Understood that if tax relief is forthcoming, it will continue to make other films on the non-profit basis and operate in conjunction with the Arts Council. The customs and excise authorities agree that non-profit-distributing companies whose product is of a partly educational value may seek relief under Section 8 of the Finance Act of 1949.

Brit. Allocate 18 Dubbing Visas

London, Jan. 9.

Eighteen dubbing visas have been allocated by British producers under the agreement with the French government for screening in France in the year ending next June 30.

The outstanding two visas will be allocated by the French industry itself, probably on a reciprocity basis in appreciation of distribution for French films in Britain.

Hoyt's Turnbull Sees Circuit Alert to TV

Sydney, Jan. 9.

Back from a U. S. looksee, Ernest Turnbull, head of Hoyts' major circuit, said the chain would be geared to present video when the time was ripe. Turnbull added, however, that just how video would fit into the Aussie film field, was still unknown, the same as in the U. S.

Norman B. Rydge, chief of the Greater Union chain, who looked over the British and U. S. video field during a recent trip, said that his company would be set for TV in the Aussie key spots. However, Rydge pointed out that he believed Aussie tele was some years off.

Successful Delaying Action in Japan—Start Of Commercial Radio

Tokyo, Jan. 9.

The organized fight to prevent the debut of commercial radio in Japan should go down as one of the most successful delaying actions in history—rivalling the heroic action of the 24th Infantry Division in Korea last summer.

Movement to authorize private broadcasting in Nippon started shortly after the surrender. After four years of backing and filling, stalling and hedging, bills sanctioning commercial radio and creating necessary machinery for its control passed the legislature last April and became effective on June 1. But as 1950 drew to an end, Japan's first commercial broadcast was yet to be heard, and insiders predict another six months will elapse before listeners in Japan hear panegyrics for Suzuki Suds in between episodes of "Saburo's Other Wife."

The Broadcasting Corp. of Japan thus begins 1951 with its 26-year monopoly unbroken. Company has been reorganized under the terms of last year's legislation and is now a public service corporation. But the fact that BCJ no longer has private stockholders means little to the average listener. Programs still sound pretty much like the BCJ of yore, although the web has made notable improvements in technique under the tutelage of SCAP's Radio Branch.

However, it is fairly common knowledge in Tokyo that BCJ and certain quarters of the government teamed up to fight off commercial radio as long as possible. BCJ didn't want the competition, and diehards in the government liked the idea of a single web because it would be easier to control. They recall that during the last war the government merely laid down the rules to BCJ and every listener in Japan heard the right thing. It was only after considerable prodding from SCAP that the bills were passed.

However, some progress has been made since June in what admittedly is a big job. The new seven-man Radio Regulatory Commission, Japanese counterpart of the American Federal Communications Commission, has been at work steadily drafting a set of standards to control the new enterprise and coping with the myriad technical problems involved. Commission concluded hearings in October and said it would announce its findings soon.

Meanwhile, more than 50 potential broadcasters have filed applications. None of these has been taken up yet, pending adoption of the standards. Most promising contenders in the field, with sufficient financial backing to make a radio venture plausible, are five of the nation's biggest newspapers, Japan's biggest advertising agency and a wealthy private railway. Also in the running are two Christian religious organizations, the St. Paul Broadcasting Corp. (Catholic) and the Japan Christian Broadcasting Station (Evangelical). Both outfits have been organized tentatively, awaiting the nod from the RRC.

Best guessers in Japan are saying approximately 11 stations will be approved as a starter—three in Tokyo, two in Osaka, and one each in Nagoya. Kobe. Hiroshima, Fukuoka, Sendai and Sapporo.

Seek Italo Kid Ban

Rome, Jan. 9.

Infra-red photographs of children at the Cinema, with expressions ranging from terror to avid excitement, are included in a report by an Italian member of Parliament urging that no child under 16 be allowed in a cinema.

Italian Chamber of Deputies, however, will open formal debate soon on a law designed to prevent all under 16 from attending a film theatre. A group of deputies drew up the law after studying a report of the habits of 290 school children under 16.

Pic Shortage Ups Arg. Concert Biz

Buenos Aires, Jan. 9.

The lack of first-class film material had its effect on the concert business in Argentina during the past year, just as it did on show biz in general, hypoing the already very high grosses the longhair artists have commanded over the past five years. In most cases halls could have been filled several times over whenever concerts by big names were scheduled. Block-long queues were customary in front of the boxoffices.

A snag for the concert performers themselves, when they accept Argentine bookings, is that the Argentine government no longer allows allocations of foreign exchange to allow them to transfer their earnings either to the U. S. or to Europe. Only a few of the operatic performers signed for the Colon Opera are inked in such a way that their fees must be paid in foreign currency. To achieve this they must, of course, agree to give their services off the cuff for benefits in aid of the Eva Peron Foundation. Despite the currency snag, the longhair visitors can get around this stymie by paying the transport for an entire South American trek in Argentine currency, and getting out their earnings in the form of clothes, furs, gems or other luxury items, some of which are found here cheaper than in Paris.

Highest coin earner last year was Yehudi Menuhin, who had been an absentee since just before World War II. He grossed around $41,000 for four Colon Opera concerts, plus another $16,000 for two popular-priced concerts at the Gran Rex and one in the city of La Plata. The violinist also gave radio broadcasts on the Mundo web and performed with a symphony orchestra. His concerts in Montevideo, Uruguay, grossed around $3,000 each. The Menuhin performances at the Colon Opera set a record for high admission scales, this being the first time of selling orchestra seats at $7 each.

The same high admission scales were charged for Marian Anderson's first concerts after a 12-year absence from Argentina.

Albania Pix Biz Grows

Tirana, Albania, Jan. 9.

Three full-length features and nine documentary films were produced in Albania during 1950, while the number of theatres is four times greater than in 1939.

The announcement said the foundations of Albanian cinematography were laid with Soviet assistance.

Current London Shows

(*Figures show weeks of run*)

London, Jan. 16.

"Accolade," Aldwych (19).
"Blue for Boy," His Majesty's (7).
"Capt. Carvallo," Garrick (23).
"Carousel," Drury Lane (32).
"Cocktail Party," New (37).
"Dear Miss Phoebe," Ph'nix (14).
"Dish Ran Away," Vaude (29).
"Follies Bergere," Hipp (67).
"His Excellency," Piccadilly (34).
"Holly and Ivy," Duchess (36).
"Home & Beauty," Wyndh'm (10).
"King Rhapsody," Palace (69).
"Knight's Madn'ss," Vic. Pal. (44).
"Lace on Petticoat," Ambass. (5).
"Little Hut," Lyric (21).
"Mister Roberts," Coliseum (26).
"Reluctant Heroes," W'teh'll (18).
"Ring Round Moon," Gl'be (42).
"Seagulls Sorrento," Apollo (31).
"2d Tanqueray," Haymark't (20).
"Take It From Us," Adelphi (11).
"To Dorothy," Savoy (8).
"Who Is Sylvia," Criterion (12).
"Will Any Gent," Strand (19).
"Worm's View," Comedy (195).

Yank Films Launch 1951 in Japan With New Highs; Nip Product Off

Tokyo, Jan. 9.

American films in Japan, which will continue to be distributed here by the Motion Picture Export Assn. under recently renewed pact with nine U. S. majors, should have their biggest postwar year in 1951. American product got off in sock style during the all-important New Year's period, with a 20% attendance increase over the comparable session last year. Most houses showing native product, however, were off as much as 30% from a year ago.

Strongest contender was "Buffalo Bill" (20th), which set an all-time Japanese record for one house in Osaka on Jan. 3 with a gross of 1,065,900 yen ($2,665). (Pic was released in U. S. in 1944.) This was first one-day million yen gross in history here. In Tokyo's Hibiya theatre, "Buffalo" grossed $11,740 in its first January stanza. Last year during the same period, this house played "Pale Face" (Par) at the same admission tab, but attendance this year was up 20%. Up to now, Bob Hope film had been the biggest moneymaker in Japan.

In the Osaka, Kobe and Kyoto areas, 15 theatres playing American pix broke records for at least one day during the New Year's week. Besides "Bill," "Mexican Hayride" (U), "Prince of Foxes" (20th), "Don Juan" (WB) and "I Was a Male War Bride" (20th) set new biz highs.

One reason for this upbeat at the wickets was smart exploitation by the Central Motion Picture Exchange, local MPEA outlet. The week prior to New Year's CMPE toured the three cities at night with projector-equipped busses, setting up outdoor screens to show trailers of forthcoming pix.

Other U. S. pix which helped send both admissions and grosses over the 1950 figure throughout the nation included "Flame of Barbary Coast" (Rep), "Coroner's Creek" (Col), "Fountainhead" (WB), "Great Lover" (Par) and "Battleground" (M-G). CMPE expects to release 200 pix in Japan this year, compared to 131 in 1950.

British Grabbing More Canada Projection Biz

Washington, Jan. 16.

Although the U. S. still holds the largest share of the Canadian film projection equipment market, the British have been moving in aggressively to promote sales of their own product. They now have about 15% of the Canadian equipment market and their "outlook for expansion is favorable," says Nathan D. Golden, film specialist for U. S. Department of Commerce.

Equipment market in Canada has been very good since the war because of the building boom in six theatres.

Brit. Musicians' Union Ban on Outlawed Disks Forces Indies to Europe

London, Jan. 9.

A ban imposed by the British Musicians' Union on recording of disks for companies other than members of Phonographic Performance, outfit repping major companies, is forcing many of small manufacturers to wax on the continent. The BMU ban was first imposed because it was feared that too large a proportion of radio music would be provided from recordings, with a resultant slicing of earnings of their members who could provide live shows.

Under an agreement between the British Broadcasting Corp. and PP, a maximum of 22 hours weekly airing time is allocated to disks of member companies. Disks manufactured by outfits outside PP were not subjected to this embargo and there was no limit on the amount of playing time that could be accorded to them, and thus, from the union viewpoint, menaced the agreement.

Although the playing time for non-PP disks is in theory unlimited, in actual fact, beyond a certain amount of background music, it rarely averages more than five or six hours a week. And a BBC plug with a listening public often exceeding 10,000,000 can well determine the success or otherwise of a particular record.

Before the imposition of the MU ban, PP membership was confined to the two major groups, EMI and Decca. The 22 hours airing time was divided up between these two groups, who also shared the reproduction fees paid by the BBC.

With the necessity of having a PP membership ticket to get union recording facilities there has been a demand to get inside that company from some of the independent houses. At least four have joined in recent weeks under a limited form of membership which grants full rights other than a share of the company's revenue. The new members of PP are entitled to a share of the 22 hours BBC airing time, but revenue earned under the existing contract between the BBC and PP continues to be allocated among the original members.

The exodus of the indies to the continent has inevitably been followed by representations from the union to its counterpart organizations in France and Holland. So far without effect, particularly in Amsterdam, where there are four rival organizations representing musicians. Apart from PP members, the only recording now done in London is for those smaller companies who use semi-pros and non-Performing Right Society music.

LATTUADA TO SHOOT NEXT PIC IN PARIS

Paris, Jan. 9.

Alberto Lattuada, Italo megger of "Without Pity," is here to set things rolling for his next pic, which is to be shot in Paris. This film is to be called "Un Reportage Sensationel" and will concern the pic business, with a reporter and a broken-down actor as leads. Johnny Kitzmiller is to play the actor role.

After this film, Lattuada intends to head for Brazil to do a production with new, young film star, Vanja Greco, whom he discovered.

Sahara Sage Does Big Tourist Biz Reading Fortunes In the Sand

By BOB DEINDORFER

Timbuctoo, West Africa, Jan. 14.

Setian Moulabakka, a small wrinkled black man wearing Smith Bros. whiskers and little else, looked into the sands outside this storied old one-camel village and paused expectantly for the annual rush of customers.

By far the most successful desert wise man in the region, Setian expects to gross approximately 450,000 francs ($2,500) in the next six months. Last year, during the trade season when merchants swarmed into Timbuctoo, he topped $3,000, highest on the circuit.

"I hit 700,000 francs three years ago when I played half a year in Timbuctoo and the other half up in Colomb-Beshar, Algiers," he says.

To superstitious Moslems and various shades of black races from south in the Soudan, Moulabakka's system of reading the past, the present and the future in the shimmering Sahara sand a few yards outside Timbuctoo is unimpeachable. Last year he looked into the sand, scowled and predicted that the rainfall would be too heavy. It was. Four years ago he predicted that dowry prices for Moslem girls would rise to a new peak. They did. One girl went for 250 cattle

Competition is second rate. One Moor reads palms for cutrates, another makes charms for sick cattle and a third, a half-caste, has even tried fortune readings in the sand. But Setian and his sand readings and through his sale of good luck talisman is by far the top grosser in the desert kingdom.

155 Yank Pix Play W. Berlin

Berlin, Jan. 9.

There were 310 films screened in West Berlin in 1950. American pix representing exactly half of playing time and 155 Yank pix being shown.

The greatest hit, as in Western Germany, was "Third Man," which had a record seven-week run at the 823-seat Filmbuehne Wien.

Sol Lesser Looks to Extract Top Coin Abroad Via Co-Prod. Deals

With native product in European countries now consistently outgrossing U. S. pix of equal quality, Sol Lesser is hoping to get maximum income out of both foreign and American markets by making co-production deals abroad, it was revealed this week by Seymour Poe, Lesser rep, following his return from a recent Europeon tour for the producer.

Whereas Hollywood product formerly far outdistanced locally-made pix at European boxoffices, trend has switched completely in the past few years, Poe stated. Probable reason. he said, is that "domestically-produced films have recently begun to show a basic quality of human feeling and understanding that has evolved from the common hardships undergone by the people of Europe. The result is a greater realism springing from a deeper emotional core."

Since it is generally agreed, Poe declared, that. Hollywood product must reach for this same integrity of basic theme, Lesser is figuratively aiming at putting two celluloid birds in the same can with a single shot. By the combo of using European producers and directors in their own bailiwicks and supplying them with some American elements, he hopes to attain pix with the greatest potential b.o. values in both markets.

He thus has set up a deal with Erich Pommer to produce a series of pix for him in Germany; James Carreras to make a group of nine in Italy, and is setting other deals in Italy and France.

Poe, while abroad, also installed reps for Lesser in London (Jack Osserman) and Germany-Austria (Eric Pleskow). They'll work with RKO on distribution of Lesser product, be liaison on the co-production and seek pix for import to the U. S. for theatres and television.

Binford Bans Chaplin, OK's 'King of Kings' 24 Years After Ban

Memphis, Jan. 16.

Lloyd T. Binford, Memphis censor czar, teed off the 1951 season in a typical baffling fashion by green-lighting one pic and putting the kibosh on another. The Memphis censor, who has been in the newsprint for more than 20 years over his censoring powers here, started by banning Charlie Chaplin's "City Lights," and okaying Cecil B. DeMille's life of Christ, "King of Kings."

"City Lights," tabbed for a relase date by UA this week, was nixed by Binford after a private screening. Binford told VARIETY: "There's nothing wrong with the picture itself. In it Chaplin is a baggy-pants tramp with big shoes, as he was in the early pictures. He doesn't talk in the picture," he added. Binford concluded by saying, "but because of Chaplin's character and reputation, we don't think the picture should be shown here again." The pic played in Memphis in the early '30s.

DeMille's "King of Kings," which was skedded for a Memphis showing more than 20 years ago, and banned by Binford at the time, was okayed for an opening at the Normal theatre, nabe house here on Feb. 4. Binford stopped the pic here in 1927 when he ordered deletions of certain scenes which, in the board's opinion, showed Jews in an unfavorable light. Vincent Carline, operator of the Lyric theatre here at the time, contested the order unsuccessfully in the courts and rather than cut the film as ordered, refused to show it.

M-G's Bakers Tie-In

Long-range promotion tie-in has been set by Metro with Quality Bakers of America which will feature major's pix and stars on billboards, posters, window displays, newspaper ads and various other media.

Co-op campaign, one of the most extensive for the film company, was announced by ad-pub v.p. Howard Dietz and exploitation manager Dan Terrell. It runs from March through next December.

King's Par Cartoon Tie

King Features Syndicate has tied up with Famous Studios, producers of Paramount cartoons, for the commercial exploitation of Par's cartoon characters. King will promote the pen-and-inkers with material such as dolls, comic books, etc.

Par cartoon characters include Popeye, Little Audrey, Herman the Mouse, Huey the Duck and Casper the Friendly Ghost.

See SPG's Move For Autonomy As Legal Maneuver

Reconstituting New York chapter of Screen Publicists Guild to an autonomous body is regarded as a legal maneuver rather than a move for greater efficiency within the organization. Question of validity of contracts with the distributing companies is reported to have been the contributing factor for the switch.

SPG merged last summer with Screen Office and Professional Employes Guild into Screen Employes Guild. As distribs' existing contracts are with SPG and not SEG, issue has come up as to which organization is the legal bargaining agent. Although SPG lost its identity with the merger, contracts are with the group, not the SEG.

Decision to go back to the original status apparently was a protective measure. Vote was made at a membership meeting last week. As session was attended by a minority of total roster, subject must be ratified by the various units within the companies. Balloting is expected to be completed within a week. Approval of the action by the minority group appears certain.

New slate of officers is scheduled to be elected at a general meeting in February.

Documentary 'Festivals' Eyed for Non-Theatricals

"Roadshows" of documentary film festivals, in which a group of pix would be shown over a two-three day period, is under discussion in the non-theatrical field following the N. Y. showing of seven Robert Flaherty films last week.

Flaherty Film Festival, staged at the Museum of Modern Art and sponsored by the Screen Directors Guild in the east, is said likely to be repeated in various other spots. Other of the more outstanding documentaries would make up additional festival programs under the plan.

If the plan goes through, screenings would be arranged by the various units of the Film Council of America, whose exec director is Glen Burch.

Flaherty Festival drew capacity audiences throughout, the three-day program. Vet producer appeared at each of the screenings and at the conclusion received a special plaque from the SDG. Jack Glenn, SDG president, handled major portion of the arrangements.

Films produced by Flaherty and shown at the festival were "Man of Aran," "Louisiana Story," "Industrial Britain," "The Land," "Moana," "Elephant Boy" and "Nanook of the North."

Talk Kaye-Kelly Team For Musical 'Finn'

Hollywood, Jan. 16.

Metro is talking a deal with Danny Kaye to costar with Gene Kelly in "Huckleberry Finn," a tunefilm to be produced by Arthur Freed with a score by Yip Harburg and Burton Lane.

If the deal goes through, Metro will delay the start of "Finn" until late in July, when Kaye will have finished his eight-week engagement at the London Palladium.

Stormy Flagstad

Continued from page 1

received an "avalanche" of mail pro and con. Met board of directors itself was divided on the prima donna's return.

Although most of the excitement has died down with swiftly changing times and tempers, there are still rumblings and threats of trouble. There have been rumors of picketing next Monday, and stories of Met subscribers tearing up their tickets for any performance in which Flagstad appears.

Subscriber Refunds

Met management admits it still had a few letters of protest after this season started, with subscribers wanting their money back on any Flagstad dates, and although such subscription coin is generally never refunded, management has agreed in this case to return any ticket money requested. On the other hand, Flagstad's return has admittedly hypoed ticket sales at the Met, being a factor in the sale of the upped-price "three first-nights" package (she's in the third one, "Fidelio," in March). Management expects no difficulty in selling out all Flagstad appearances.

Singer, who had been comparatively unknown before, abroad as well as here, made her Met debut in 1935 and was an immediate, huge success. The Met made her reputation and built her into its highest paid singer. By the same token, Flagstad admittedly pulled the Met out of its mid-'30's financial doldrums, and gave it a new, big b.o. drawing card. It worked both ways, Flagstad reportedly earning almost $1,000,000 in opera and concerts between 1935 and '41, when she left the U. S.

Flagstad was never charged with collaboration with the Nazis. She reportedly didn't sing in Norway or Germany; she sang four times during the war, twice each in Sweden and Switzerland. But she was a controversial figure because she returned home against the wishes of the Norwegian government-in-exile, who felt her return would have political consequences and who wanted her to aid their cause by her prestige from abroad. On the other hand, her friends claimed she was not political, and wanted merely to go home to her family (although her daughter, by her first marriage, married to a U. S. army officer, lived in America). Flagstad reportedly lived in isolation on her Norwegian return, taking no part in political events.

The diva's husband, Henry Johansen, prominent member of Quisling's NS party, was jailed after the war for profiteering with the Nazis, and died in prison awaiting trial. Her stepsons were tried for collaborating, fined and jailed. Situation is complicated by the fact that though Flagstad said she returned home to be with her husband, their diverse careers had previously separated them for long periods; there was a story that they had planned divorcing in the '30's for tax reasons; and once he was arrested, she never visited him during the year he was jailed.

After the war the Norwegian government held Flagstad briefly, then let her depart. She gave her first postwar concert in Cannes, in January, 1947, and followed this with appearances in Paris, London and Milan, to enthusiastic reception, and with apparently no untoward incidents. The U. S. Government had no hesitancy in admitting her to America.

Rudolf Bing, new Met manager, who signed Flagstad in full awareness of the move's controversial nature, said if he'd had any kind of real proof that the singer had done wrong, he wouldn't have signed her. "The mere fact that she went home to her husband isn't enough reason to deprive music lovers of hearing one of the great singers of our time.

"This is the greatest opera house in the world, and it ought to have the greatest singers."

Shore in 'Slick'

Hollywood, Jan. 16.

Paramount signed Dinah Shore to co-star with Alan Young and Robert Merrill in "Aaron Slick from Punkin Crick," to be produced by William Perlberg and George Seaton.

Claude Binyon will double as writer-director, with songs by Jay Livingston and Ray Evans.

Inside Stuff—Pictures

Chief threat to free speech and press found in a recent 17-city survey by the American Civil Liberties Union and leading newspapers in those areas was from various agencies and individuals who concerned themselves with outlawing alleged obscenity. Citing an example, the ACLU recalled an incident in San Francisco where a theatre manager was charged with contributing to the delinquency of a 14-year-old boy.

Lad told authorities that he thought the Italian-made film, "Furia," was "hot stuff." After two trials, the manager was acquitted and the picture continued to be shown. On a different level of censorship, according to the ACLU, was an Ohio state film censor board ban on the Italian import, "Without Pity," because of its treatment of the "association of races."

Same Ohio board, the ACLU notes, cut a race riot scene from 20th-Fox's "No Way Out" because the film "might incite similar violence in Ohio and . . . it was too brutal to be seen by Ohioans." On the whole, the survey discloses that "censorship of the rights of free speech, free press and free assembly by private and public bodies is on a minor scale in the 17 cities, largely because of firm stands by courts against attempts at suppression."

Pittsburgh seems to be a jinx town for what may well be Metro's top-grossing picture of the year, "King Solomon's Mines." Adventure pic is cleaning up everywhere but not in that city, where nature appears to be against it. "Mines" originally opened there at Penn on Nov. 22 and on basis of sensational first two days looked headed for a $35,000 week. However, the big snow hit Pittsburgh on the third day, paralyzing entire metropolitan area, and film never hit its stride again when town reopened. Instead of $35,000, the gross was half that. "Mines" finally hit top nabe houses last week and on the big day, Sunday, ran into same thing when big snow No. 2 of the year broke and once more tied up the city and made a shambles of business.

Whether the country's 563 colleges and universities constitute a good potential market for foreign-language product will be determined from questionnaires which B. Bernard Kreisler, exec director of the Motion Picture Assn. of America's Advisory Unit for Foreign Films, will send out this week. Inasmuch as many institutions are already equipped with either 16m or 35m projection equipment, it's felt that a compilation of the replies will disclose an important new source of revenue hitherto only lightly tapped by art pictures. A digest of the info will be incorporated in a marketing and operational manual which is to be made available to all foreign film producers or their reps seeking advisory unit assistance.

Producer-director Maxwell Shane's upcoming pregnancy themer, "The Family Way," reportedly marks the first time that such a subject ever received straight feature entertainment handling. Based upon an original by Milton Raison, the yarn focuses its story line on the first pregnancy of a young married woman.

Despite opposition from certain quarters of the industry and press, Shane claims he's going ahead with the project. Producer, on the other hand, insists that both the public and exhibitors are highly enthusiastic over his story choice.

Benagoss will spend $400,000 in American coin, $400,000 in French francs and a few British pounds on its first production, "The White Road," to be filmed this spring in France with Glenn Ford and Geraldine Brooks as toppers. The two stars will be paid in dollars, along with Rudy Mate, director; Charles Bennett, scripter, and Hal Clifton, dialog coach. Benagoss, headed by Henry Rogers Benjamin, William Auten, Germaine Gossler and John Ohl, is capitalized in the U. S., France and Britain, and is putting up its own coin.

Summit Productions' "Storm Over Tibet," which will utilize rare Tibetan footage originally lensed in 1936 for the foreign film, "Demon of the Himalayas," will use the score from that picture as well. Permission has been received from the Swiss composer, Artur Honniger, who composed the "Demon" score, to feature it again in "Storm." It will be tailored to fit, but will retain the authentic Tibetan chants and unorthodox instrumentation. Honniger wrote only one other film score, for Chaliapin's "Don Quixote."

Gabriel Pascal gets 45% of profits plus producer's fee as part of his deal with RKO for filming George Bernard Shaw's "Androcoles and the Lion." Pascal throws in story rights, which he acquired from Shaw, and Jean Simmons' contract in return for profit-sharing setup.

Plan to shoot pic in Italy has been tossed out because of war scare and unstable Italian financing. Instead, RKO will foot the tab 100%. Production starts shortly on the Coast. Irwin Margulies, Pascal's attorney, planed to California yesterday (Tues.) for confabs on deal.

William Lundigan is being groomed by 20th-Fox as a replacement for Dan Dailey in "Friendly Island," a film that has had more than its share of replacements. Edmund Goulding took over the director job when Claude Binyon shifted to Paramount for "Convention City." Dailey dropped out of the cast to take a course of treatment at the Menninger Clinic. Finally June Haver was suspended for nixing the femme lead, and Jane Greer was borrowed from RKO as a replacement.

Bigger Budget for 'Voice'

Continued from page 2

cial radio and TV broadcasting—$2,900,000.

5. Anti-trust division of the Justice Department, $3,700,000, just $50,000 below the appropriation for the current fiscal year.

'Voice' Expansion Due

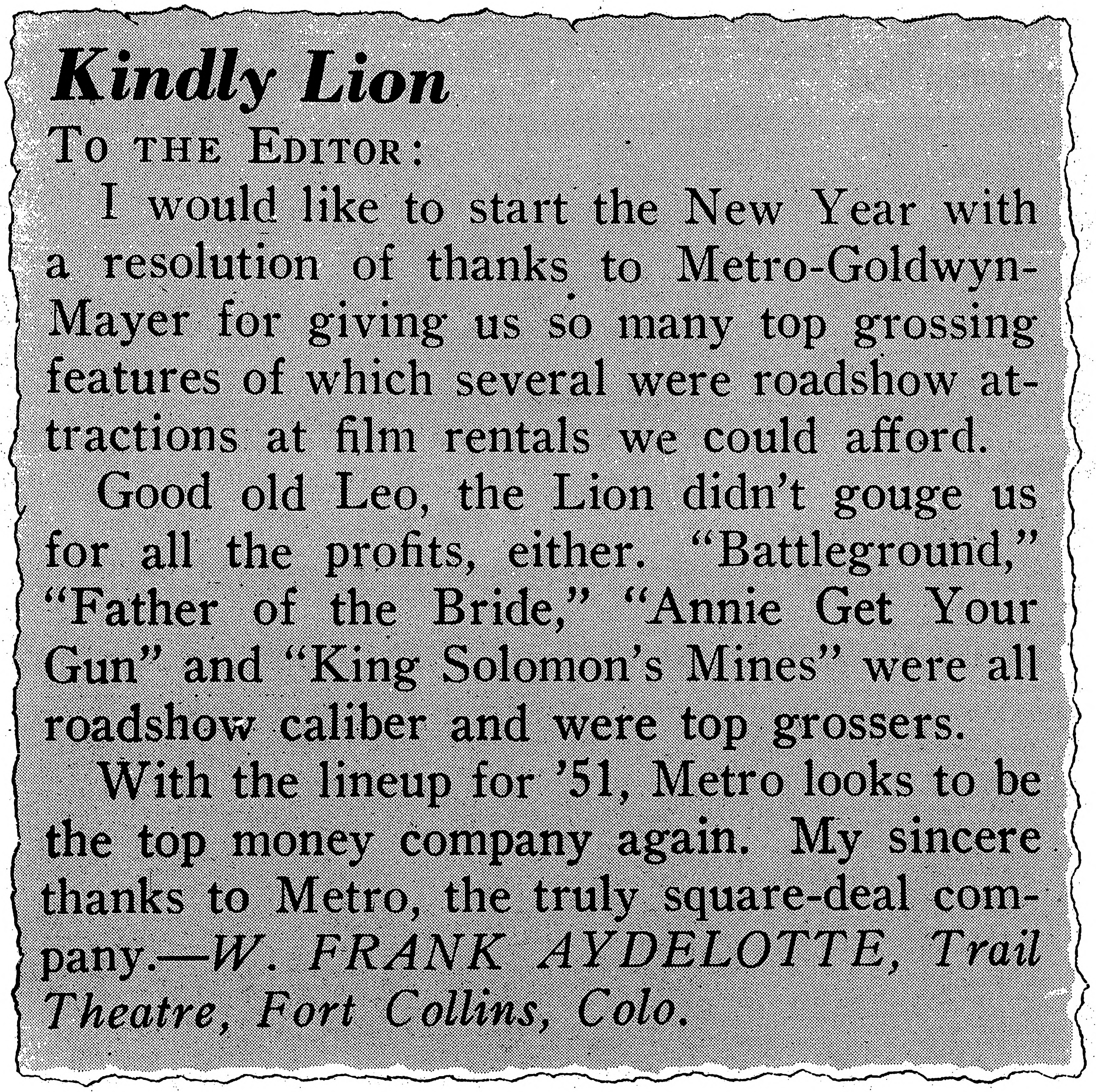
The "Voice of America" radio broadcasts are due for a substantial expansion in the next year and a half, the budget explained. The budget said:

"It is expected that by June 30, 1951, the daily broadcast schedule will total 56⅔rd program hours in 40 languages, with an anticipated increase in 1952 to an average of 61⅔rd program hours per day in 46 languages and dialects. It is further anticipated that in fiscal year 1952 a substantial portion of the improved and new radio facilities provided for in previous years will be completed and in operation. Additional construction funds are being requested in a 1951 supplemental to improve and extend medium wave coverage of target areas."

The 1951 budget estimate provided over $34,000,000 for construction of new broadcast facilities, and the new budget calls for an additional $15,763,000. Overall, for the entire international information program—which goes beyond radio and films—it is estimated that $72,600,000 will be spent for new facilities in the next fiscal year.

On the subject of motion pictures, State's budget says: "Documentary films explaining the United States and its policies are produced, films produced by others are purchased and adapted, text and soundtracks are translated into many languages, and prints are distributed to overseas missions.

"The motion picture program, intensified in 1951, will come to 572 reels on 342 new subjects in 1952. About 125,220 print reels in an average of 33 languages will be shown to an estimated audience of 500,000,000. Regional film production centers at Bombay, Manila and Rome are being established in 1951 to facilitate and produce effective films for target areas.



Kindly Lion

To the Editor:

I would like to start the New Year with a resolution of thanks to Metro-Goldwyn-Mayer for giving us so many top grossing features of which several were roadshow attractions at film rentals we could afford.

Good old Leo, the Lion didn't gouge us for all the profits, either. "Battleground," "Father of the Bride," "Annie Get Your Gun" and "King Solomon's Mines" were all roadshow caliber and were top grossers.

With the lineup for '51, Metro looks to be the top money company again. My sincere thanks to Metro, the truly square-deal company.—*W. FRANK AYDELOTTE, Trail Theatre, Fort Collins, Colo.*

A LETTER WHICH APPEARED IN MOTION PICTURE HERALD, JAN. 6, 1951

Italo-American Film Problems To Be Probed at Washington Meet

An Italian film industry delegation, headed by Dr. Giulio Andreotti, undersecretary of the President's council of the Italian government, this week accepted a joint invitation from the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers to attend a conclave in Washington, where mutual problems will be threshed out.

Composed of government and film officials, the Italian group is expected to arrive in the U. S. around the end of February or early March. While the junket has been in the wind for some time, it did not become definite until Andreotti's interest was fanned in the trip. It was his belief that the U. S. government should have extended the invitation rather than private industry associations.

However, the U. S. State Dept. reportedly pointed out that there was no precedent for Washington itself to invite such a delegation. It's recalled that although French Foreign Minister Leon Blum negotiated the Byrnes-Blum Agreement in America the diplomat was already here on an international matter and the film accord was later taken up merely as a side issue.

But in deference to Andreotti, the U. S. government has agreed to assign an observer who will sit in on the forthcoming sessions. Meanwhile, the MPAA and SIMPP have already requested the Italian reps to work out an agenda covering their proposals and likewise the U. S. industry organizations have prepared counter-proposals.

Italian industry is pressing for the non-dumping of Yank product. This would probably be accomplished by means of a quota, but obviously Hollywood will vigorously oppose such a limitation. Also due to be taken up at the meet are questions of remittances and censorship.

Particularly vexing to American film companies is the practice of the Italian government in holding off on censorship permits. By the officials' failure to process U. S. product more rapidly, it's charged that an artificial limitation on imports is created. Another sorepoint with the Yanks stems from the government's invocation of a rental ceiling last August on all American pix.

$165,000 More Goes To U.S. Pix From Germany

Washington, Jan. 16.

Supplemental media guarantees totaling $165,000 to U. S. film companies for pictures shown in Germany were announced Sunday (14) by the Economic Cooperation Administration.

Monogram was granted an additional $28,000 to cover out-of-pocket expenses in getting "Sunbonnet Sue" ready for German exhibition. It was the only feature covered. For shorts, Universal got $74,500, RKO received $60,250 and Warners $2.750. ECA exchanges American dollars for the guaranty amount of frozen coin in Germany.

Warners was for the entertainment short, "Rhapsohdy in Rivets."

RKO was awarded $10,0000 apiece for the following—"Border Without Bayonets," "TVA," "County Fair," "Our Daily Bread," and "Glamour Street." It gets $1,500 apiece for "San Francisco," "Operation White Tower," "Girls in White," "49th State," and "My Pal Wolf"; and $2,750 for "Mer-Babies."

Universal gets $10,000 apiece for the documentary shorts—"Living in a Metropolis," "Industrial Lake Port," "Water for Dry Lands," "Lumber States," "Cattle and Corn Belt," "Changing Cotton Land," and "Maine Harbor Town." U also received $1,500 each for "Fortunes, Mines and Waterways," "Riches of the Veldt" and "Nomad of the Jungles."

Kodak's Common Issue

Eastman Kodak has issued 1,366,349 new common shares to stockholders, pursuant to recent board of directors action declaring a dividend of one share for each 10 held.

Previously, EK had 13,667,503 common shares outstanding, plus 42,522 held in treasury.

Par Bd. Member Reports Sale of 2,600 Common

Washington, Jan. 16.

Sale of 2,600 shares of Paramount Pictures Corp. $1 par common stock last month by Maurice Newton, a member of the company's board, was reported over the weekend by the Securities & Exchange Commission. He retained 9,605 shares. Report covers "insider" transactions for the monthly period from Nov. 11 to Dec. 10, 1950. Daniel M. Sheaffer, member of Universal Pictures board, sold 800 shares of that studio's $1 common in eight separate transactions during the month. He now has only 107 shares.

Harry Brandt made a gift of 900 shares of Translux Corp. common stock which had been held in the Brandt Foundation, Inc., thus wiping out the Foundation's holdings. Brandt himself owns 99,115 shares of Translux; his wife has another 17.700 in her name; Brandt's Broadway, Inc., has 750; and his Harday, Inc., has 1,400.

Hughes-RKO

Continued from page 3

ment is not being adequately observed.

Other developments may intervene, however, before either of the D. of J. investigation is completed (it reportedly will take a month) or a beef is made to the New York court. What may happen is some sort of deal between Hughes and the Greene group or a concrete advance by the RKO topper toward selling the theatre shares now in trusteeship. There are moves on both fronts.

Greene and his attorney, Isidore J. Kresel, have been in contact for some time with Hughes' principal aide, Noah Dietrich. One of the plans under discussion is the swapping of the picture company shares held by the Greene syndicate for theatre shares held by Hughes, thus giving Greene clear control.

There are several variations of this deal under consideration, it is believed, one of them entailing a shrinkage of the number of picture company shares outstanding by sale of some of the Greene group holdings to the company treasury. There is said to be cash available for this purpose.

Greene, it is thought, is not certain he wants to go through with any such plan—just as he has been loathe to accept a position on the board—because he feels that he may be able to get control without giving up or buying more stock as a result of the D. of J. or court action. It is believed probable that at least the outcome of the antitrust department's inquiry will be awaited before any other deal is made.

At the same time, Blair, Rollins & Co., big Wall street investment house, is continuing to show interest in the RKO theatre shares. It is now analyzing figures on operation and earnings preparatory to taking an active position to buy Hughes' trusted shares if returns look satisfactory.

One of the problems faced by Hughes in selling the stock is the fact that theatre company earnings decreased so drastically in 1950. Whereas the pro forma report for 1949 shows profits of about $6,100,000, the 1950 returns are understood to be only about $1,600,000. Last November and December reportedly were particularly poor, from an income standpoint.

D. of J. Pushes Stock Sale

Washington, Jan. 16.

Howard Hughes would be given a maximum of one year to sell his trusteed stock in RKO Theatres under an order to be sought by the Department of Justice this week. Motion for the order, filed by the Department, will be argued in federal statutory court, N. Y., on Feb. 15.

If, in the event there is no sale in this period, Department demands that the trustee, Irving Trust Co., should seek a purchaser for the stock. Time limit on this, which is sought by the Department, would be two years after the initial one-year period.

Korean Film

Continued from page 3

cel the booking were vehemently denied by Loew's execs, who claimed that most of those criticizing the picture had not even seen it. Department of Defense, meanwhile, officially denied in Washington last week that it had approved the picture, as has been claimed by Lippert.

Despite that denial, the Worker editorialized in a Hollywood column penned by David Platt that "Helmet" offers "further proof of the savagery of the U. S. war against the Korean people." Despite the Government's denial of having okayed the picture, the Worker picked up previous reports of a Governmental approval to further its propaganda line. Worker's editorial was picked up by N. Y. Daily Mirror labor editor Victor Reisel, whose column is syndicated by Hearst, for an attack against Samuel Fuller, producer-director-writer of the film.

In his first column on the picture, Reisel declared that if Hollywood turned out films of which the Communists could make propaganda capital, then filmites should not object to Government investigations of alleged Red activities in their industry. He followed that up with a second column completely devoted to Army denials of cooperation with Fuller. He quoted Army officials as having turned down Lippert's request for an Army band to publicize the film's L. A. preem, and concluded: "But that's not the end of the Army's interest in this Fuller man. Who is he, anhyhow? Hollywood labor leaders, amongst others, are eager to know."

Robert Montgomery, in his ABC newscast, attacked "Helmet" from a different angle. According to him, "Hollywood was allowed to produce this picture because we still enjoy freedom of the films in this country. The producers of 'Steel Helmet' got some stock footage from the Army, but they certainly didn't get the Army's approval for their film. Army Pictorial Section officers were amazed when they saw the script. But it wasn't for the Army to say whether the film could or couldn't be produced."

UA-Popkin

Continued from page 4

and I. G. Goldsmith's "The Scarf." Others which could go on an early release sked include Irving Allen's "New Mexico," Stillman's 'Queen for a Day," S. P. Eagle's "The Prowler" and W. Lee Wilder's "Three Steps North."

Recognizing the possible consequences of the situation, attorneys for the other indies releasing through UA went into a Coast huddle yesterday (Tues.) for a general discussion of methods of protecting their clients in any eventuality.

Placed under consideration was a plan to launch one or a group of legal actions against UA as a means of "protection." Indies are especially concerned over reports the distrib is operating at a heavy weekly loss.

If Popkin persists in his refusal to approve playdates for the film, the ensuing battle obviously would center around contract terminology. Producers with UA distribution commitments generally have a maximum of 60 days in which to deliver negative prints.

Producer thereupon has the right of rejection of any exhib licensing deal for a period of three days after the deal is presented to him. It's known the "out" for the producer could be to stall on print delivery, with consideration of a title change given as the reason. Alternative could be simply the rejection of any deals with exhibs.

UA, so far, has held still for extensive maneuvering of this type, but is apparently getting impatient.

Announcement of the "Woman" release was made by sales chief Gradwell L. Sears. He also notified all exchanges that maximum bookings around the Feb. 9 date, at top terms, were warranted.

Controversy with Popkin, however, does not involve Sears for the reason he acted on the instructions of prexy Frank L. McNamee. Latter's position, it's understood, was that Popkin, last fall, authorized release of the film "sometime after Jan. 1."

Sears' press statement asserted the pic would be backed by a full sales and promotion campaign, "for which the entire UA sales network has been alerted." Actual producers of "Woman" are Mort Briskin and Robert Smith, who worked under the Popkin banner. Film costars Robert Young and Betsy Drake.

Meanwhile, argument that product is endangered by the uncertainties confronting UA is disputed by the distrib. It's pointed out the firm, which hasn't had clear sailing for many months, did a wholly adequate job on selling "The Men" and "So Young, So Bad" and claims to be still equipped to do the same for other pix.

UA's Reissues

Hollywood, Jan. 16.

Faced with serious product shortage, United Artists is reissuing two Benedict Bogeaus 1944 films, "Dark Waters" and "Bridge of San Luis Rey." Former stars Merle Oberon, Franchot Tone and Thomas Mitchell. Latter toplines Nazimova, Louis Calhern, Blanche Yurka and Donald Woods. Reissues are set for February.

Trust Suits

Continued from page 7

action seeks damages of $3,900,000. Defendants listed are Paramount, M-G, RKO, WB, 20th, UA, Paramount-Richards, E. V. Richards, United Theatres, and Columbia.

Second new action was in San Francisco, where eight distribs, National Theatres, Fox West Coast, Blumenthal Enterprises and North Coast Theatres were hit with a $6,000,000 complaint. Charging monopoly of firstrun exhibition in the suit are Daniel O. McLean and Leland C. Dibble, who operate the Embassy theatre, San Francisco.

Among the cases settled was the $11,000,000 suit filed in 1946 by Jack Berman, operator of two spots in San Diego, Cal. He charged the eight distribs and National Theatres with discrimination. Basis of the settlement was payment of $140,000 to the plaintiff, with 20th and National providing about half that amount.

Adjustments in availability of runs were agreed to by the four distrib defendants in the action brought by the Centre theatre, Centreville, Md., as the basis for settlement. However, the case still is pending against two salesmen, Columbia's Charles Kingfield and 20th's F. B. Klein, who were codefendants. Centreville complaint had sought damages of $150,000.

Settle Illinois Suits

Chicago, Jan. 16.

Two antitrust suits with a combined damage demand of $2,535,000 were swept off courtroom dockets last week after attorney Seymour Simon announced that settlements had been effected with plaintiff distribs. The two cases were filed by the Lawndale theatre here, asking $1,545,000, and by the Isle theatre, Aurora, Ill., asking $990,000. Amount of settlement in both cases was not divulged.

Lawndale case was filed by Simon in 1948 for injuries suffered by the indie from 1939 to 1947, during which time the majors had subordinated its position on Chi's west side. The Isle case, which was filed last August, named the distribs and Great States circuit for allegedly conspiring to keep firstrun pix out of the Isle, and routing them instead into the Palace and Princess theatres, two Aurora Great States houses.

These two cases presumably clean Simon's desk on local suits, leaving but one case, the Starview Drive-in complaint against the majors, yet to be settled. Simon, however, has several out-of-town cases left to be cleared.

Tom McConnell, other local film attorney, is in the process of cleaning up the Tower and Congress theatre cases against Balaban & Katz and the distribs. Both suits are for alleged circumvention of rentals and re-routing of pix into houses which the circuit owns itself. B&K has been leasing both theatres on a percentage-of-rental basis. A third case handled by McConnell is also awaiting hearing in Chi federal court. This is another restraint-of-trade case brought to bear by the Arthur Schoenstadt circuit for six of its houses, naming B&K and the majors. McConnell is also awaiting a decision on the Towne-United Artists stock case, in which the Milwaukee indie is seeking to invalidate the sale of one-third interest in the theatre to UA.

Leave Policies

Continued from page 3

state any employee who completes his military service satisfactorily and applies for reinstatement within 90 days after his discharge. The employer must return him to a job equal in seniority, status and wages to the one he left. Within the first year after his reemployment, a firm cannot fire him without cause.

Gael Sullivan, executive director of Theatre Owners of America, said TOA could not adopt a uniform plan for its theatres. Aside from the framework of the basic practices, he said he believed member theatres would fall in line with practice of giving going-away bonuses.

In order to bring exhibs up to date on what other lines of business are doing in regard to military-leave policies, Pete Wood, secretary of Independent Theatre Owners of Ohio, sent out a bulletin to his members. Plans of Rexall Drug Co. and Lane Bryant stores were outlined as possible models.

Rexall's Plan

Rexall grants military leaves of absence and credit for time spent in service. Group life insurance is continued for 30 days after entering military service and then cancelled. However, the employee is urged to participate in the National Service Life Insurance plan. Upon return to the employ of the company, the employee will be reimbursed for the premiums paid to the Government on an amount of insurance equal to that carried under the company's group plan.

Lane Bryant stores have revived their former practice of giving monthly payments to employees in the armed services. Those with one year's employment receive 25% of the difference between their store earnings and their military pay. Those with five years' employment receive 35% of the difference. Maximum monthly payment is $250. Minimum is $5. A goingaway bonus of a week's pay, plus accrued vacation pay, is given to those with a year or more employment. Under a year of store service entitles an employee to a half-week's pay upon entering the armed services.

20th's Bonus Plan

Hollywood, Jan. 16.

Employees of 20th-Fox who enter the armed services will be paid bonuses up to $400 in addition to reimbursement on their life insurance. Four weeks' salary, not to exceed $100 per week, will be given to workers employed 12 months or more. Two weeks' pay will go to those with a record of six months' employment.

Studio will pay the employees' premium for National Life Insurance, not to exceed the amount of insurance they carried while working on the lot.

N. J. Allied

Continued from page 5

dren in each N. J. theatre, with a regular theatre employee assigned to supervise. Juves would be permitted to attend theatres unaccompanied by adults until 7 p.m. in summer months and until 6 p.m. rest of the year.

As law now stands, exhibs face grand jury trial for permitting unaccompanied children in their theatres. Proposed law would eliminate grand jury angle.

While no action was taken on Phonevision, New Jersey exhibs held a lengthy discussion on new competitive threat. Feeling was that industry leaders should do something to sidetrack or stall progress of the new system before it becomes a commercial reality. Members said they realized Chicago telecasts were only a test, but they expressed opinion something should be done to protect theatre interests before "something happens." Theory was that Government would step in with a tax gimmick of some kind as no allowance for amusement levy has been suggested for Phonevision. Government would face heavy loss in admission tax collections if Phonevision should become universal entertainment medium, exhibs said.

Wilbur Snaper, Allied unit prexy, presided at sessions. He urged full cooperation with Council of Motion Picture Organizations.

GOING UP!

--and the public is watching!

VIRGINIA MAYO

High on the Warner Bros. list of stars-on-the-rise is Virginia Mayo. She is now being starred with James Cagney, Doris Day, Gordon MacRae and Gene Nelson in "THE WEST POINT STORY"

Heartened COMPO Execs

Continued from page 5

member organizations. These may take considerably different form than originally intended, and some may be dropped entirely because of the critical change in the war situation since they were originally approved in November.

Major Projects

Major projects involving heavy expenditure of coin will probably be resubmitted to the exec committee—but that appears to be a considerable time off. Before an exec committee can be set under the corporate revisions worked out last week, there are a great many preliminaries.

First, invitations must go out to all local and regional exhib organizations that might want to join COMPO. Then an admissions committee must pass on them. Following their approval, they will be entitled to name one delegate to a new COMPO board of directors. Each of the 10 present charter members of COMPO will also elect a rep to the board.

This board will then meet and elect an exec committee—in which the real directing power of COMPO will lie. The directorate will be advisory and a sounding board. It will make recommendations to the exec committee.

While the board's action will be by majority vote, that of the exec committee must be unanimous approval—thus preserving the same United Nations-type veto power held by the present exec board. Directors will meet once a year, while the exec committee will conclave on call of the prexy.

Each of the 10 charter members of COMPO will be entitled to two members—sharing a single vote—on the exec committee, as they have at present. In addition, a maximum of seven of the regional units of Theatre Owners of America and seven of Allied States Assn. will be entitled to have one rep—and one vote—on the exec committee.

Board also will elect seven delegates-at-large to the exec committee. Among these are to be an unspecified number of reps of the Pacific Coast Conference of Independent Theatre Owners.

This new plan, hammered out at the sometimes bitter two-day session of the present exec board, is now being dafted as a revision of the bylaws by Sidney Schreiber, counsel for the Motion Picture Assn. of America, in consultation with attorneys for other of the constituent groups. He hopes to have it ready for circulation in a matter of days.

TOA reps said they could get approval of it by a telephone or mail canvass of their board. Other groups will take similar action or convene their boards soon after the draft is available. Allied has a regularly-scheduled huddle of its directorate set for Feb. 15-16 in Washington.

Compromises

Tussle to hammer out the new plan by compromising the conflicting TOA and Allied viewpoints took the entire two-day session. As a result, other items on the agenda—including projects for the all-industry public relations organization to undertake—were never reached.

Treasurer Robert J. O'Donnell said, however, in a brief and informal talk that the expected financing of COMPO to be no problem with the organizational hurdles now overcome. COMPO will collect 1/10th of 1% on film rentals of exhib members and a similar sum from distribs. Mechanics of collecting must still be surmounted, however, since sales chiefs for the majors have stated they don't want their staffs to act as the collection agency unless forced to.

One of the uses to which coin will be put will be paying expenses of exec committee members in coming to meetings. That's being done to overcome one objection of Allied to enlargement of the committee. It felt that a large number of its members couldn't afford such trips and was fearful that it would thus be outvoted by TOA. Latter includes major circuits and the generally better-heeled theatremen.

Ted Gamble, who presented TOA's demand for wider representation on the exec committee, insisted that the change was vital so that he'd have an acceptable plan to sell to TOA's constituent groups. Many of the them have opposed joining COMPO because they didn't feel they were well enough represented.

TOA threatened to walk out if an enlarged representation scheme was not approved. COMPO's continued existence was thus jeopardized. A TOA plan for permitting any regional or local exhib group to serve on the board was accepted during the first-day session (Allied didn't approve it, but also didn't veto it). This would evidently make the board too unwieldly in size and leave Allied unhappy. Allied delegate Nate Yamins came up the second day with the compromise idea of a board and an exec committee.

Scheme appears to be the ultimate in working out the organizational problem that has hounded COMPO from its inception 18 months ago. It left the delegates more optimistic than they'd ever been before on finally having a unified voice for the industry.

Delegates on hand for the sessions were Trueman Rembusch and Yamins, Allied; Harry Brandt and Max Cohen, Independent Theatre Owners Assn. of New York; Leo Brecher and Oscar Doob, Metropolitan Motion Picture Theatres Assn. of New York; Depinet, Motion Picture Assn. of America; Art Arthur, Motion Picture Industry Council; Elis G. Arnall, Society of Independent Motion Picture Producers; Gael Sullivan and Sam Pinanski, TOA; Abel Green and Martin Quigley, trade press; and O'Donnell and Marc J. Wolf, Variety Clubs.

Also present for some or all of the sessions were Arthur L. Mayer, Nicholas M. Schenck, Barney Balaban, Jack Cohn, Abram F. Myers, Andy Smith, Austin Keough, Leonard Spigelgass, Joseph Hazen, Si Fabian, Gamble, John O'Connor, Maurice Bergman, Schreiber, Herman Levy, Ted Black, Joyce O'Hara, Robert J. Rubin, Robert Coyne, Charles E. McCarthy, Wilbur Snaper, Dr. John Philips, Norton V. Ritchey, Leon Bamberger, Herman Levy, Chick Lewis and Dick Pitts.

Coast Indie to Accept Revisions in COMPO

San Francisco, Jan. 16.

The Pacific Coast Conference of Independent Theatre Owners will accept the revisions in the setup of the Council of Motion Picture Organizations recommended by COMPO's exec board in New York last week. H. V. (Rotus) Harvey, PCCITO delegate to COMPO, queried by VARIETY, said he was "disappointed" that a change was necessary but that he would not oppose it.

PCCITO was not represented at the exec board's two-day stanza. Since its weight in COMPO's councils will be materially lessened by the recommended revisions, there had been some concern as to its attitude.

"While I have not read the official text of the reported compromised change in COMPO's structure," Harvey told VARIETY, "I am very disappointed that any change was necessary. However, if that was the only way to keep the Theatre Owners of America in and thereby get their support, then I suppose it was necessary.

"I will submit the change to the PCCITO board of directors in the very near future. Though I do not like to see COMPO changed, for the sake of harmony I will not oppose it."

PCCITO, as one of the 10 charter organizations in the all-industry public relations body, presently has two delegates—with a single vote—to the exec board. Each of the other nine members groups is similarly represented.

Under the new plan, Theatre Owners of America and Allied States Assn., the two national exhib groups, will each get seven additional reps—having a vote a piece—on the exec committee. There will also be seven more members of the exec committee elected at larg, with PCCITO to have added representation, unspecified as to number, from among them.

Special 'Mt.' Screenings

Twentieth-Fox will hold screenings of "I'd Climb the Highest Mountain" in 178 cities for press reps, radio commentators, women's clubs and clergymen.

Special showings is a move to build word-of-mouth to attract family trade.

Sideline Revenue Nets Disney 717G Vs. 94G Red in '49

Sideline activities of Walt Disney Productions, including cartoon character merchandising, comic strips and music, has provided a hefty assist in bosting the firm to the strongest financial position in its history. Climbing significantly, Disney drew gross income of $1,921,649 from the non-film sources in the past fiscal year, as compared with $1,289,966 in 1949, and $1,190,456 in 1948.

Disney outfit reported net profit of $717,542 for the year, which ended last Sept. 30, vs. a loss of $93,899 in the preceding year.

portance of the merchandising tie-ins and allied endeavors was the financial breakdown, which showed the income from this segment of the Didney operation substantially topped the $1,351,577 in gross short subjects income. Producer's share of feature rentals amounted to $4,020,623, bringing total gross income for the past year to $7,293,849.

$5,685,055 Gross

Gross revenue for the previous year was listed at $2,916,887 in feature rentals, $1,478,202 from shorts and $1,289,966 from merchandising, for a total of $5,685,055. Drop in shorts revenue was due to delivery of only 18 subjects in the past year, as against 20 in the previous year, it was said.

Reflecting Disney's solid financial condition, net working capital increased from $4,617,543 in 1949 to $5,247,fi751 in 1950. This was accompanied by a reduction of $2,001,285 in current bank loans and $42,730 in outstanding debentures.

Primarily responsible for the fiscal improvement was "Cinderella," which is expected to reach close to $4,250,000 in overall distribution take. Pic has proved Disney's biggest grosser since "Snow White."

Producer paid regular quarterly dividends of 37½c per share on the preferred stock during the year. Net earnings were equal to $1.06 per share on the 652,840 shares of common outstanding.

Buy Back Preferred

Meanwhile, however, firm's board of directors has authorized redemption of all the preferred issue at the redemption price of $25 per share plus any accrued dividends.

Disney's upcoming features include "Alice in Wonderland," which is set for release by RKO next fall, and "Robin Hood," due in 1952. Latter pic will be produced in partnership with RKO this summer in England, on the same 50-50 basis as the two jointly made "Treasure Island."

Such production abroad, of course, constitutes a means of putting to use blocked funds. Lensing of "Island" last year had the effect of cutting Disney's total frozen revenue abroad to approximately $480,000 at current trading rates of exchange. This compares with $450,000 a year ago.

Film Cos. Burn

Continued from page 7

whether Phonevision is to get commercial approval.

Al Sindlinger, indie research analyst whom Paramount hired to study the experiment, reports good cooperation from Zenith so far. Since he's been in Chi only a week, however, he has only started to compile his information. Sindlinger will attempt to find answers to questions still bothering the film companies, such as how the Phonevision families were selected, how many people on an average watch each screening for the basic $1-charge, whether the Phonevision families previously owned video receivers, etc.

Meanwhile, Samuel Goldwyn has also contributed four or five of his features for the experiment. While titles were not available, it's definite that Goldwyn has not included "Best Years of Our Lives," Academy Award winner which he presumably feels still has considerable boxoffice value. So far as can be learned, 20th-Fox and Universal continue adamant in their stand against turning over any of their product to Phonevision.

Film Reviews

Continued from page 11

Blue Blood

Williams and Jane Nigh. Their presence and nature of plot provide good exploitation pegs for ballyhoo as a followup in the market at which it is aimed.

Script by W. Scott Darling was suggested by Peter B. Kyne's "Dog Meat." Unblushing sentimeent in dialog and situations is used by Darling in writing of the doings of an old horse-trainer who rescues a thoroughbred from a horse-meat factory and retrains him into a racing winner.

Lew Landers' direction paces the story nicely, and the racing sequences, both stock and those filmed for the picture, have a neat air of excitement. Arthur Shields is the old trainer. He is picked up by Jane Nigh and her sister, Audrey Long, while hitch-hiking from San Francisco to Los Angeles.

Shields is soon made chief trainer, produces some winners for Shannon, as plot builds to the time he is ready to start the rescued horse again. Shields has spotted the weakness that has made the nag a bad risk—fear of the starter's red flag—but so has the discharged trainer, so finale race has menace as well as an okay quota of thrills as the villain garbs a jockey in bright red silks and tries to frighten the thoroughbred.

Romance line is lightly treated, with Williams making a play for Miss Long until he discovers it's really Miss Nigh he loves. Williams, the femmes and Shields do well by their roles, while Shannon and the others also are acceptable.

Ben Schwalb's production achieves suitable values for the story. Cinecolor quality is not always consistent, but hues generally show up well under Gilbert Warrenton's lensing. *Brog.*

Buried Alive
(La Sepolta Viva)
(ITALIAN)

Casolaro release of Flora production. Stars Milly Vitale. Directed by Guido Brignone. Screenplay, L. Cevenini and V. Martino from Francesco Mastriani's novel; camera, Mario Albertelli; English titles, Salvatore F. Billitteri. Tradeshown in N. Y., Jan. 11, '51. Running time, 83 MINS.

Eva	Milly Vitale
Federico	Paul Muller
Elisa	Evi Maltagliati
Elena	Tina Lattanzi
Giorgio	Piero Palermini
Conte Capecci	Carlo Tamberlani
Bruno	Enzo Fiermonte
Silvestro	Luigi Garrone
Ferdinando	Cesare Palacco

(In Italian; English Titles)

After the several fine screen vehicles that have come from Italy in recent years, "Buried Alive" is a terrific letdown. Pic may get by in some foreign-language houses where Italian films are used but elsewhere it looks extremely mild.

Though the fight of Garibaldi and his troops in Italy and Sicily forms part of the background for the machinations of a wastrel and his mistress, there is far too much tragedy and too many killings to provide much entertainment. The fewer lighter moments are glossed over to get back to the heavy-handed plotting. The cad of the story murders his stepmother in cold blood, tosses her daughter into a dungeon, helps slay a servant and finally is killed by a Garibaldi-ite, hero of the yarn. Most of the killings are done either with a maximum of screams or via camera closeups, none of which could pass the Motion Picture Assn. production code.

Standout is Milly Vitale as the much-abused sinned-against daughter although she is usually in moaning postures or bedraggled garb. Paul Muller tries hard to be a wicked villain but usually is just plain hammy. Piero Palermini, the warrior hero, is submerged in the ponderous plot. Support is standard but suffers, along with the top stars, from Guido Brignone's stilted direction. Film has been handsomely mounted, much of it being wasted on the run-of-mill scripting. *Wear.*

Christina
(Das Madchen Christine)
(GERMAN)

Central Cinema Corp. release of DEFA Deutsche Film production. Stars Petra Peters. Directed by Arthur Maria Rabenalt. Screenplay, Frank Clifford; camera, Eugen Klagemann; English titles, Nicholas Peters. At Stanley, N. Y., starting Jan. 13, '51. Running time, 90 MINS.

Christina	Petra Peters
Merian	Wolfgang Lukschy
Courasche	Tilly Lauenstein
Lady Winterton	Ilse Hulper
Jacob	Gerhard Frickhofer
Barbara	Yvonne Sturm
Secretary	Guido Goroll

(In German; English Titles)

"Christina," dealing with 17th Century soldiers of fortune, is gripping enough to win bookings in many U. S. arty theatres. It boasts a remarkable performance by Petra Peters, as a Swedish girl who grows up disguised as a stable boy.

Story carries some of the zest of the French picture, "Carnival in Flanders," and like that opus concerns the life and habits of the swashbuckling men and women who thrived on continual warfare. It also is reminiscent of the loves and hates shown in the French film. Miss Peters is Christina, the rescued waif who grows up as a husky "lad" at the convent. Plot shows her torn between remaining in her accepted guise of a male and aide-de-camp to Major Merian (Wolfgang Lukschy) and asserting her womanhood. However, her one experience when she substitutes for a village damsel (commanded to sleep with the major) disillusions her idea of the officer with whom she has fallen in love.

Many of the scenes and episodes are plenty earthy, seldom pulling any punches, with the more vivid ones saved by direction. Picture constantly moves along, with a rather scattered plot kept in line by the strong interest in the action.

Film is studded with fine characterizations. Besides that of Miss Peters, Lukschy is fine as the carefree, femme-loving major. Tilly Lauenstein is excellent as a favorite camp follower while Ilse Hulper does well as the spoiled Englishwoman. Among other splendid performances are those by Gerhard Frickhofer, Guido Goroll and Yvonne Sturm.

Arthur Maria Rabenalt's direction is even. Camera work of Eugen Klagemann is topflight.

TV Big Budgeters

Continued from page 7

theatres interconnected for large-screen TV to provide for truly exclusive programming, the theatres would undoubtedly be forced to carry regular commercial plugs on each show. Networks, through the increased audience, could probably ask advertisers for higher time rates, and the talent, besides playing to more people, would probably get more pay for their work.

It's expected that all the talent and technicians guilds involved in staging a TV show would ask a cut of the theatre gross. Television Authority, for example, which recently concluded a pact with the networks setting the first pay scale for video performers, included among its initial demands a clause that no show with TVA members could be screened any place where an admission fee is charged. Union later withdrew that demand in its negotiations, but retained the right to negotiate a new scale when a request is made by theatres for the programs.

While theatres have carried sports events broadcast by the networks, including the commercials, none to date has had such shows on a regularly-scheduled basis. There had been some talk of launching the system with Si Fabian's theatre in Albany, since Albany setowners can see programs from only one station, that in neighboring Schenectady. Shortage of coaxial cable facilities between New York and Albany, however, stymied that deal. Best bet at this time for getting the idea started is believed to be Shea's Fulton theatre, Pittsburgh, which is now installing the first large-screen unit in that city. Pitt has only one TV station, DuMont's WDTV, but as the junction between the eastern and midwestern video nets, has four relay channels running through it.

Loew's Changes

Continued from page 5

tion to the court edict on dissolving partnerships.

Loew's, it's pointed out, already has terminated all its partnerships and there has yet to be a finding of any market control, according to the lawyers. As the Government peace discussions progress, opinion was expressed, the major could conceivably run into trouble spots when its prosperous group of about 69 theatres in the N. Y. metropolitan area is studied.

However, in the firm's favor in this respect was RKO's decree experiences with the Government. RKO properties in the same territory closely resemble the Loew's group and, excepting the partnership houses, no RKO divestiture was demanded.

That wise man (*what's his name again?*) was right

"THERE'S NOTHING WRONG WITH OUR BUSINESS THAT A GOOD PICTURE CAN'T CURE..."

f'r instance

"BORN YESTERDAY" BROKE THE RECORD!!

Columbia Pictures
New York, N. Y.

I am very happy to advise you that the first week of BORN YESTERDAY, out grossed every picture in the history of the VICTORIA THEATRE.

Sincerely,
Maurice Maurer
MAURICE MAURER
Managing Director
VICTORIA THEATRE

Movie business is better than ever...
PLAY COLUMBIA'S

BORN YESTERDAY
starring
JUDY HOLLIDAY · WILLIAM HOLDEN · BRODERICK CRAWFORD
Screen Play by Albert Mannheimer • Produced by S. SYLVAN SIMON
Directed by GEORGE CUKOR • Based on the Stage Play by GARSON KANIN

Pickets Hypo 'Miracle' Biz

Continued from page 4

request that the size of the line be limited, as is frequently done in the case of labor disputes. Their complaint was that the demonstrations were disorderly and annoying.

Lines of patrons waiting to get into the theatre have frequently contributed to the noise of the pickets' shouting by entering into not-so-polite repartee with them. Picketing reached its height Sunday afternoon when 200 of the approximately 1,000 persons who have participated in the demonstrations were in the line at once. They were members of the New York Archdiocesan Union of the Holy Name Society.

Cardinal Spellman has called upon Catholics throughout the U. S. to boycott the pic. Indicating that the issue has gone beyond the usual bounds of such battles over alleged censorship was the statement of a Brooklyn clergyman Sunday (14) reported in the New York papers. Unitarian minister, the Rev. Karl Chworowsky, urged his parishioners to see the pic and judge for themselves. He said that at no time did he find in it "the slightest urge to think unkindly of Italian womanhood or of the Catholic religion."

Group Protests Rap

More than 25 prominent individuals in the arts, professions and clergy joined with the American Civil Liberties Union and Authors League of America on Monday (15) to urge the New York State Board of Regents not to revoke the license of "The Miracle." Board is scheduled to meet in Albany tomorrow (Thurs.) and has been asked to reconsider the Italian-made film in light of its "blasphemous" nature as charged by the National Legion of Decency and other church and civic officials.

Among the 28 persons signing a wire sent to the Board are the Rev. Donald Harrington, Rev. John Haynes Holmes, Bennett Cerf, Quincy Howe, Marquis James, Rex Stout, Deems Taylor, M. Lincoln Schuster, William L. White, Theresa Helburn, Cornelia Otis Skinner, Howard Lindsay, Russel Crouse, Sigmund Spaeth and Howard Barnes. Organizations supporting the petition included the anti-censorship committee of the American Book Publishers Council, the Society of Authors Representatives and the Theatre Library Assn.

Text of the statement to the Board read as follows: Respectfully urge you not to overrule the decision of your own qualified motion picture board to grant a license to the film, 'The Miracle,' which is part of a trilogy receiving New York Film Critics award as best foreign film of 1950. While groups protesting showing of film have every right to persuade others not to see film, they have no right to impose their views upon the rest of the population of the state. Revoking licenses at instance of private pressure groups would permit them to dictate what other Americans may or may not see or hear."

Rossellini Cables Spellman

Rome, Jan. 16.

Roberto Rossellini, producer and director of "The Miracle," last week cabled Francis Cardinal Spellman of New York that he was "sorrowed" over the prelate's action in urging his flock to boycott the picture. Filmmaker, who made the text of his message public, emphasized that he had attempted to demonstrate in the picture how the lack of charity made way for "immense sorrow."

"Men are still without pity in 'The Miracle,'" Rossellini said in his cable, "because they still have not gone back to God. But God is already present in the faith, however confused, of the poor, persecuted woman and since God is forever, a human being suffers and is misunderstood. 'The Miracle' occurs when, with the birth of the child, the poor demented woman regains sanity in her maternal love. They were my intentions and I hope that Your Eminence will deign himself to consider them with paternal benevolence."

20th Acquires 2,800 Shares in Plan To Retire All Preferred

Following through on its plan to retire all preferred stock, 20th-Fox has acquired 2,800 shares of its $1.50 preferred issue, leaving a total of 126,135 shares listed on the N. Y. Stock Exchange.

Major also bought 100 shares of its $4.50 prior preferred, reducing the total listed to 69,857 shares.

Company's policy is to redeem the two issues as a means of shrinking and simplifying the capital structure prior to corporate reorganization and divorcement of theatres from production-distribution.

In other stock exchange activity, United Paramount Theatres has issued options on 12,500 shares of its common stock to Walter W. Gross, vice-president and counsel. This was in line with the UPT plan recently approved by stockholders under which firm issues the options to key execs and employees.

Columbia has picked up 900 shares of its own $4.25 cumulative preferred, bringing the total held in treasury to 5,070. Warners bought an additional 27,900 shares of its common, giving the major 522,900 shares in treasury.

Purchase of 251,000 shares of its own common stock was announced Monday (15) by Paramount Pictures. Acquisition followed company's announcement in December that it would buy 500,000 shares at $21.50 a share.

Bid is to be withdrawn at close of business Friday (19).

NEW EK POSTS

Rochester, Jan. 16.

Several veteran Eastman Kodak employees were named to new posts last week.

Dr. Wesley T. Hanson, who has been with the company since 1934, became superintendent of color photography department of the Kodak Research Laboratory. Charles M. Brelsford, associated with the laboratory in various capacities since 1940, was appointed assistant superintendent and assistant business manager of the lab. C. Earl Robertson was assigned to duties as assistant superintendent of the film-testing department.

Road Legit's Starvation

Continued from page 1

stroy the continuity of local seasons.

Although Broadway producers have been talking for years about the declining road and the need for more touring attractions, tangible action to remedy the situation has generally been confined to head-shaking. Meanwhile, with the recent cancellation of the "Consul" tour after disappointing grosses in several towns and the fold last fall of "Lost in the Stars," key-city operators figure the matter has reached the crisis stage.

For example, for the first 33 weeks of the season, through last Saturday night (13), the key cities in the east and midwest (and the number of available theatres in each) had the following number of weeks' bookings: Baltimore, one theatre, eight weeks; Boston, six theatres, 71 weeks; Chicago, seven theatres, 112 weeks; Cleveland, one theatre, seven weeks; Detroit, two theatres, 27 weeks; Philadelphia, five theatres, 56 weeks; Pittsburgh, one theatre, nine weeks; St. Louis, one theatre, eight weeks; Toronto, one theatre, 10 weeks, and Washington, one theatre, 16 weeks.

38% Average

In other words, 26 houses in the 10 cities were lighted only 324 weeks out of a possible 858. That's less than 38%, or an average of about 19½ weeks a year apiece. Moreover, with the exception of the powerhouse "South Pacific" and the still potent "Kiss Me, Kate," business has been generally below the level of former seasons. Thus, both in number of playing weeks and boxoffice volume, the road has reached the lowest in modern legit history (as confirmed by VARIETY's weekly tabulation of total grosses).

To make matters worse, road theatre men claim, the growing policy of Broadway managements is to book the biggest gross-getters into auditoriums instead of the regular legit houses. As examples, they cite "South Pacific" and "Kiss Me Kate," the two top touring draws of the current season. The auditorium bookings in several instances have been arranged through the regular theatre management. But it's argued that such deals have nevertheless been less profitable for the operator than playing the show at his own house. And, it's pointed out, the local theatre depends on revenue from high grossers to offset the losses on weak shows and dark periods. The fact that these hits can make a profit when they do play regular legit houses indicates that it isn't necessary to book the larger auditoriums, the local managers say.

Critical Status

To the indie road managers the situation is not a theoretical one of figures on a chart, but of shrinking turnover and disappearing income, while interest payments, operating costs, taxes and other fixed charges accumulate. In at least a few instances conditions have passed from serious to critical. Unless prospect for radical improvement is forthcoming almost immediately, operators of some of the key stands say they can't hold out beyond the current season.

Ideas such as the booking of tours for N. Y. City Center, ANTA Playhouse and ELT productions are merely suggestions, the execution of which admittedly would involve numerous and complex difficulties. Several CTP proposals, including the pool to support wavering road shows, would also be tough to work out. But the indie theatre men insist that action is urgent.

According to one veteran road operator, the current public relations campaign of the League of N. Y. Theatres may have some intangible effect a few years hence. But unless he gets a lot more legit bookings soon, he won't be in business by that time.

Mayer's Pact

Continued from page 3

ment, doubtless would have to agree to separation of its theatres in order to effect a compromise. As this materializes, it would leave Mayer, in addition to president Nicholas M. Schenck and vice-president J. Robert Rubin, with contracts running to 1956, but with no apparent reason why they couldn't be cut short long before that.

Mayer's deal with the major gives him close to $300,000 per year in salary, bonuses and other benefits.

Meanwhile, apart from the other exec pacts is the stock option arrangement being worked out for Dore Schary which will go before the company's stockholders for approval. It is understood that details will be included in the proxy statement now being prepared for distribution to shareholders in February as a prelude to the annual meeting in mid-March.

Metro production topper, now vacationing at Boca Raton, Fla., has been seeking the option warrants as a means of profiting on appreciation of Metro's shares which may result in part, at least, through his efforts. Under recent changes in the tax law, increment achieved through such option is computed as capital gains, rather than normal income.

Since management via the proxy procedure habitually controls enough shares at the annual stockholders' conclave to swamp any opposition, there appears to be no doubt that the plan will win approval. Final details are still to be worked out, however.

Par-Interstate

Continued from page 3

dent Karl Hoblitzelle and general manager Robert J. O'Donnell.

Both Hoblitzelle and O'Donnell would continue in their present posts under 10-year employment contracts with UPT, if the transaction goes through.

If the Justice Department is successful in arguments in the N. Y. court hearing in upsetting the plan, an entirely new arrangement would have to be worked out. Persons close to the situation reported that this could even lead to a completely reversed purchase, with Hoblitzelle and O'Donnell buying out the UPT holdings.

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A *radiant* beauty of the old southwest is Ruth Roman in her new picture, "Dallas." Her creamy Lux complexion adds glamour to the close-ups. "Daily facials with Lux Toilet Soap do wonders for the skin," says Ruth. "I really depend on this gentle beauty care."

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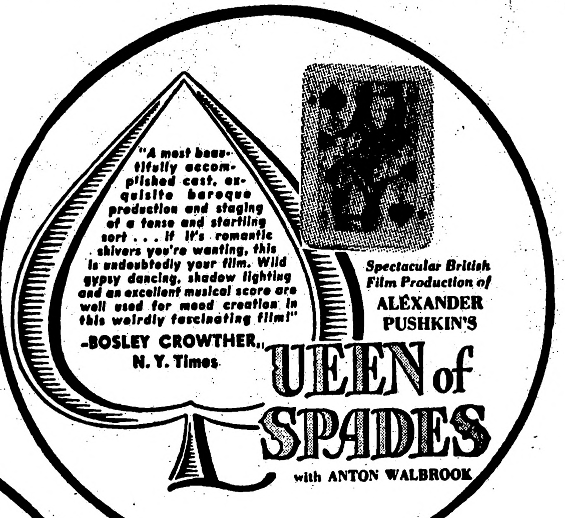
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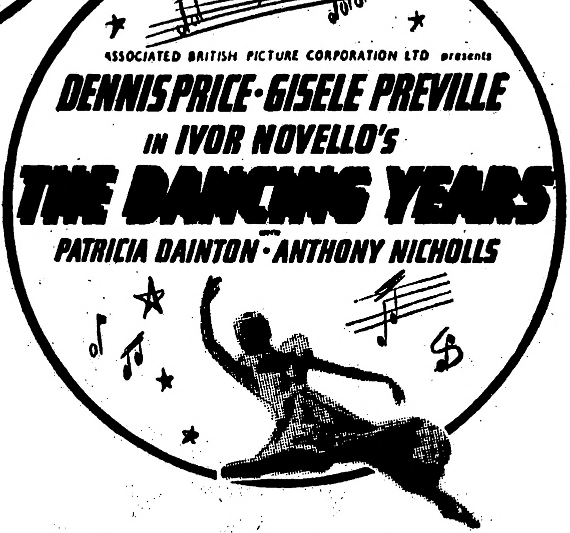
DANCING YEARS — The play by Ivor Novello that ran for eight years in London now on the screen in the most beautiful Technicolor ever seen. Here, at last, is the British "musical" that all showmen have been waiting for. NEW YORK PREMIERE AT THE LITTLE CARNEGIE SOON.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Clips from Film Row

NEW YORK

Peter P. Horner, general manager of the Hyams & Green circuit, resigned to join Oliver A. Unger of Distinguished Films as sales rep.

N. Y. University Film Library celebrated its 10th anni yesterday (Tues.) with a reception at its Washington Sq. branch. Many documentary pic producers and distribs attended.

Ben M. Cohn, Universal foreign department exec, was a guest speaker at the luncheon-meeting of the Advertising Club, New Haven, on Monday (15). His subject was film business in foreign territories.

PITTSBURGH

Joe Bugula, manager of Manos in Uniontown, named city manager there for Manos circuit, which recently acquired town's other two first-runs, State and Penn, from Penn-State Amus. Co. Frances Stoublis, his former secretary, succeeds his as manager of Manos.

Ellwood Ohleger, of 20th-Fox, succeeds him as manager of Manos. president of IATSE Filmrow Employes Local B-11. Tolley served as president for 11 years.

George F. Gallaham, Sr., who died recently, left his entire estate of more than $25,000 to his widow. He was founder of Exhibitors Service, film trucking outfit here.

Nick Giovan is manager of new Elkins, W. Va., theatre, formerly the Hippodrome.

Art Levy, long Columbia manager here, who resigned to head up Cincinnati branch of Cooperative Theatres, has returned to Film Row here as head of Eagle Lion Classics office; replaces Leo Gottlieb, resigned. George Tice is now in Levy's old spot at Col.

Joe Murdock, who operated Penn State Amus. Co.'s State and Penn in Uniontown before they were sold to Manos circuit, to Harrisburg as manager of Senate theatre.

Old Rialto in Evans City, closed for almost two years, has reopened with Frank Russo as new owner.

Nick Saittis, of Twin Hi-Way Drive-In, inducted into the Army. During World War II he served in the Navy. Saittis is brother of George Saittis, who owns the Temple theatre.

Joe Feldman, assistant to Moe Silver, WB zone manager here, is chairman of orch committee of United Jewish Fund, which will bring Israel Philharmonic, under Serge Koussevitzky, here Jan. 31.

Unable to get downtown bookings for a long time, Columbia Pictures is putting two of its pictures on release with simultaneous firstrun showings in 18 independent neighborhood houses. Pix are "Last of the Buccaneers," which will go into string of theatres Jan. 17 and "Emergency Wedding," four days latter.

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The entire blockfront of ocean-privacy 40th to 41st Sts.
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CHICAGO

LMS Amus. Corp. leased the Cinema Annex theatre from owner Charles Lindau. Lindau operated house on first-run Italian pic policy, and will continue on same basis.

Twentieth-Fox, which planned exploitation tie-up with Marine Corps League on "Halls of Montezuma," similar to N. Y. Roxy alignment failed to get final okay from the Marine brass, reportedly over time requirements on such a campaign. Pic bows this month at State-Lake.

Frank Riley replaced Bill Cole as manager of Essaness' Sheridan theatre.

Harris Dudelson in from Detroit to take over as midwest manager of Lippert Films, Inc., formerly Screen Guild. Erwin Lang, former Eagle Lion booker, been named office manager and chief booker. He's succeeded at E-L by Art Rosenthal, formerly with United Artists sales staff.

Local F-45, Film Employees Union, has effected a $4 raise for local exchange workers, retroactive to last Dec. 1.

ALBANY

Harry S. Alexander, who served as Albany manager for 20th Century-Fox and later for Eagle Lion, now a salesman for Universal here. Alexander had been Eagle Lion Classics rep in recent months. He took the place in the U setup there of Bob Ferber, promoted to manager in Trinidad.

Fabian closed the Griswold in Troy permanently. Historic theatre, which played legitimate and vaudeville before it shifted to a film policy, will be replaced by an F. F. Woolworth store. Shuttering is reported caused by many weeks in red. Located in downtown shopping area, it was dark for sometime before Warners reopened it in 1943.

MINNEAPOLIS

James S. (Sam) Burkett, indie producer, in town to oversee world preem of "Korea Patrol" at RKO-Pan.

Lyceum, legit house, has booked Swedish film biography of late King Gustave, Jan. 22 for town's Scandinavian population.

Loren Leng, Grand Marais, Minn., exhibitor, helping stage hometown ski festival this month.

University Film society showing Italian "The Lost One." This winter series of film showings has no items new to area for first time.

Roger Dietz, head booker at Columbia exchange here, leaves post to enter service with 47th Division of National Guard.

ST. LOUIS

Sam Komm estate sold its third theatre building in St. Louis in recent months, the Lyric in downtown St. Louis, operated under lease by Charles Goldman and Jules Leventhal.

The Frances, a 400-seater catering to Negro trade in Columbia, Mo., sold by A. B. Coleman to A. C. Wooten, of Kansas City, where he operates another house.

Frank X. Reller, owner of the American, Wentzville, Mo., purchased the Pal in Palmyra, Mo., from James H. Wesley.

Fanchon & Marco switched its opening time for the Fox, a 5,000-seater from noon until 4:30 p.m. daily except Saturday and Sunday.

PHILADELPHIA

Variety Club here gave testimonial dinner in the Burgundy Room of Bellevue-Stratford hotel for David Supowitz and Ted Schlanger, retiring and new chief barkers.

IATSE exchange workers' unions signed new two-year contracts with eight national distribs and National Screen Service. The employees received blanket increases of $4 weekly, retroactive to Dec. 1. Similar agreements may be worked out with United Artists, Eagle Lion-Classics and Monogram.

Eli Ginsberg, Monogram film salesman, seriously ill in Jewish Hospital.

Theatre TV Needs

Continued from page 7

added, "many exhibitors are hesitant to commit themselves to the costs involved before they have some assurances that programs are available and that the means for the transmission of programs will be available at a reasonable cost."

Recall United Par's Snag

The statement recalled that United Paramount Theatres was unable to relay U. of Michigan football games from Detroit to Chicago last November because all circuits from Detroit to Toledo were contracted for by the nets. As a result, it added, a vital part of United Par's Big Ten theatre video experiment was interrupted and theatre patrons in Chicago were deprived of programs which served a real public interest.

"This is the sort of situation that pertains quite generally throughout the country," the organizations asserted. "The prospects of any of the networks relinquishing time to theatre TV is even dimmer now than before in view of the increased amount of network programming, especially in daytime hours. As a result, the amount of time left for theatre television experimentation during periods which are practical in terms of theatre operations is rapidly diminishing."

Meanwhile, the Commission postponed indefinitely its investigation of A. T. & T. allocations to observe the results of a compromise agreement among the video nets to iron out their dispute over time requirements for coaxial and microwave relay facilities.

RAIN SLOUGHS L'VILLE BUT 'HARVEY' HEP 12G

Louisville, Jan. 16.

Biggest draw currently is the much publicized "Harvey" now at Loew's State. Steady rains for two days starting Saturday (13) hurt take, but it should laud nice session. With breaks, should have been in high brackets. "Emergency Wedding" is lightweight at the Mary Anderson while "For Heaven's Sake" is moving at modest clip at Rialto.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65) — "Emergency Wedding" (Col). Medium $6,000. Last week, "Dallas" (WB) (2d wk), neat $8,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"For Heaven's Sake" (20th) and "Father's Wild Game" (Mono). Modest $8,500. Last week, "Never Dull Moment" (RKO) and "Experiment Alcatraz" (RKO), oke $10,000.

State (Loew's) (3,000; 45-65)—"Harvey" (U) and "Chain Gang" (U). Grabbing top attention this week, after rough teeoff. Looks like nice $12,000. Last week, "Frenchie" (U) and "Rookie Fireman" (Col), passable $10,000.

Strand (FA) (1,200; 45-65)—"Admiral Was Lady" (UA) and "Bandit Queen" (Lip). Mild $4,500. Last week, "Gilda" (Col) and "Platinum Blonde" (Col) (reissues), about same.

'Eve' Sockeroo $25,000 In Mont'l, 'Secrets' 10G

Montreal, Jan. 16.

"All About Eve" is standout new entry, smash at Loew's this week. Holdover at Capitol of "To Please a Lady" is doing nicely. Biz is maintaining a good level for this time of year. "Three Secrets" looks big at Imperial.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "Miniver Story" (M-G). Fair $14,000. Last week, "Mr. Music" (Par) (2d wk), okay $12,000.

Capitol (C.T.) (2,412; 34-60) — "To Please a Lady" (M-G) (2d wk). Holding at okay $12,000 following smash opener of $19,000.

Princess (C.T.) (2,131; 34-60) — "Two Flags West" (20th) (2d wk). So-so $8,000 after first session's hefty $14,000.

Loew's (C.T.) (2,855; 40-65) — "All About Eve" (20th). Socko $25,000. Last week, "Pagan Love Song" (M-G) (2d wk), big $15,000.

Imperial (C.T.) (1,839; 34-60) — "Three Secrets" (WB) and "Lonely Heart Bandits" (WB). Big $10,000. Last week, "Frenchie" (U) and "Snow Dog" (U) (2d wk), $7,000.

Picture Grosses

LOS ANGELES

(Continued from page 8)

(15). Last week, disappointing $24,000 but still okay.

Orpheum, Hawaii, Beverly Hills Music Hall (Metropolitan) (2,210; 1,106; 855; 60-$1.10)—"Outrage" (RKO) and "Rio Grande Patrol" (RKO). Winding eight-day week with small $14,000. Last week, "Mrs. Malone" (M-G) and "Call Klondike" (Mono) (8 days), $9,300.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10)—"Steel Helmet" (Lip) and "3 Desperate Men" (Lip). Fancy $35,000. Last week, "Rogue River" (EL) and "Second Face" (EL), thin $15,500.

Four Star (UA) (900; 70-90) — "Magnificent Yankee" (M-G) (4th wk). Mild $3,000. Last week, $3,200.

Fine Arts (FWC) (677; $1.20-$2.40) — "Cyrano" (UA) (9th wk). Into this frame today (Tues.) after steady $5,700 last week.

Beverly Canon (ABC) (520; $1.20) —"Trio" (Par) (4th wk). Good $4.500. Last week, $5,500.

Carthay Circle (FWC) (1,518; 85-$1.50)—Again dark after three-week special Academy-qualifying run of "Harvey" (U). Third frame hit sturdy $7,500.

'Pacific' Rousing $19,000, Balto; 'Harvey' 8G, 2d

Baltimore, Jan. 16.

One of few exceptions to downbeat this week is "Operation Pacific," at the Stanley, which is putting house back in stride following favorable weekend trade which overcame very bad weather. "Harvey" is fine in second Keith week. Remainder of downtown list is unexciting groove.

Esimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Grounds for Marriage" (M-G). Fairish $10,000. Last week, "Pagan Love Song" (M-G) (2d wk), $6,200.

Hippodrome (Rappaport) (2,240; 20-80) — "Prehistoric Women" (EL) plus vaude. Uneventful $11,000. Last week, "Emergency Wedding" (Col) leaned on stage portion headed by Patti Page for strong $14,600.

Keith's (Schanberger) (2,460; 20-70)—"Harvey" (U) (2d wk). Holding at fine pace with $8,000 after pleasing getaway at $12,200.

Mayfair (Hicks) (980; 20-70) — "Short Grass" (Mono). Average $4,500. Last week, "Killer That Stalked N. Y." (Col) and "Pygmy Island" (Col), $4,000.

New (Mechanic) (1,800; 20-70)—"American Guerrilla" (20th) (2d wk). Oke $6,000 after good starter at $9,300.

Stanley (WB) (3,280; 25-75) — "Operation Pacific" (WB). Biggest thing here in a long time with rousing $19,000 possible. Last week, "Undercover Girl" (U), $4,800.

Town (Rappaport) (1,500; 20-70) —"Great Manhunt" (Col). Slow $5,000. Last week, "Flying Missile" (Col) (2d wk), $5,200.

'Moment' Fat 14G, Port.; 'Harvey' Hot $12,000, 2d

Portland, Ore., Jan. 16.

Downtown biz does not look up to par this week. Despite this, "Harvey" still is big in second Broadway week "Harriet Craig" at Orpheum is mild. "Never a Dull Moment" at Paramount and Oriental shapes good.

Estimates for This Week

Broadway (Parker) (1,850; 50-90) —"Harvey" (U) and "Sleeping City (U) (2d wk). Big $12,000. Last week, terrific $19,300.

Mayfair (Parker) (1,500; 50-90)—"Mr. Music" (Par) and "Tougher They Come" (Col) (m.o.). Trim $5,000. Last week, "Kansas Raiders" (U) and "Deported" (U), $8,500.

Oriental (Evergreen) (2,000; 50-90)—"Never Dull Moment" (RKO) and "Father's Wild Game" (Mono), day-date with Paramount. Okay $5,500. Last week, "Mr. Music" (Par) and "Tougher They Come" (Col), hot $11,500.

Orpheum (Evergreen) (1,750; 50-90)—"Harriet Craig" (Col) and "Everybody's Dancin'" (Indie). Mild $6,000. Last week, "Mr. Music" (Par) and "Tougher They Come" (Col), $13,700.

Paramount (Evergreen) (3,400; 50-90)—"Never Dull Moment" (RKO) and "Father's Wild Game" (Mono), also Oriental. Good $8,500. Last week, "Dallas" (WB) and "Counterspy Meets Scotland Yard" (Col), terrific $16,000.

United Artists (Parker) (890; 50-90)—"Right Cross" (M-G). Fine $7,500. Last week, "Miniver Story" (M-G), $7,000.

'With Army' Bangup In Buff, $17,500; 'Kim' Hep 16G, 'Vendetta' $11,000

Buffalo, Jan. 16.

Biz shapes much better here this session, with "Kim," big at the Buffalo, and "At War With Army" great at Paramount. "Vendetta" looks fairly trim at the Century as does "Killer That Stalked N. Y." at Lafayette.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Kim" (M-G). Big $16,000. Last week, "Grounds for Marriage" (M-G) and "Call of Klondike" (Mono), $10,000.

Paramount (Par) (3,000; 40-75)—"At War With Army" (Par) and "Shot Billy Kid" (Lip). Great $17,500. Last week, "Branded" (Par), (2d wk), $5,000 in 3 days.

Center (Par) (2,100; 40-75)—"For Heaven's Sake" (20th) (2d wk). Off to $5,000 in 6 days. Last week, fine $8,000.

Lafayette (Basil) (3,000; 40-70)—"Stage To Tucson" (Col) and "Killer that Stalked N. Y." (Col). Good $11,000. Last week, "Harvey" (U) and "Revenue Agent" (Col) (2d wk), big $8,000.

Century (20th Cent) (3,000; 40-70) — "Vendetta" (RKO) and "Double Deal" (RKO). Trim $11,000. Last week, "Two Weeks With Love" (M-G) and "Experiment Alcatraz" (RKO), $12,000.

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wk). Fine $10,000. Last week, $15,500.

Loew's (Loew) (2,096; 48-67) — "King Solomon's Mines" (M-G) (3d wk). Good $9,000. Last week, $11,500.

Nortown, University (FP) (959; 1,556; 38-77)—"State Secret" (Col) (2d wk) (released in U. S. as "Great Manhunt."). Okay $8,500. Last week, $11,000.

Odeon (Rank) (2,390; 50-90) — "Mudlark" (20th). Smash $16,000. Last week, "I'll Get By" (20th) (3d wk), $10,000.

Shea's (FP) (2,386; 38-77) — "Never Dull Moment" (RKO). Satisfactory $9,500. Last week, "West Point Story" (WB) (2d wk), $11,000.

Uptown (Loew) (2,743; 38-67)—"Harvey" (U) (4th wk). Sturdy $8,000. Last week, $10,500.

GUSTAVO MORALES

formerly of Havana, Cuba, and friend of late Sidney Olcott. Will you or any person having information concerning Mr. Morales please communicate with Bank of America, Hollywood Main Office, 6333 Hollywood Blvd., Hollywood 28, Calif., Executor.

New York Theatres

Paramount presents "BRANDED" Color by Technicolor starring ALAN LADD Freeman · Bickford
In Person KAY STARR plus DICK BROWN JOHNNY MORGAN THE CLARK BROTHERS JERRY WALD and Orch.
PARAMOUNT Midnight Feature Nightly

HOWARD HUGHES' Vendetta FAITH DOMERGUE
Brandt's Globe B'way at 46th

RADIO CITY MUSIC HALL
Rockefeller Center
"THE MAGNIFICENT YANKEE"
starring
LOUIS CALHERN • ANN HARDING
A Metro-Goldwyn-Mayer Picture
plus Spectacular Stage Presentation

The Mudlark 20th Century-Fox
RIVOLI BROADWAY AT 49th ST.

INDUSTRY EYES NAB-TBA MEET

The Maestro Says 'Yes'

There were quite a few anxious moments last Wednesday (10) among a group of NBC-RCA executives who were gathered at Carnegie Hall, N. Y., to watch Arturo Toscanini rehearse the NBC Symphony Orchestra for an RCA-Victor recording of Strauss' "Don Juan." For this was the long-awaited moment when the famed maestro would decide, once and for all, whether his knee was in fit condition to permit him to carry out his '51 roster of events.

A lot was at stake for the NBC-RCA hierarchy, including sponsorship of the symph broadcasts effective Jan. 27 by Squibb; future recording sessions for RCA Victor, and the projected spring tour of Toscy and the orchestra as an RCA promotion.

On the basis of what transpired at last Thursday's rehearsal (specifically, whether Toscy, having just undergone rigorous treatment for a recurring knee ailment, would be able to stand while batoning), the maestro would give his decision on fulfilling his '51 commitments.

There were virtually shouts of "Eureka!" as Toscy not only stood up throughout the rehearsal, but proved his old self, practically dancing on the podium. At the conclusion of the rehearsal, he let it be known that he would go through with the entire schedule.

First AFRA Strike in Cleve. Silences WJW 3 Hours; NABET in WAGA Walk

Cleveland, Jan. 16.

Strike by AFRA announcers whose picket lines were respected by NABET engineers kept WJW off the air for over three hours Monday (15) morning. ABC affiliate started broadcasting with supervisory employees at controls and mike at 9:22 a.m., instead of its usual 6 a.m. starting time.

Company spokesman said station will remain on air despite strike and that the base AFRA salaries of $58-$75 a week over a four-year period are as high as or higher than other stations in the area. WJW attorney said AFRA's demands "could not be justified as good business under present circumstances." AFRA charged, but WJW denied, that college students are being recruited as strikebreakers. Union also said that 70% of national and local commercials had been cancelled, but company termed the figure absurd.

Walkout began after more than three months of negotiations failed to produce a contract. The old pact expired Dec. 31. Picket lines were established at both WJW's downtown Euclid avenue studio and at the transmitter.

AFRA represents the entire an-

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Linnea Nelson To Quit Time Buying

Linnea Nelson, whose name for nearly a quarter of a century has been synonymous with time buying in radio, is retiring from the business March 31, after 23½ years with J. Walter Thompson. Henceforth she wants to devote her time to her husband, her West Islip (L.I.) home and the family boat.

Within the agency-time-buying-sponsor fraternity in radio, Miss Nelson has occupied a unique niche in broadcasting, garnering a coast-to-coast reputation over the years as one of the most able femmes in the industry, outdistancing practically the whole male field in shrewd time buying. She's played a key role in setting time buying patterns through her keen understanding of local station and client requirements.

Out-of-Town Preem For 'WOV's 3,000,000 People'

Chicago, Jan. 16.

Innovation in station promotion and merchandising preems here Jan. 23 when Ralph Weil, general manager of WOV, the bi-lingual New York operation, unveils an animated film calls "WOV's 3,000,000 People," detailing the station's entire operation, covering tailor-made programming, "Consumption" studies, "Audited Audiences" and sales techniques in general.

It's also to be shown at a series of luncheon meetings for agencies and advertisers in the Twin Cities, Detroit and Cleveland, and later in the N. Y. metropolitan area.

Helen Guy to MR&N

Helen Guy, who first joined WJZ, N. Y., back in 1922, is leaving as business manager of ABC's program department. Miss Guy will join the "Three Johns," Masterson, Reddy and Nelson, who are opening a New York office from which they'll concentrate their tele activities, although they'll keep their Hollywood office.

Vet employee was originally secretary to Charles Popenoe, first manager of WJZ, when it was a Westinghouse operation and remained with it during its shifts to RCA, NBC and ABC.

Robert Q., CBS Tear Up Contract; NBC Deal Cooking

Robert Q. Lewis, one of the mainstays on the CBS talent roster over the past few years, and long identified as "Arthur Godfrey's perennial substitute," has torn up his CBS exclusivity contract in a mutual arrangement with the network. Lewis meanwhile has been in negotiation with Charles (Bud) Barry, NBC program veepee, whereby he'll join the latter web on radio and television programming, with a TV show as his initial NBC entry.

Lewis, who has practically circuited all the daytime and nighttime segments on CBS, will still be committed to Columbia for the Thursday night "Show Goes On" program, but will drop out of the CBS-TV daytime picture. Lewis was reportedly unhappy over the

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WCPO Pacts Paul Dixon To 30G 4-Year Deal To Keep Him 'Cincy Happy'

Cincinnati, Jan. 16.

Paul Dixon, iron-man disk jockey of WCPO AM and TV stations, has signed a four-year contract. Mortimer C. Watters, head man of the Scripps-Howard units, said it is "the largest TV talent contract ever signed in Cincinnati" and "will keep Dixon from accepting any offers from networks or another local station."

Yearly salary, which Watters failed to make known, was estimated by one source in the neighborhood of $30,000. Estimate was based on report that Dixon had been getting $25,000. Watters did say that Dixon started on WCPO for $75 a week in 1945, when he came here from Chicago, where he started radio work.

For more than a year Dixon has been doing 13 hours of TV programs weekly in stretches of two

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MERGER SEEN AS VITAL TRADE AID

By GEORGE ROSEN

The eyes of the radio, and more notably, the television industry, were being focused this week on Chicago where, at the Stevens hotel on Friday (19), there will take place perhaps one of the most vital industry conventions in recent years.

On the agenda is the all-important question of whether the nation's television broadcasters should join the ranks of the National Assn. of Broadcasters, a move which, it's conceded, would restore the NAB to its onetime sphere of industry influence. Such a move (and it's anticipated that it will be consummated before the convention adjourns) would bring the demise of the Television Broadcasters Assn.

Termination of the TBA, as such, would not come as any particular blow to the TV industry, for it's felt that the organization has been too in-grown in New York; that somewhere along the line it missed the boat in serving the best interests of the nation's TV broadcasters, and that, in primarily serving as a sounding board for the manufacturing end of the business, it has been ineffectual as an industry-wide setup.

The upcoming convention is regarded as having such significance that the majority of the nation's key TV broadcasters are turning out, as well as top-ranking network executives, including prexy Joseph H. McConnell, who will head the NBC delegation, and in all probability CBS prez Frank Stanton.

Prodigal Return?

That the enthusiasm over the proposed merger has extended to the networks is of vital concern to the NAB, for already it is being freely predicted that both CBS and ABC will return to the fold. The two networks withdrew from the parent industry association last year on the grounds that the webs were not benefiting from the affiliation. Of even more importance is the likelihood of the networks once more having representation on the NAB board of directors, a state of affairs that hasn't existed in several years when a long-smoldering network vs. station schism exploded and weakened the whole NAB structure.

It's generally agreed that a TBA-NAB merger could not have come at a more propitious or crucial time for the industry as a whole. Until now the television broadcasters have been primarily concerned with the business end in balancing the ledger sheets. But a new era is dawning. Government controls and curbs threaten to throw the TV broadcasters for a loss. Criticism against the medium both as a social and educational force has been piling up with alarming frequency. Attacks have been leveled at the medium for so-called commercial abuses and for the programming patterns it has evolved.

But by virtue of the fact that the television broadcasters have lacked a proper organizational setup, the attacks have virtually gone uananswered. It's recognized now that, through the NAB identification, the

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This Is Radio!

Commercial radio rates being what they are, the packager of a comedy show now on a major network has scoffed at a firm offer for sponsorship because of the lowering margin of profit to him. At the price offered by the sponsor, the owner of the show, who also writes and produces, would be better off on the sustaining rate paid him by the network than if he went commercial and upped the fees on all hands.

The diff is a few hundred dollars, so the sponsor has been asked to "come again."

Nielsen, Trendex Divergent Ratings, Notably on 'Big Show' vs. CBS, Seen Sparking Open Warfare on Systems

Apparently the current rating dilemma, which finds the networks lined up in opposition camps, has resolved itself into a case of "ya takes your choice," with the choice invariably being the one that favors the network in question. Thus CBS is inclined to go along with the Nielsen ratings, which consistently project Columbia as ruler of the airlanes, while NBC prefers to throw in its lot with the Trendex measurement boys.

Latest chapter in the perennial "Battle of the Ratings" has been inspired chiefly by the Nielsen vs. Trendex tallies on the NBC Sunday night 90-minute "Big Show." These show a complete divergence of audience sentiment, with the Nielsens giving CBS much the better of it and the Trendex results indicating a closing of the gap between NBC's "Big Show" and CBS' Jack Benny. Further, though the Nielsens show that while such other opposition items as "Rate Your Mate" and "Our Miss Brooks" on CBS outstrip "Big Show," the Trendex figures reveal just the opposite for the same rating period, with "Big Show" running ahead.

NBC, riled over the Nielsen showing, is currently engaged in making an exhaustive research study on ratings in general which, it hopes, will "blow the lid" off the Nielsen technique. Around NBC it's the contention that the Nielsens are entirely inadequate. Some even go so far as to say that the sampling is stacked in favor of markets that are predominately CBS.

On the other hand, the Columbia boys argue that the Nielsens have a more uniform appeal than the

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Costello's Gab Tour

Bill Costello, CBS' Far Eastern news chief who has just returned from a tour of Korea, Formosa, India and the middle east, has been signed to a lecture tour by Selma Warlick, head of National Concert & Artists Corp. special attractions division.

Costello, who got leave of absence from CBS, will start a coast-to-coast gab tour Feb. 2 in Philadelphia, to run through February and March. He'll average five dates a week, lecturing on his experiences and predictions of what's next for Asia.

WCAU Banner Biz Despite TV; Chart 'Frontier Time'

Philadelphia, Jan. 16.

Despite a 100% increase in the number of television sets in the Philadelphia area, WCAU clocked up the most successful year in the 28-year history of the radio station. Holding up of sales, plus the return of defense production, has led Joseph T. Connolly, v.p. in charge of radio for the WCAU stations to concentrate on the commercial development of beginning and end of daytime segments.

Billing the opening and closing slots as "frontier time," WCAU has taken the unprecedented step of scheduling an "audience-at-home" participator for 11:30 p.m. cross-the-board. Similarly, the station is building an early morning listening show around Jim Grohman, a disker whose voice and style is in the Arthur Godfrey manner.

Connolly said that an analysis of AM business during 1950 revealed that more advertisers had bought more time on WCAU than during any previous year. "WCAU sales experience provides convincing proof, in one of the nation's most active television markets, that TV has been far from the kiss of death for radio in Philadelphia," Connolly said.

Radio listening in Philadelphia declined less than 1% in the face of 1950's doubling the number of video receivers in action. These facts are the impulse behind WCAU's campaign to expand the borders of its commercial time.

The late evening show, "Hold the Phone," is one of the highest budgeted ever broadcast in Philly around the midnight hour. "It's ideal for our purpose," Connolly said.

Connolly explained that "Hold the Phone" is particularly well suited for the late slot. It fea-

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NBC 'Quick and the Dead' One-Shot to Be Brought Out as Album by RCA

RCA Victor next month is bringing out an album based on the NBC "Quick and the Dead" atomic series, which Bop Hope emceed. It was originally done as a four-week series and later was reprised as a two-hour one-shot. Album is based on the latter show.

Entire cast and personnel of series are turning over their share of the album's proceeds to atomic energy charities.

Album was inspired by demands for the series from schools and universities. Show, incidentally, has been recommended by the New York Listening Post Committee for a Peabody Award.

Bevis Succeeds Yoder At KOA

Charles C. Bevis, Jr., former NBC page boy who rose to the post of director of NBC's owned-and-operated TV stations, operating under veepee Jim Gaines, has been given the nod as general manager of KOA, the web's o&o. operation in Denver.

Bevis moves into the spot vacated by Lloyd Yoder. Latter was transferred to San Francisco to head the KNBC radio and television operators in that city.

Gaines has not as yet decided on a successor to Bevis. He is the second ex-NBC page boy, incidentally, to hit the bigtime on a station management level. Tom McFadden, now heading the web's KNBH video operation in Hollywood, also started out as a network page boy.

McConnell to Fete Yoder

NBC prexy Joseph H. McConnell, in Chicago for Friday's (19) NAB-TBA meet, leaves for the Coast over the weekend on network biz.

On his Hollywood agenda is a party he's arranging for Lloyd Yoder, for years manager of the web's KOA operation in Denver, who has just been named to head the KNBC radio and TV stations in San Francisco.

Phil Baker, Chi Boniface Package Radio-TV Show

Chicago, Jan. 16.

Phil Baker and James A. Hart, prexy of the Sherman and Ambassador hotels, are putting together a radio-TV package to be aired from the Sherman Porterhouse room. Deal hinges upon ability to line up network time for nightly simulcast.

Session will be emceed by Baker, featuring platters and interviews with Porterhouse and Ambassador East Pump Room guests.

NBC, RCA Brass in Chi at 2d Meet On Negro Hiring, Air Presentation

Chicago, Jan. 16.

Second seminar held by NBC and RCA in its movement for better relations with the national Negro community was held here today (Tues.). First was held in Gotham in October and another is to take place on the Coast early in February.

Effect of the seminars, at which leaders of the Negro community and its press gab with NBC-RCA reps. is expected to be a more realistic treatment of the Negro on the air and the hiring of more Negro personnel by the web. NBC has already established a system of informing the Urban League and other Negro organizations of job listings and openings and the net's Negro employees is now reported at 37.

From New York the web dispatched two veepees, Bill Brooks and Syd Eiges, to take part in the seminar, and Chicago veepee Harry Kopf also participated. Jim Toney, of RCA public relations in Camden, N. J., also made the trek.

Confab was held under the aegis of Joseph Baker Associates, Negro public relations firm of Philadelphia which works for both RCA and NBC. Baker group also puts out a monthly mag, The Baton, which covers Negro artists in recording, AM and TV for RCA-Victor. It sends 5,000 copies monthly to a mailing list and in bulk to Negro colleges, organizations, etc.

Baker has also signed several large corporations, including Schenley, American Tobacco, Assn of American Railroads and Yellow Cab Co. of Philadelphia, to counsel them on relations with the Negro community.

Perkins' AWOL Rap Still Stands

Washington, Jan. 16.

On a finding that the owner abandoned his station, relinquished his responsibility as a licensee, and did so "deliberately," FCC Commissioner Paul A. Walker last week issued an initial decision affirming the revocation of license of KPAB in Laredo, Tex.

Walker found that Mark Perkins, 98% owner of the station, transferred his interest to Allen Tish without Commission consent and then left Laredo. Following the issuance of the revocation order a year ago, he returned to Laredo and assumed an "advisory" position with the station, subsequently becoming general manager.

In his initial decision, Walker said that Perkins pleaded fear of imprisonment and "forceful ejection" from the station should he return to Laredo. Walker found no evidence to support this contention. On the contrary, he said, Perkins was under no duress and no threat of reprisal should he return. If he feared to return, he added, the fear "stemmed from the fact that Perkins had passed numerous worthless checks there."

Perkins bought KPAB about two years ago for $80,000. By the summer of 1949, the station was in

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CBS to Use KTSL As Testing Ground for Its New AM-TV Web Shows

Hollywood, Jan. 16.

CBS will use its recently acquired television station, KTSL, as a testing ground for new shows. Harry Ackerman, program head in Hollywood for both radio and teevee, has several new programs in the hopper being readied for audition.

Many of the new shows are being groomed for summer duty while the regulars are on hiatus. Live shows on KTSL will get the kine treatment for inspection by national advertisers, while shows tested on film will also go out on the beam here before being shipped east.

Kines now shown on KTTV, which CBS recently sold back to The Times, won't switch over to KTSL until present time contracts expire.

Noblesse Oblige

Mary Margaret McBride's shift to WJZ after a hassle with WNBC over a change in her 1-2 p.m. period and her subsequent replacement by Eleanor Roosevelt gave some of MMM's fans the misconception that NBC had let her go to sign Mrs. Roosevelt. To straighten things out, Mrs. Roosevelt (who incidentally is in direct competition with MMM for a quarter hour) guested on her predecessor's WJZ stanza last week.

Mrs. FDR said: "People must have thought I was horrible if they believed such a thing. I only got the job with the other station because you left, and they were looking madly for somebody who might be able to fill the bill."

To return the compliment, Miss McBride visited the Roosevelt airer Monday (15).

ABC Has Its Own 'Tandem' Version

With Buick's one-time saturation buy of six shows on ABC running this week (Jan. 14-20), the web is pushing other plans in direct competition with NBC's Operation Tandem.

ABC approach, like NBC's gives a sponsor multiple plugs. But it differs from the Tandem plan in that the bankroller gets complete shows rather than having to share them with other advertisers. Advantage of backing a complete show, in the view of the ABC sales topper Charles Ayres, is that it permits "full commercial treatment" and better merchandising of the airers.

ABC, with a number of open properties, can give an advertiser greater flexibility, Ayres says. For the $30,000 weekly which the Tandem deal costs, ABC can offer three or four shows, depending on nuts of the airers chosen. It was on this basis that the web wooed Mars candy billings away from Tandem for an Operation Quartet on ABC.

Net has available shows at 8:30 p. m. on Saturday, Tuesday, Wednesday and Thursday and the 8-8:30 p. m. segments on "Stop the Music" Sunday. Among programs being pitched are "Metropolitan Opera Auditions," Tuesday; "Fat Man," Wednesday; the hour-long "Screen Guild Players," Thursday; and "Shoot the Moon," Saturday.

WQXR, N.Y. Times In Musical Talent Quest Among N.Y. School Kids

WQXR and the N. Y. Times, which owns the indie, are cooperating in sponsoring a project to discover musical talent among youngsters in New York schools. A series of Sunday afternoon violin and piano concerts will be beamed by the station, with Jascha Heifetz, Vladimir Horowitz, Rudolf Serkin, Times critic Olin Downes and WQXR music director Abram Chasins serving on the panel to select the performers.

Preliminary auditions have already been held in public schools and project has the support of the city's school system. Program will avoid the atmosphere of contest and competition, but will attempt to discover many youngsters who are sufficiently prepared to be aired.

GULF'S 'COUNTERSPY' LATCHED TO 'DRAGNET'

Carrying through its longtime threat, Gulf last week finalized the deal for sponsorship of "Counterspy" on NBC, with "We, the People" getting the heave, after many years of bankrolling. (Gulf's TV version of "People" stays put.)

"Counterspy" is currently heard sustaining Sunday afternoons on NBC, but will be moved into the Thursday night "People" time and bracketed back-to-back with the Fatima-sponsored "Dragnet."

IBEW Protests Firings

Chicago, Jan. 16.

Firing of three WBBM engineers along with three announcers because they permitted profanity to go on the air during a station break in CBS' Rose Bowl broadcast has been strongly protested by the International Brotherhood of Electrical Engineers.

Local IBEW has notified CBS central division veepee H. Leslie Atlass it is seeking arbitration. It's also understood that the IBEW international officers are to confab with CBS' New York toppers on the incident. (In N. Y. CBS personnel chiefs would not confirm that they are meeting with IBEW on the question.)

Reddi-Wip Ankles 'Godfrey's Digest'

New boom in radio sales received a temporary setback this week when Reddi-Wip decided to drop the "Arthur Godfrey Digest," aired Sundays from 4:30 to 5 p.m. Cancellation, effective after the Feb. 4 show, is believed traceable in part to Godfrey's upcoming tour of several weeks' duty with the Navy and as an observer at General Eisenhower's headquarters in Europe. Show comprised transcriptions culled from Godfrey's cross-the-board morning radio series.

With Reddi-Wip ankling, CBS has decided to drop the show. Web has rearranged its Sunday afternoon schedule as a result, by slotting the new Desi Arnaz show from the Coast from 3:30 to 4. "Escape," which had been broadcast from 3 to 3:30 until Sterling Drugs bought the first half of that slot for a news show, will take over the 4 to 4:30 time, with "Dollar a Minute" going from 4:30 to 5.

Protestant Radio, Film Units Merged Into New Dept. by Church Council

Protestant Radio Commission and Protestant Film Commission have merged in a new department of broadcasting and films of the National Council of Churches of Christ in the U. S. Dr. Ronald Bridges, former prez of the Pacific School of Religion, was named head of the new department, with Dr. Truman B. Douglass chairman of the board of managers and Rev. Everett C. Parker program director.

Albert Crews will be AM-TV director; Wesley Goodman, director of special programs, and Marjorie Hyer, promotion director. Paul Heard, head of the film commission, is slated to be film director.

Formation of the new department, Dr. Douglass said, "climaxes five years of intensive effort by Protestant churches to develop stimulating new material suitable for the great mass communications media—radio, TV and films." Department will headquarter in New York and Hollywood.

Struthers as Asst. Gen. Mgr. On Sales at Boston's WEEI

Boston, Jan. 16.

The appointment of Harvey Struthers to the post of assistant general manager in charge of sales at WEEI, Hub's CBS outlet, was announced by Harold Fellows, station topper, Friday (12). Struthers, since August, 1950 an account exec on the CBS sales staff in N. Y., will replace Wilbur Edwards, who has been shifted to the Coast as director of KNX and Columbia Pacific (network) operations aide to Merle Jones.

A native of Minneapolis, Struthers has been affiliated with CBS since 1940, when he broke in the business at WCCO, later transferring to Chicago and last summer to New York. He will take over his new post Jan. 29.

Acousticon Spreads Out

Acousticon division of Dictograph Products has added two William Lang programs to its saturation campaign on Mutual.

Lang will produce and narrate "People, Places and Things" at 1 p. m. Sundays for three weeks, starting Jan. 28, and "Profiles in the News," a 10-minute feature at 2:15 p. m. Feb. 5, 7, 9 and 12. Agency is Atherton of Los Angeles.

From the Production Centres

IN NEW YORK CITY . . .

Joe Gottlieb directing CBS' "Strike It Rich" while producer-director **Walt Framer** vacations in Florida . . . **Alan Hewitt** added to "When a Girl Marries" and "Ma Perkins" casts . . . **James S. Campbell** and **Julian Pace**, both ex-BBD&O, now with Kenyon & Eckhardt AM-TV department . . . ABC sportscaster **Harry Wismer** in L. A. last weekend for Pro Bowl game, after toastmastering Coach of Year Dinner in Dallas Thursday (11) . . . **Ray Heatherton** and **Joe Bier** to sub for WOR's **John B. Gambling** on latter two-week vacation, starting Jan. 27 . . . Add top promotion gimmicks: WOV's Hurdy Gurdy Man (with tin cup), channelled to agencies with the notation: "The hurdy-gurdy days are gone; WOV's Italian market today is modern, with money to spend and an insatiable appetite for everything American."

John Derr, CBS associate sports chief, back in town Monday (15) after month in Florida....WNEW program topper **Dick Pack** splitting his two-week vacation between Lake Placid and Palm Beach....**Joey Adams** putting the finishing touches to his third book, "For Laughing Out Loud"....**Patricia Wheel**, of CBS' "Aunt Jenny," into Arena Theatre's "Arms and the Man" with **Francis Lederer** Saturday (20).... WWRL disk jock **"Doc" Wheeler** doubling as emcee at Harlem's Apollo through tonight (Wed.)....Publicist **Walter Kaner** had his convertible stolen for the second time in three weeks....**Guy Lombardo** and **Sammy Kaye** doing stint for the Army's "Stars on Parade" transcriber ....**Andy Wiswell**, Associate Program Service veepee, flying to Chi to record **Frankie Masters** band and **Dick Jurgens**....**Al Hollander**, of the **Lou Cowan** office, off on four-week cruise....**Kenneth Banghart's** 11 p.m. news strip renewed for 52 weeks by Shell Oil....Actress **Margot Lee** back from visit to Bevhills....**Morris Novik** left Friday (12) for Havana, enroute to AFL exec board meeting in Miami week of Jan. 22....**E. R. Dunning**, veepee at N. W. Ayer, to address Harvard Graduate School of Biz on Electric Companies ad program tomorrow (Thurs.) in Cambridge....Too bad if the FCC monitored **Martin Block's** "Make Believe Ballroom" continuity last Thursday on his coupling of Tony Pastor recordings....**Lynn Gardner** into **Al Trilling's** late Saturday musical showcase on WNEW.

Bache investment house to back Sunday broadcasts of **Tex and Jinx McCrary**....**Tom Foy** new purchasing agent for ABC; **Joseph Spagnola** becomes manager of web's office and building services....The **Morey Amsterdams** have named their new daughter, born Sunday (14) Catherine Jennifer....**Maxie Rosenbloom** guests on NBC's "Big Show" Jan. 28....**Jack Munhall**, ex-Huber, Hoge agency, has joined Benton & Bowles flackery....**Toni Darnay** added to "Our Gal Sunday".... **Murray Forbes** new to "Backstage Wife"....**Maurice Tarplin** to "Lorenzo Jones"....**Charita Bauer, Margery Maude, Ian Martin** and **James Monks** are "Just Plain Bill" additions.

IN HOLLYWOOD . . .

Pat O'Brien and CBS are verging on a deal for the thundering hero to do a comedy series called "Things You Hear at Mike's." It's an original idea by **Artie Stander**, who'll write the audition slated for month-end....**Ralph Taylor**, sales promotion head at KNX, is the latest Columbian to be moved to KTSL, the net's recently acquired tele station. He'll function in the same capacity and his duties at KNX will be assumed by **Tony Moe**, transferred here from CBS-owned WCCO in Minneapolis....**Adrian Murphy** around with a whole slew of engineers from N. Y. to go over **Charlie Luckman's** blueprints for the chain's Television City....Two 20-year vets of NBC, **Evelyn Hale** and **Helen Kelly**, have gone off the payroll....**Archie Scott**, NBC producer, took a header and came up with a busted wing....**Denny Shane** taped a month of shows ahead so she can go guesting on TV in N. Y.....**Art Baker** found that he was overlapping himself in radio and TV so he put away his "Note Book" on KECA after 12 years of it....Taping started on the **Humphrey Bogart-Lauren Bacall** "Bold Adventure" series for Frederic Ziv's open-end trade....**Frank Samuels** easted for 10-day skull session with **Bob Kintner** and his official ABC family.... **Hal Rorke** due out from Chicago in a coupla weeks to set up origination for **Don McNeill's** "Breakfast Club" running from Feb. 19 to March 2.

IN CHICAGO . . .

Harold Safford, WLS program director, will be a featured speaker at the BMI clinic in N. Y. Jan. 21. Safford will discuss "The Science of Building the Farm Audience"....**Don McNeill** and his ABC "Breakfast Club" gang will make their first California pilgrimage with a two-week trip to Los Angeles Feb. 16 to March 2. "Breakfast" shows will be taped in ABC's Coast studios during the jaunt with McNeill's Philco teevee programs getting the kine treatment during the jaunt....**Scott Keck's** radio-TV department at Henri, Hurst & McDonald has moved into expanded quarters in the LaSalle-Wacker building. Joining the enlarged staff are **Lee Randon**, who shifts from Ruthrauff & Ryan, and **David Rogers**, formerly with RCA....**Ulmer Turner** launched a cross-the-board 15-minute newscast on WCFL for Allied Motors.... **Judith Waller**, Chi NBC education and public affairs director, to attend the Butler U Religious Radio Workshop Jan. 22-23 in Indianapolis. ....**Pierre Andre** subbing for **Mike Wallace** on Mutual's "Sky King" during latter's vacation....**Shirley Swanson** is new secretary to **Warren Ketter, Dave Garroway's** office manager....**Don Danielson** exits Chi CBS publicity staff after five years to join the J. Walter Thompson agency....**Walter Coburn** replaces **Allan David**, who's been recalled to the armed services, as prexy of David Allan & Assocs. agency. **Fritzi Seegar** joins the firm as veepee. ..**Jacob Evans**, NBC national spot sales promotion chief and staffer **Don Durgin**, in for a Chi lookaround....Chi ABC veepee **John Norton** in Manhattan conferring with homeoffice execs this week....**Henry Koval**, member of NBC's "Welcome Travelers" staff, has joined the Navy as an air cadet.... **Russell Sturgis** has shifted from the N. Y. NBC engineering staff to the Chi crew.

IN WASHINGTON . . .

Darwin H Shopoff, account exec in WWDC's sales department, and **James Robertson**, copy editor in station's commercial department, are latest in town's growing list of recruits from radio for military service ....**Mary Pauline Perry**, top flack for WMAL-ABC, back at her desk after vacationing at her Tulsa, Okla., home, reports she had a "busman's" holiday when she p.a.'d on the KOTV-TV show of **Dottie Lewis** and **Bill Glass**...."Morgan Beatty and the News," new TV cross the board informal midnight news show, has acquired sponsorship of Cherner Motor Co. as of Jan. 29....**David Brinkley**, NBC Washington correspondent, off on a Florida vacation....**Helen Shelton**, ex of WTOP-CBS, has joined staff of WMAL-ABC as assistant to **Bryson Rash**, special events director and web's White House correspondent. Rash, incidentally, has been named chairman of town's "Mile of Dimes" committee for the current MOD campaign....WASH-FM did a pickup of a gala "Theatre Memories" luncheon in honor of actress-author **Cornelia Otis Skinner** past week, with WTOP-CBS topper **Hazel Markel** emceeing....**Howard Williams**, formerly with the Reuben H. Donnelly agency, and one time WINX disk jockey, has joined WWDC sales staff.

TRANSCRIPTION RADIO'S BOOM

Time On CBS' Hands

Indicative of the kind of sales being negotiated these days by the networks was the 20 minutes of time purchased from CBS last Friday (12) by Time magazine for a coast-to-coast reading of its "Giant In a Snare" editorial which, the same day, had been given double-page spreads in both the N. Y. Times and the N. Y. Herald Tribune.

It was strictly an institutional-promotion pitch on the part of Time mag, which was willing to plunk down $13,000 for the 20 minutes of time, plus an additional $500 for "production" costs, including announcers.

Time publisher James Linen, who negotiated the deal personally with CBS, originally put in a bid for 17 minutes (the exact time necessary to read the editorial), but CBS insisted on either 15 or 20 minutes. Time said it couldn't be pared to 15. CBS suggested stretching out the reading to take up the full 20. Time said okay.

Editorial was read from 8 to 8:20. Web's "Songs for Sale," which usually occupies the 8 to 9 segment, was cut to 40 minutes to make room for the Time buy.

FCC Survey on Horse-Race Airings Seen Tied to Govt. Anti-Crime Wave

Washington, Jan. 16.

Following up its recent revocation of the license of WTUX in Wilmington, Del., for too much concentration on horse-racing programs and announcing of results in such a way as to aid illegal bookie operations, the FCC last week undertook to determine the extent of racing broadcasts by all radio and TV stations.

The survey is believed to be a part of a broad governmental interest in wiping out organized crime. Last summer, FCC Chairman Wayne Coy recommended to Congress legislation to ban interstate transmission of gambling information as a major step toward reducing illegal bookie activities.

All AM, FM and TV stations have been asked by the Commission to fill out detailed questionnaires by Feb. 5 on their horse-race programs, past and present. Among other things, the Commission wants to know who sponsors the broadcasts, the exact information included in announcing the lineups, the progress of the races, and the results.

Of particular interest to the Commission is the practice of stations regarding the lapse of time following the conclusion of races when the results are announced. Insufficient delay in giving out results was a primary factor in the Commission's action against WTUX.

The FCC is also seeking infor-

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Industry Brass Mulls War Needs

Washington, Jan. 16.

Impact of military requirements on the operations of radio and television manufacturers was explored in morning and afternoon closed-door conferences yesterday (Mon.) between members of the electronics industry advisory committee and top brass of the Munitions Board.

A spokesman for the board said the discussions were devoted largely to an airing of problems involved in shifting from civilian to military production and that no action was taken.

The conferences brought together heads of the largest radio and TV makers in the country. They included Frank M. Folsom of RCA; Paul Galvin of Motorola; Dr. W. R. G. Baker of GE; William J. Halligan of Hallicrafters; Benjamin Abrams of Emerson; H. L. Hoffman of Hoffman Radio; and Walter Evans of Westinghouse.

Ted Mack's New Sponsor

Chicago, Jan. 16.

C. A. Swanson & Sons, Omaha poultry and margarine firm, will pick up the tab for ABC-TV's "Ted Mack Family Hour" on an alternate-week basis, starting Feb. 25. Airer was launched on the web Jan. 7.

Pact for 53 weeks was inked via Tatham-Laird agency.

. . . And Still They Come

Chicago, Jan. 16.

After interviewing an 11-year-old Chicago youngster seriously ill with leukemia, WMAQ newscaster Len O'Connor aired the story on his afternoon news shows last week. Among other things, he mentioned how eager the young lad was to own a teevee set. Request was immediately filled by a generous listener, but offers kept coming into the Chi NBC newsroom.

Within 48 hours O'Connor had to turn down 50 sets offered to the ailing youngster. He's still getting calls.

'Big Show' Preps Ex-Page Boy Slot

Dee Engelbach, producer-director of the NBC Sunday night "Big Show," is currently blueprinting a novel installment for the series to occupy the entire 90-minute segment, with the special one-shot hoopla scheduled for an airing in March.

Entire show will be turned over to ex-NBC page boys who have graduated to the bigtime in all facets of show business. (Engelbach himself is an ex-page boy at the network and will be integrated into the show's pattern.)

List includes Gordon MacRae, Earl Wrightston, Dave Garroway, Dick Haymes, Gene Rayburn (WNEW early-morning disk jockey); Gregory Peck and Ted Steele, among others. Tallulah Bankhead will remain in her femcee role.

Only hitch thus far is lining up Garroway, in view of the fact that his own Sunday night TV show originates out of Chicago. However, he may do a kine in advance to leave himself free for the "Big Show" stint.

Goodman Ace, program's chief scripter, is currently exploring the script possibilities in building a show around the various personalities.

Wash. Senators Get 50G Brewery Sponsor —But No Beer in Stadium

Washington, Jan. 16.

Washington Senators has contracted with Christian Heurich Brewing Co. for television rights to 21 of its home games for an estimated $50,000 as part of a larger radio-TV package.

Deal carries stipulation that sponsor's product cannot be sold in Washington Griffith Stadium, where owner Clark Griffith has never permitted beer to be sold.

Washington agency Henry J. Kaufman handled the deal.

OPEN-ENDERS REAP HARVEST

Phenomenal business in spot radio—which last year set a record—is providing a bonanza for transcription companies, such as Frederic W. Ziv, MGM Radio Attractions, etc.

Fast pace of biz in the field is pointed up by the reception accorded Ziv's Humphrey Bogart-Lauren Bacall waxer, "Bold Venture," which in the first week it was offered was inked for 92 markets. Series, with a weekly nut of $12,000, isn't skedded to start until March 26, by which time Ziv expects well over 400 stations to carry it.

"Television, far from hurting us, is actually making more dollars available for syndicated programs," Ziv exec veepee John L. Sinn told VARIETY this week. "Many national sponsors using tele have placed added dollars into spot radio in non-video markets to complement their video activity."

In cash terms, the boom in open-enders made 1950 Ziv's biggest year, with the firm grossing 22% more than in 1949. Outfit has a sales force of 100 men in the field —many times the staff of a network—and Sinn estimates as its activities expand Ziv will have 140.

Significance of the large sales force, Sinn feels, is that it brings into spot radio clients who are new to the field or who had dropped out. Frequently they dig out sponsors whom they turn over to local stations.

Heavy emphasis on sales is changing the picture of the industry by getting a show on a full complement of stations in a hurry, while with a smaller force it might take a year or two. When Ziv launches a new show, such as "Bold Venture," a series of regional sales schools are held for three or four days, at which the salesmen get intensive training in the program's format, commercial potentialities, etc. Men know why a show was selected and how it can be marketed, Sinn said.

Ziv, which was incepted in 1937, now has 24 airers in its stable, which are being carried by over 1,000 outlets, Sinn reported. Shows continue to go over strong. "Boston Blackie," started in 1944, had its biggest year in 1950.

"Our operation proves that there's a continuing need for network calibre shows on acetate and there's a continually expanding spot market," Sinn said. Outfit is now working on another big wax series to follow "Venture."

Margaret Truman's $4,000 For TV, $2,500 for AM, Set In Pact Finalized Today

Papers will be finalized today (Wed.) between Margaret Truman and NBC whereby the President's singing daughter will be signed to an exclusive contract with the network.

Financial arrangement calls for Miss Truman to receive $4,000 for each TV appearance and $2,500 for her guest radio shots. It is probable that she'll make six guest appearances on the NBC Sunday night "Big Show" between now and next June, with not more than two video shots this season.

It was the sock reaction to Miss Truman's last appearance on the "Big Show," both for her singing and give-and-take with emcee Tallulah Bankhead, that led to the NBC negotiations.

Veepee-in-Law

Hollywood, Jan. 16.

At John Guedel Radio Productions, where everyone is a vice-president, they added another striper. She's the switchboard operator, who last week became the bride of boss' pop, Walter. Take your choice: "People Are Funny," "You Bet Your Life" or "House Party," all in the house.

ABC Looks to O&O Stations For New Programs, Talent; 3 Shows Set

ABC is stepping up use of talent and airers developed by its owned-and-operated stations. All of three new cross-the-board shows which the web will insert into its daytime sked starting Feb. 5 are based on locally-originated stanzas.

Behind the concept of network program chief Leonard Reeg is idea of making the best possible use of o-and-o outlets in turning up new material and cashing in on performers who have proved their mettle saleswise on the local level. Recent networking of "Big Jon and Sparky's No School Today," which was created by WSAI, Cincinnati, has already paid off, with the entry having just been cited by New York and Coast listening posts for the Peabody awards. Approach has economic advantages, too, it's figured, as better deals can be inked with talent already working for the web.

While utilizing affiliates' talent, the chain will not pick up the local airers directly but spot them in new shows. In the case of the Benny Rubin program from WENR, Chicago, a live orch is being added to give the offering bigger production values. Rubin's variety show will be aired cross-the-board at 3-3:25 p.m., with "Chance of a Lifetime" being cancelled.

At 2:45 p.m. Reeg is putting Hollywood commentator Frances Scully, originating from KECA, Los Angeles.

Bob Sweeney and Hal March, who on Jan. 1 launched an early morning stint on WJZ, ABC's Gotham flagship, will make their first venture in a daytime network series with a 10-minute stint at 12:15 p.m. They will take the time lopped off the Johnny Olsen show for Philip Morris.

Changes are cued by Philip Morris' revamping of its daytime lineup. With Norwich dropping out of "Modern Romances," latter is being trimmed to 15 minutes for PM backing, with "David Amity" (formerly called "Peace of Mind") taking the remaining 11:15-30 a.m. slot.

Web is also picking up a show from its Detroit o-and-o operation, WXYZ, "Speaking of Songs," with Dee Parker and the Phil Brestoff orch.

AFM Demands

American Federation of Musicians' sweeping demand for a ban on the use of disks on the airlanes between 8 a.m. and midnight is expected to meet stiff opposition from the major radio and video networks in current negotiations for a new pact.

Details of contract talks are in the Music Section.

Michel Quits CBS For K&E Post

Werner Michel is resigning from CBS, where he has been head of the Documentary Unit and producer of the "We Take Your Word" radio and TV stanzas. He moves over to Kenyon & Eckhardt, where he'll produce "Ford Television Theatre."

Michel was former assistant to the program veepee at CBS and was also involved in other production chores. It's expected that Sam Abelow will move into this spot.

With Michel taking over the Ford production, it will leave Garth Montgomery free for his duties as the agency's director of TV.

Michel is the second CBS exec to exit in recent weeks, Robert P. Heller, AM director in New York, having also resigned.

Theatre for Freedom's Airer Answering ACLU Is Suddenly Called Off

Program which Theatre For Freedom, an organization to combat Communism, was to air tonight (Wed.) on NBC to answer a broadcast the web beamed last month for the American Civil Liberties Union was suddenly cancelled. NBC said that TFF had felt its script wasn't ready for airing. Another date has not yet been set, the web said.

ACLU show, marking the 159th anni of the Bill of Rights, attacked Communism and stressed the importance of maintaining free speech and Constitutional liberties. It called the McCarran act "notorious," which brought a protest and request from the Nevada senator for time to answer. Since the original show was in the form of a dramatic show, TFF was picked by the senator to prepare the airer.

Leading figures in TFF include Adolphe Menjou, John Wayne, Spencer Tracy and Ben Gitlow, Jr. Latter is son of former head of the U. S. Communist Party who was expelled by the Reds in the '20's.

'BLACKLIST' INQUIRY MEETING POSTPONED

Sub-committee of the industry group which is dealing with the allegations of "blacklisting" and subversive infiltration into broadcasting has postponed its meeting, planned for tomorrow (Thurs.), for two weeks. Reason for the shift is that representatives of the American Assn. of Advertising Agencies couldn't attend this week.

Meanwhile, Merle Miller, who is preparing a report on the "blacklisting" situation for the American Civil Liberties Union, is nearing completion of the project. It is expected to be ready in a few weeks.

Radio Writers Guild membership meeting is skedded for Wednesday (24) evening. Question of "blacklisting" is expected to be on the agenda.

Folsom Doubles As NBC Salesman

Cunningham & Walsh, agency on the Squibb account, as well as the advertising manager of the Squibb company, were perplexed to learn last week that the drug outfit had negotiated a deal with NBC for sponsorship of the six concerts to be conducted this season by Arturo Toscanini and the NBC Symphony orch.

It wasn't until later that they found out the deal had been consummated direct by Frank Folsom, RCA president, and Lowell Weicker, Squibb's pres. It was then, too, that they recalled that Folsom is a member of the Squibb board of directors, as well.

It marks Squibb's return to the medium after a several-year layoff.

Krueger Mgr. of WTAG

Worcester, Mass., Jan. 16.

Herbert L. Krueger has been upped to station manager of WTAG here.

Robert J. Brown moves up into Krueger's previous spot as commercial manager and Richard L. Gravel takes the latter's local sales manager post.

Earl Mullin's New Spot

Earl Mullin, exploitation director for ABC, has been moved up into the web's AM stations relations department.

Former press department chief will be a regional manager in the station's division.

Levoy Survey Shows 80% of TV Stations, 60% of Agencies Preferring Dramatic Shows; Comedy, Vaudeo Trail

Hollywood, Jan. 16.

While comedy and variety shows now comprise the bulk of television programming across the country, video stations and the top agencies would much prefer to program dramatic shows. That's the surprising result of a survey taken of all stations and 67 of the leading agencies now involved with TV by Gordon Levoy, prez of General Television Enterprises. Levoy undertook the poll, he said, as a means of guiding production activities of Hollywood TV producers.

Stations and agency execs, who also furnished comprehensive data on such pertinent questions as the desired length of programs and desired cost, were not asked to explain the reasons for their choice. As a result, it was not clarified as to why they would predominantly favor dramatic shows over the generally higher rating comedy and vaudeo programs. Levoy, drawing his own conclusions, compared the trend to development of the film industry. He declared:

"At the outset of motion picture production," he said, "short novelties predominated until full dramatic stories were evolved. When sound came in, initial films embodied a vaudeville or musical comedy treatment until the dramatic pattern was established. It is obvious television will follow the same evolution."

Given a choice of 12 different program types, 80% of the stations and 60% of the agencies voted in favor of dramatic shows. On the other hand, only 30% of the agencies and 20% of the stations polled responded in favor of comedy programs. As for vaudeo, which is generally believed to have revived vaude, only one station listed it as a major preference and it was virtually ignored by all other stations and all the agencies. Old films and

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TV Impresarios' Longhair Binge

With the number of bigtime vaudeo shows having increased during the last year, several producers of such programs are turning again to longhair artists to escape the shortage of available guest talent. Moira Shearer, of England's Sadler's Wells ballet, for example, guested on Ed Sullivan's "Toast of the Town" Sunday night (14) along with tenor James Melton and moppet soprano Anna Marie Alberghetti, while British actor James Gielgud has been set to read a soliloquy from Shakespeare's "Hamlet" on CBS-TV's "This Is Show Business" next Sunday (21).

Sullivan has probably used more concert artists on his CBS vaudeo production than has any other producer and plans to continue the trend. He has already set Margot Fonteyn, prima ballerina of the Sadler's troupe, for a shot Feb. 4, just before the company returns to England. "Toast" was also the first show to present Margaret Truman, and the President's singing daughter is set for a return engagement this month.

CBS-TV Sat. Nite SRO On Tap as Kaywoodie Eyes Sinatra Program

Kaywoodie Pipes is dickering to buy the second half of CBS-TV's "Frank Sinatra Show," aired Saturday nights from 9 to 10 o'clock. Deal, if it goes through, will finally give CBS a sellout on its Saturday night TV program lineup.

First half of the Sinatra program has been sponsored since November by Bulova Watches, which bought the segment to push its product during the pre-Christmas season. There has been some talk that Bulova plans to bow out but the sponsor recently renewed through this month and is now expected to stay with the show until it takes a summer hiatus in June.

WAAM Ups Chaseman

Baltimore, Jan. 16.

Joel Chaseman has been named pub service director of WAAM, indie television outlet in Baltimore. Chaseman, who has been with the station since it took the air in 1948, will continue as publicity chief.

Harriet George, Chaseman's assistant in publicity, has been upped to the post of operations assistant to program chief Herbert B. Cahan. Jim Killian succeeds her as assistant publicity director.

Webs Blamed By Kudner Head On Hypoed Costs

Detroit, Jan. 16.

In a blistering attack that left his audience of advertising executives gasping, James H. S. Ellis, prexy of the Kurner agency, charged television networks, in an audience-stealing fight, have sent talent costs skyrocketing so high that they are pricing many of their customers right out of the market.

He added that because networks are bidding higher and higher and putting all the better entertainers under contract, "we are heading toward network control of what might be called 'editorial content of the air.'"

Ellis, who never pulled a punch in his address Friday (12) before the Detroit Adcraft Club, said networks should call a halt before they "kill the goose that lays the golden egg." He described television as being a "monstrous migraine to everyone involved in it," and said it was "getting too rich for the average advertiser's purse, no matter how good it is."

The intense network fight for top talent has driven the price for a good hour show beyond $100,000 (for time and talent) and at the present rate of increase will put the tab at $100,000 for a half-hour

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'Miracles of St. Anthony' Set as Television Series —If Church Gives Okay

A new religioso series titled "The Miracles of St. Anthony" has been packaged by Standish O'Neill, legit producer recently returned from the Coast. Idea is packaged in a series of 26 half-hour stanzas, which have been submitted to and are awaiting clearance by Roman Catholic Church authorities. It will be a sponsored series, according to O'Neill, who is withholding name and network involved until getting the Church's greenlight. Morton R. Sarett, radio scripter has written the series from data furnished by O'Neill, with musical settings and direction by Gene Salzer, vet musical director.

O'Neill, who has been on the Coast for several years, was last represented on Broadway some years ago in the production of "Moon Over Mulberry Street," which served as a springboard to Cornel Wilde's subsequent screen career.

TV INDOCTRINATION FOR MCA'S COASTITES

Music Corp. of America is using the New York homeoffice as an observation point for agents in their Hollywood offices. Under current plans, percenters are sent from Hollywood to study video operations. Members of the film and tele sectors are observing both selling methods and show production.

Hollywood staffers now in the N. Y. office are Jennings Lang and Arthur Park. Jack Bolton, Jay Kanter and Alan Miller recently returned to the Coast after a N. Y. tele look-see.

Video Proves Medium Of Hour in Its Spot News Coverage of Chi Fire

Chicago, Jan. 16.

Television came up with its most extensive coverage to date of a spot news event as the four Chi video stations trained their cameras on a major downtown fire which resulted in the death of four firemen and $1,500,000 damages Friday (12). Live telecasts of the blaze were fed to the NBC, CBS and ABC networks and a national audience estimated at 5,000,000 by the three local stations, which were able to shoot the scene from atop their studio buildings.

WNBQ, NBC outlet, had the best vantage point, as the fire was only about 300 feet from its cameras wheeled out on the roof of the Merchandise Mart roof. WBKB, holder of the Chi CBS franchise, lensed the disaster from the top of its State-Lake building. WENR-TV, ABC station, got some good longrange shots from its studios on the 42nd floor of the Civic Opera building and the 24th floor of the Daily News building. WGN-TV, Chi Tribune station, was unable to get direct shots of the fire, but moved its remote unit to the area for pickups.

WBKB was the first to get its

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Chi Packs 'Em In For CBS Tint TV

Chicago, Jan. 16.

CBS brought its color TV show to Chicago last week and is playing to capacity audiences at the four daily showings piped into WBBM, CBS AM station, from N.Y. Observers who have seen the color shows in Gotham report there's no loss of picture quality resulting from cable transmission.

Seven color receivers have been set up in WBBM's studio 10, including the recently unveiled 17-inch color drum set. Admission to the daily 10:30 to 10:45, 11 to 11:15 a. m. and the 5:10 to 5:25 showings are by ticket only. Special "walk-through" sessions are being held at 11:30 a.m. to 12:35 p.m. Spurred on by highly laudatory press coverage of the special preview before the show was opened to the public, daily attendance has been running close to 2,000.

CBS prexy Frank Stanton, Dr. Peter Goldmark, CBS color scientist, and Louis Hausman, CBS ad-promotion chief, came out to help launch the exhibit. Stanton, who was introduced at the preview by Chi CBS veepee H. Leslie Atlass, drew chuckles when he told the gathering that the web "had done a lot of talking about color before in Chicago." He was referring, of course, to the RCA suit to attempt to forestall final implementation of the FCC approval of the CBS system which was fought in Chi Federal court in November.

Attending the special showing was Federal judge Walter LaBuy who filed a dissenting opinion in the decision which dismissed the RCA suit. The jurist who held that the FCC had acted wrongly in okaying the CBS tinted tele system said after viewing the display: "Color television has a great future with unlimited possibilities. The commercial possibilities are tremendous. These are my convictions and I will stand by them."

MONTGOMERY FORD GETS 'SURE AS FATE' NOD

CBS television, convinced that its bi-weekly "Sure As Fate" series is a saleable property despite its not having snagged a sponsor yet, has assigned Montgomery Ford, ex-legit thesp and strawhatter, as permanent producer. He's to take over Jan. 30.

Series has had six producers since it was launched at the beginning of the season. After Carl Frank ankled the show two weeks ago, Peter Frye took over for a one-shot on "Macbeth," presented last Tuesday (9). Byron Paul has been assigned to the next show, which will be an adaptation of James Parrish's "Distinguished Gathering," after which Ford takes over. Show alternates with the "Prudential Family Playhouse" and is aired Tuesdays from 8 to 9 p.m., opposite NBC's Milton Berle show.

'Price' of Talent

J. H. S. Ellis, president of the Kudner Agency, addressing the Detroit Adcraft Club last week, scored the mounting costs of talent. He cited the Texaco (Milton Berle) show cost contrast in three years. When it first went on the air in 1947, the air time was $2,000 and talent $8,000. The one-hour network time now has climbed to $36,050 but Mr. Ellis concedes there can be no serious quarrel with that because "you get 26 times as many sets for 18 times the money." He continued to cite weekly entertainment costs as having mounted to $50,000-$60,000, and that a full-hour major TV network show costs an advertiser $4,000,000 per annum.

Mr. Ellis chided CBS and NBC for bidding talent upwards.

What the adman failed to recognize is that the "26 times audience for 18 times the money" is the direct result of the talent, which he feels has multiplied in cost so sharply. Mr. Ellis might recall a chapter from his own industry of relatively recent memory, when a plush network (NBC) suddenly found itself possessed of some very fancy electronic equipment suddenly denuded by the CBS talent raid. Without the talent, that TV audience he mentions would not have grown, carrying with it the increased time-rate schedule, from which ad agencies like Kudner get their 15 and 2%.

When NBC lost ground on its AM talent operation, it set out to offset matters with a vigorous TV showmanship campaign. The results require little amplification within the trade. Suffice it that RCA board chairman David Sarnoff credited TV for 75% of the corporation's profit.

Talent is the pitchman for networks and ad agencies as it is for nostrums, motors, petroleum products, foodstuffs, tobacco and other commodities. Under those circumstances, there is perhaps no ceiling on talent's real worth to sponsors for merchandizing values. In many respects the talent is a steal for the advertiser. The man and woman in the street knows the performance and tradition of such sturdy, oft-proved entertainment values that a Crosby, Cantor, Marx, Durante, Benny, Allen, Hope, Wynn, et al., can deliver. Any number of new bathroom, breakfast food and packaged commodities are shilled into the public consciousness by the entertainment appeal of a public favorite. That's the easiest salesmanship any manufacturer could want. The end result, of course, is always measurable by the merchandizing billings. The hazard usually arises from a product not measuring up to the market, rather than talent pricing itself out of the market. *Abel.*

New Tax Problems Arise as Result Of Mail Order Sales Via Television

Washington, Jan. 16.

Television's growing use as a merchandising medium for mail order business, via the pitchman displaying wares, has posed new tax problems.

They are: does a video station selling time for mail order sales by out-of-town sponsors become a vendor or agent subject to tax as a local retailing enterprise? Must the sponsor register as a retailer in the city where he buys time for TV pitching and be liable for local sales taxes?

Situation came to light here last week when a station received notice from the Office of the Assessor here that it had 30 days to register as a vendor under the D.C. Sales Tax Act. The Assessor also called on the station to make known the amount of mail order sales by the out-of-town sponsors and to pay the D.C. sales tax on them. Numbers of other cities and states have sales taxes.

What action the station will take has not yet been determined, but several courses are open to it. It may sit tight and contest any suit for taxes, thereby providing a test case of the local government's jurisdiction. It may register as an agent or vendor as called upon. It may refuse to sell time for mail

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SEALTEST EXITING AS 'KUKLA' SPONSOR

Sealtest Dairies is dropping its Tuesday and Thursday sponsorship of NBC-TV's "Kukla, Fran & Ollie," effective March 1. Ford bankrolls the cross-the-board show, which originates from Chicago, on Mondays, Wednesdays and Fridays. NBC, so far as could be learned, has not yet lined up a replacement for the dairy firm.

Neither NBC nor N. W. Ayer, agency for Sealtest, would furnish a reason for the cancellation. Sealtest recently pacted for "Big Top," hour-long kid show aired Saturday mornings via CBS-TV.

United Distrib In Crosby Tie; Spurs Vidpic Production

United Television Programs, Inc., new national vidpic distributing organization formed by Standard Radio Transcriptions, Century Artists and the Edward Petry station rep outfit, has been named exclusive sales rep by Bing Crosby Enterprises. Properties UPT will handle for Crosby include "Fireside Theatre," "Night Editor" and an untitled comedy-mystery of which 13 programs have already been lensed.

High-rated "Fireside Theatre" is currently sponsored on NBC-TV by Procter & Gamble, and is available for first-run screening in some localities and for second showings elsewhere. Five regional sponsors have already been pacted for "Fireside," with Hamm Brewing Co. to back it in Minneapolis, Houston and Seattle, starting this week; Fall City Brewing in Louisville, starting Jan. 23; and Oklahoma City Gas & Electric in Oklahoma City, starting March 4.

UTP is making the pitch that regional and local sponsors will now be able to bankroll a bigleague video show originally aired by a major advertiser. Outfit figures

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Seek Ben Blue For 'B'way Open House'

With the Don Saxon-Tim Herbert team cancelled suddenly off the Monday and Wednesday night segments of "Broadway Open House" last week, NBC and the Weintraub agency again are searching for the right comedian to fill the spots. They are currently dickering with Ben Blue to take over the two nights on a four-week trial basis, but the negotiations have been stymied so far by Blue's insistence that he be guaranteed at least 13 weeks on the show. Whoever gets the spot will alternate with Jerry Lester, who continues to hold down the Tuesday, Thursday and Friday segments of the late evening entry.

Saxon and Herbert, who had filled only about half of their four-

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NBC-TV'S 'OPERATIONS SUMMER'

Webs Favor Nix on TV Ballcasts

In the midst of huddles by big league baseball magnates on whether they'll permit television next season, the TV networks are secretly hoping that baseball will say no. Regular daytime video is getting off its feet for the first time this year and the web execs fear that televised baseball will lure away most of their viewers, causing daytime sponsors to bow off.

Webs admit that baseball was a lifesaver to them up until two years ago, when the regular season gave them an average of two hours' commercial programming per day. But because contracts with their regular clients precluded their carrying any night games, the webs were forced to leave baseball for the most part to unaffiliated indie stations, to which both the revenue derived and ease of programming is still a welcome part of their operations. Networks now feel that if they can't carry baseball and if the games televised by indie outlets hurt their new daytime shows, then they'd rather not have the indie stations cover the games either.

In New York immediately after the war, three of the four major webs televised games of N. Y.'s three teams. NBC had the Giants, CBS televised the Dodgers and DuMont carried the Yankee contests. Since then DuMont has been the only web to hang onto its baseball schedule. NBC gave up first, paving the way for the N. Y. Daily News' WPIX to take over the Giants schedule, while CBS gave way to WOR-TV on the Dodgers.

DuMont in Major Studio Expansion, Leases Old Opera House in N. Y.

DuMont network, in a move that will give it several times its present studio space, has leased the old Central Opera House, on N. Y.'s East 67th street, and is now converting the building into video studios. Acquisition of the property is expected to give the web as much space or more than that now controlled by any of its rival networks.

Du Mont's takeover of the property is a fulfillment of the promise the web made to its affiliate stations throughout the country several months ago. At that time, the web conducted a special "closed circuit convention," in which the affiliates were linked by regular coaxial cable and, after hearing a discussion of future plans by DuMont homeoffice execs, were able to ask questions and make suggestions which could be answered immediately from N. Y. DuMont at that time explained to the affiliates the steps it was taking to pull itself up into a better competitive position with the other networks.

With the new studio space, DuMont is also planning a hefty expansion in its present programming lineup. Web is currently in the midst of expanding its pro-

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Robert Hall Into TV

Chicago, Jan. 16.

Robert Hall, heavy user of radio spots, is readying its move into television.

Marty Hogan, of the Chi office of the Sawdon agency which handles the clothing store chain's advertising, is in N. Y. this week conferring with company execs on formats for quarter-hour tele packages to be spotted in local markets.

Four Stations In Chi Showdown On TVA Negotiations

Chicago, Jan. 16.

Representatives of Chi's four tele stations and Television Authority bargainers have stepped up their negotiations this week in an attempt to come to terms on a contract governing local video talent. With talks scheduled for today (16), tomorrow and Thursday, the meetings are viewed as critical sessions in the protracted negotiations which have been under way since November.

TVA members have evidence increasing impatience at the failure to reach an agreement, and there's indications that the union may break off negotiations if this week's talks fail to end the stalemate.

TVA's original proposals were scaled at 80% of the commercial rates set in the national network pacts negotiated in November. Counter-proposals offered by the stations were roughly half that sought by the union. After receiving broadcasters' offer, TVA bar-

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DuMont, CBS In Color Video Tie?

Possible tiein on color television between DuMont and CBS, longtime bitter rivals over the TV tint question, was seen this week following a series of hush-hush meetings among top-level brass of the two companies. Dr. Allen B. DuMont, prez of the outfit bearing his name, lunched last week with CBS prez Frank Stanton at the CBS homeoffice. Several days later Stanton and CBS board chairman William S. Paley toured DuMont's Passaic, N. J., plant in company with Dr. DuMont.

Reason for the sudden merging of interests between the two outfits has not been revealed, but it's believed possible that DuMont may

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Bacher Out, Morgan Back On Danny Thomas Show

Production staff on the Danny Thomas show has undergone a revamping with Leo Morgan of the William Morris agency returned to his former post as producer of the display. He replaces Bill Bacher. Ezra Stone will direct.

Batch of new writers have also been signed. New scripters are Bob Schiller, Dick McKnight, Tom Waldman, Leonard Levenson and Jack Douglas. Bob Sidney has been pacted as choreographer as replacement for Dick Barstow who resigned from that show.

OPEN UP NEW PROGRAM VISTAS

A planning unit of TV execs is currently engaged at NBC in blueprinting "Operations Summer" for the video network. On the basis of what they've come up with thus far, it represents the most aggressive campaign initiated by either the radio or television industry to evolve fresh formulas and patterns to generate year-round audience and sponsor enthusiasm.

Out of the current NBC thinking, too, may come brand new concepts of TV program planning, designed to broaden the base of the entire video structure and aimed at inviting into the medium bankrollers who can't afford to pick up a $2,000,000 to $3,000,000 annual time-and-talent tab, but are anxious to be counted in on a more limited basis.

NBC has plunged into "Operations Summer" six months in advance to insure a foolproof schedule that will be acceptable to the sponsor, agency, and all other components involved. The entire campaign is predicated on the knowledge that while the sets and audiences are available during the summer months, the slough-offs in the past can be attributed directly to the fact that the attractions have not been available. NBC, for one, recognizes that this has been the major deterrent in summertime radio in years past, and see no reason why the same mistakes should be repeated in television.

Wash 'Islands' Out

Here are the ideas NBC is currently playing around with in evolving "Operations Summer":

1. On those evenings where strong anchor shows are staying on for the summer, it is planned to consolidate the entire schedule for that evening by inviting a switchover of other sponsored programs from other evenings. Thus, if a commercial program finds itself on a Friday night "island," with nothing fore or aft to back it up, and NBC wants to support a strong Sunday night anchor show with additional program ammunition, the network will offer the Friday night client the choice Sunday cream time during the summer period. By strengthening the entire Sunday night structure by a succession of such switchovers, NBC is certain that it will retain the same high circulation as obtains through the regular broadcasting season.

2. By elimination of the "islands" and transferring sponsored shows from one evening to another, NBC hopes to wash out at least one evening, leaving nothing but sustaining time, which will be utilized for experimental purposes both in devising new program techniques and formulas and in furthering the web's public affairs programming.

3. If NBC can build a strong 9 to 10 p.m. a cross-the-board sponsorship line up (as for example, with Kraft, Ford Dealers, Philco, etc., remaining on with summer shows), the network hopes to back it up with a 10 to 11 cross-the-

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'Who Said That?' Pours Pure Oil On Troubled Waters in WNBT Tiff

Hassle has developed between Fred Friendly, creator of the "Who Said That?" NBC show, and WNBT, the N. Y. video flagship of NBC, over the treatment being accorded the program in New York. Result is that Friendly (now, incidentally, on staff at CBS) has been reading the small type in his contract in an effort to extricate himself from a five-year NBC deal on the show. Pure Oil sponsors the network show in 18 major markets.

Contract still has three years to go, but Friendly wouldn't be averse to calling the whole thing quits, so steamed is he over WNBT's refusal to include the Gotham outlet in the live network pickup of the show on Monday nights at 10:30. Instead, WNBT, which has sold the time to Vim-Motorola for its local "Talent Search" program, does a delayed kine on "Who Said That?" the following Sunday night at 10:30 on a sustaining basis.

Friendly's feelings weren't particularly assuaged over the past couple of weeks when even the kines got jumbled up and the wrong shows went on in New York twice in succession. (Understood that incident caused considerable embarrassment to James Thurber and Elliott Nugent, who, expecting a kine playback of their participation in the show invited a party of friends for a looksee last Sunday only to find a previous kine being used.)

Pure Oil is reportedly miffed over the failure to get a Gotham live pickup under a co-op arrangement which invites other clients. Friendly has an additional sponsor ready to latch on to WNBT if Vim can be extricated from the spot, but the station refuses to budge on that point. Ted Cott, manager of the station, has countered with an offer to do the show live on Saturday nights at 11, if Friendly will bring the participants together for a second live appearance. Friendly says no dice; that it's unfair to the talent to commit them to two live appearances and that the whole value of the show would be dissipated.

Friendly is now thinking in terms of calling a "sit out" strike. It's said that Pure Oil has given its blessing to do as he deems best in the matter.

Lester 36.8; 'Toast' 36

Jerry Lester, who had been plugging his stint on NBC-TV's "Colgate Comedy Hour" Sunday night (14) for several weeks on his regular "Broadway Open House" series, came up with a 36.8 rating on the Colgate show, topping Ed Sullivan's "Toast of the Town," which had a 36 on the rival CBS web. Ratings were compiled for NBC by American Research Bureau in four of the web's owned-and-operated cities—N. Y., Chicago, Washington and Cleveland.

ARB ratings have at times conflicted with those taken for CBS in 10 or more cities for that Sunday night 8 to 9 slot by Trendex. CBS ordered no Trendex survey this week, however, on the assumption that the "pattern of competition between the two shows has now been fairly well established." NBC and Colgate, incidentally, are expected to sit down this week to determine whether Lester and his crew are to take over a permanent slot on the Colgate series.

Tele Outlets In 1-Station Markets Calling the Turns

Apparently determined to make as much money as possible while they're still in the driver's seat, those television outlets in single-station areas have come up with a new twist which returns them their full card rates even on national network programs.

Any agency which wants to buy time on such a station for one of it's client's network shows is now told that all open time is local and non-network. Agency, as a result, must deal directly with the station and not with the web. In that way the station is able to sell even a national advertiser on a local basis and get its full card rate. If the time were delivered by the network, the station would get only about one-third its rate.

Situation exists, of course, because of the FCC freeze on new TV station construction. With all four major video webs and their clients competing for time in single-station areas, the stations have been consistently able not only to select the best programs available but to make virtually their own deals. Webs have been stymied heretofore by being shut out of markets in which a competitor had entered first, but the twist on card rates is believed to mark the first time that the agencies and sponsors have been directly hit.

Coy Again Tangles With RCA on Tint

Buffalo, Jan. 16.

FCC Chairman Wayne Coy, speaking to N. Y. State Publishers Assn., today (Tues.) termed "balderdash" RCA's contention that the decision for CBS color tele placed a ceiling on scientific development. Coy cited CBS' development of a 17-inch tube and said larger sizes for mechanical color reproduction would probably be developed.

Referring to an RCA rep's statement last week calling the RCA tri-color tube a "Joe DiMaggio," Coy said the description shows disrespect for DiMaggio's ability. He added, "DiMaggio has never refused to play the game, but the tube that bears his name is sidelined and is as inactive, so far as its potential public is concerned, as a retired ball-player, or as though the tube had suffered an attack of anemia."

WWJ's Gaslight Theatre

Detroit, Jan. 16.

The handle-barred villain, the stout-hearted hero and the shy heroine—all so carefully nurtured these long years by the legit production of "The Drunkard"—are being adapted to television by WWJ in a new series titled "Gaslight Theatre."

It will be telecast before live audiences so that hisses, so much a part of plays of this sort, will add to the production.

N. Y. Studio Shortage Critical

The television studio space shortage in New York has reached a critical point—to such a degree, in fact, that NBC is currently studying its programming rosters to determine which shows can be moved to Chicago, where the square footage situation is less acute.

Studio availabilities are such today that if NBC got one more order for a live daytime show with a N.Y. origination (nighttime is sold out), it would have to turn down the business. When, last week, Colgate put in an order for a three-times-a-week half-hour slot, which represents the kind of client and coin the TV webs have long been shooting for, it was feared by network execs that it would have no alternative but to pass up the biz. That's why NBC breathed such a sigh of relief when the William Esty video boys, handling the Colgate account, announced they were going to pick up "Hawkins Falls" out of Chi.

Space Drainage

NBC admits it is really in a dilemma on the space situation. The round-the-clock rehearsing for the countless weekly dramatic, variety and musical shows has already forced the network to penetrate every available loft building, empty theatre and auditorium in New York that's half-way desirable. But the TV drainage on space today is as bad as the drain on a comedian's material.

It's no longer a secret that when NBC opened negotiations with Billy Rose, whereby the latter would move into the NBC production setup as a conslultant, the network veepees-in-charge-of-finding more-space lost no time in envisioning—and negotiating for—Rose's Diamond Horseshoe nitery, which, Rose is shuttering this month.

Situation has been highlighted anew in the past few days, when the "Kukla, Fran & Ollie" troupe moved into Manhattan from Chi for a week of Gotham-originations. The web scurried all over town trying to find available studio space without disrupting other programming or rehearsal schedules. The web finally gave up in desperation and moved it into RCA's exhibition hall—the Johnny Victor theatre. NBC heaved a sigh when the Kuklapolitans went back home.

Television Follow-Up Comment

Appearance of Helen Hayes in an hour-long TV adaptation of her legit hit, "Victoria Regina," was the outstanding event in video Monday night (15). Actress appeared on Robert Montgomery's NBC-TV Lucky Strike program, and the hour was lit up with the same stage magic that the star and her famed vehicle brought to the legitimate theatre. Video's needs, of course, required a rearrangement and cutting of the play, but this was done with integrity, taste and skill. Play was necessarily somewhat sketchy and episodic, but it was excellent theatre and held one throughout. Luckies can be proud of this one.

Drama concentrated on the love story of the queen, in seven scenes related as in retrospect from a diary. These covered the moment when she was declared queen; her selection of Albert, her prince consort; scenes from their domestic life; death of Albert; and a closing scene, when the queen is an old lady, with Prime Minister Disraeli. The early love scenes were utterly charming and tender; the later jealous bits highly amusing comedy; the final two scenes poignant drama. Cast and production combined for a moving performance.

Miss Hayes gave a brilliant portrayal as the queen. She looked amazingly young in the early scenes, while her final scene as the aged queen was a remarkable job of makeup. Use of a film sequence here accounted for the swift change, and while noteworthy on its own account, was also commendable for the expert way it was dovetailed in. Kent Smith made an admirable figure of Albert, and Robert Harris was also fine as Disraeli. Other supporting parts, and even bits, were chosen with unusual care, for excellent effect.

Production-wise, the show was also commendable, for the lack of jerkiness in the episodic presentation, for such impressions of spaciousness which the sets conveyed, for fine costuming and makeup throughout, etc.

The only flaw in the program lay with the sponsor. For all the fun that a Happy-Go-Lucky singing commercial is, these were jarring notes, with their swing tempo, to the delicate romance that is essentially "Victoria Regina." The mood was shattered twice, and certainly not to Luckies' benefit. Luckies can pull a new, longhair audience with these dramas, but they'll drive them away with these commercials. One mood, or the other, has to be sustained throughout.

Jerry Lester and his "Broadway Open House" crew, who have created a sizeable fan club in their 11 p.m. to midnight series, brought their antics down for inspection of the prime time viewers Sunday night (14), when they took over for a special one-shot tryout on NBC's "Colgate Comedy Theatre." Lester and his producer, Hal Friedman, disdained the big production numbers usually associated with the Colgate program and almost escaped the necessity of utilizing guest names. Show, as a result, was good in the standard "Open House" metier and, presumably because Lester carried his late-evening audience with him, racked up a good rating. But it's a question whether that easy-going ad lib format, which is fine as a TV nightcap, can hold its own against the high-powered shows usually aired early Sunday evenings.

While the other cast members, including Wayne Howell, Milt DeLugg, the Mello-Larks, Dagmar and Dave Street, all scored in their stints, none had as much time to shine as they do on "Open House."

Show was standout in two spots—Fred Allen's guesting with Lester and Dagmar in one of those "plays" which Dagmar supposedly scripts, and the skit satirizing radio's giveaway shows. Allen, who didn't have too fortunate a run with his own series on the Colgate show, displayed his oldtime comic ability as straight man for the tall blonde. Giveaway skit, penned by Snag Werris, has been one of Lester's nitery staples for several years and, with a neat assist from Street, he turned it into a very funny bit, displaying a fine flair for timing and pantomimics.

Kukla, Fran and Ollie (with Burr Tillstrom), Pat O'Brien and Joan Bennett also appeared as guests, but they didn't do much more than appear. Lester's mugging with the Kuklapolitans was good as far as it went, making viewers regret there wasn't time for more. As far as O'Brien and Miss Bennett went, it's to be wondered what viewers who hadn't seen "Open House" before thought about their walk-ons just to get one of Lester's "beanbag" pins. It's questions like that which NBC and Colgate must consider in determining whether the Lester gang is to get a permanent spot on the series.

"Toast of the Town," generally, used a set of reliable performers on Sunday (14), most of whom have previously seen service on this display. However, the strongpoint of the show came from a newcomer to this session, Moira Shearer, one of the premiere danseuses of the Sadler's Wells Ballet. Miss Shearer is the best known member of this internationally known troupe by virtue of her appearance in the "The Red Shoes" pic. In a single, she performed with a delicate piquancy and with John Hart assisting terped the adagio movement from "The Sleeping Beauty." She's a standout performer. There's depth and perception in her work and her turn on this stanza added up to maximum enjoyment.

James Melton, former Metopera tenor, who was on "Toast" last week, returned to again impress with his singing. Melton essayed "La Mer" and gave it a dramatic presentation. He finaled with a spiritual and again indicated a good potential for this medium.

Another returnee was **Anna Maria Alberghetti**, the 14-year-old coloratura. The singer registered with an aria from "Lucia" and "The Nightingale and the Rose." The Skating Carters (4) opened the session with a display of the usual type of roller antics and the Billy Graves dancers, comprising father and two small sons, showed themselves to be capable terpers.

Joey Adams, now a regular CBS hand with his radio show and his selection as replacement for Robert Q. Lewis on his matinee show, seemed to be lost. He came on without an act, electing to banter a bit with emcee Ed Sullivan and terped with the Graves. He made little impression in either dept.

Sullivan had another golfing exhibit with Sammy Snead in the demonstrator's role. Such stuff is for golfers only.

ABC-TV's "Paul Whiteman Revue," although not as extravagantly mounted as originally, still provides a tuneful, relaxed half hour. Offering Sunday (14) was a tribute to the late Walter Donaldson. Show's "Hall of Fame" format was given over exclusively to Donaldson's tunes, which have enough appeal and variety to make a sock program.

Mimi Benzell, Metropolitan Opera soprano, joined regular Earl Wrightson in a duet on "Romance" and clicked with "My Blue Heaven" and "Sundown" solos. Wrightson put over "Those Little White Lies" and "My Buddy." Marilyn Day, ingenue of Broadway's "Kiss Me, Kate," warbled "What Can I Say?" and "Carolina in the Morning" nicely, although at times emoting a bit too strongly. Dance team of Phyllis Gehrig and Don Weismuller did a soft-shoe to "Daughter of Rosie O'Grady."

Whiteman has a sure and easy touch in his intros and his orch, besides backing the talent deftly, did a Roaring 20's version of "You're Driving Me Crazy." Vidpic commercials were given nice dressing by Maureen Cannon's vocal cues.

With CBS prez Frank Stanton and NBC prexy Joseph H. McConnell appearing before the cameras together to receive their Look magazine video awards, the two hotly-competing webs temporarily buried the hatchet on CBS-TV's "Ford Theatre" Friday night (12). But, that's about all that can be said for the special all-star, one-shot takeover of the Ford series by Look mag. With one after another of TV's top stars, producers, directors, etc., parading on stage to receive their plaques from the hands of emcee Ed Sullivan, it seemed as though Look had overlooked no one but the t.d.s and grips in handing out its first annual citations for the best in TV entertainment. And, as usually happens in such cases, lack of time prevented most of the performers from performing and also precluded any attempt at production.

Jimmy Durante, only guest to be called back for an encore bow by the studio audience, obviously should have done a number, but the show wasn't lined up that way. Those winners who did perform (and, as TV's "best," naturally performed capably) were Arthur Godfrey, Sid Caesar, Paul Tripp of the "Mr. I. Magination" show, Dave Garroway and Connie Russell from the "Garroway at Large" program and NBC newscaster John Cameron Swayze. Others, including Faye Emerson, producers Max Liebman, Robert Montgomery and Worthington Miner, designer James McNaughton, scripter Charles Andrews and sportscasters Mel Allen, Jimmy Powers and Connie Desmond, gabbed entertainingly with Sullivan before a bare curtain.

Of special interest to the trade, in addition to the arm-in-arming of Stanton and McConnell, was the fact that the majority of the awards went to NBC personalities while they were presented on a CBS program. Stanton and McConnell were cited, incidentally, for their webs' telecasts of the United Nations general assembly sessions, and Sullivan copped his award as TV's "best emcee." Marlo Lewis produced the show and Franklin Schaffner, regular director of the Ford series, directed and also received an award.

CBS-TV's "Studio One" struck out on a new tangent of television dramatic programming Monday night (15) by staging a show in which almost half the action took place in a simulated outdoor setting. That the production came off excellently rates kudos for all concerned, including the fine cast, producer Worthington Miner, director Ralph Nelson and, particularly, set designer Richard Rychtarik. Play was "Track of the Cat," a meller with psychological overtones neatly adapted by Betty Loring from the book by Walter Van Tilburg Clark.

Yarn localled in a northwest wilderness, told of a uniquely maladjusted family and the psychlogical reaction on its various members evolving from the tracking of a black panther which had killed their livestock. Miner and his crew accomplished the difficult task of providing excellent characterizations of each without sacrificing the necessary action. Credits gave special mention to Reba Tassell, newcomer who scored as the beauteous young gal in love with one of the brothers. But she took a back seat to most of the other thespers. Stanley Ridges, as the frustrated old father, and Jane Seymour, as his evil-thinking wife, turned in particularly standout work and Richard Carlyle was excellent as the power-crazed brother whose maniacal search for the symbolic cat finally brought him to his doom. Michael Wager and Logan Fields, as the other two brothers, and Annette Erlanger, as their bitter sister, registered in fine portrayals, along with Frank De Kova, as an Indian.

Rychtarik's sets, especially the snow - capped mountain scene, formed perfect backing for the she show. Miner settled for a household pet type of cat to portray the panther. Even the use of only closeup shots could not disguise that fact, which was the only minor flaw in the production. Nelson, incidentally, subbed as director for Paul Nickell ,who is ill.

"Future-dress" version of "Macbeth" on CBS-TV's "Sure As Fate" Tuesday night (9) was a neat idea but one which, at best, emerged as spotty entertainment on the screen. Fine job of adaptation scripted by Peter Frye was somewhat marred by the confusion in staging that often resulted. Costumes, which seemed to combine ingredients of World War I uniforms with Elizabethan dress, conflicted with the Shakespearean sets. Use of three males to play the witches resulted in some ludicrous scenes and several production miscues negated the tale's impact. Definitely on the plus side, however, was the work of most of the cast, particularly Judith Evelyn playing Lady Macbeth. And, despite its drawbacks, the presentation elicited most of the stark tragedy inherent in Shakespeare's classic.

Francis L. Sullivan, who, as "Fate," regularly narrates the series, explained the program's idea with his notation that dictators through history have had their choice of honor or power and that most have chosen power. Scene was thus set for the post-World War III Macbeth, who again made the same choice. Vet Shakespearean actor John Carradine played the title role and, for the most part, gave a good reading to the lines. But he also indulged several times in unnecessary theatrics and his rendition of the famous "tomorrow and tomorrow" soliloquy, introduced abruptly into the action, was unduly muffled.

Miss Evelyn, on the other hand, fared excellently. Interesting use of closeup shots helped her project her power lust and her reading of the sleep-walking scene was a superb job of thesping. Other standouts in the large cast included Dennis Harrison as Macduff, Jon Lormer as Duncan, Jack Manning as Malcolm, Gordan Lacy as Donalbain, Marion Seldes as Lady Macduff and Claude Traverse as Banquo. Frye, who also produced and directed. made good use of rear-projection to obtain a variety of scenes with a single basic setting, and the low-key lighting used for the entire program helped set the mood. Withal, an ambitious presentation of Shakespeare on video represents a good means of answering those critics who claim the medium is playing down to its audience, and this staging should have formed a potent factor in that respect. Isabel Redman was associate producer.

Of special interest to show biz was Cole Porter's first TV appearance, last Friday (12), when he debuted on NBC-TV's "We The People." Composer, serious-faced and a little enigmatic (and a little self-conscious, too) appeared mainly to tout Barbara Ashley, singer in his current Broadway show, "Out of this World." Porter, first seen playing at the piano, described the success story of Miss Ashley, which was then re-enacted briefly. He had needed a mezzo for "World." Someone mentioned a girl in Brooklyn, and Porter phoned her, asking her to sing to him over the phone. Miss Ashley, sensing a gag, wouldn't cooperate at first. Then she let out one glorious high note, and Porter pacted her on the spot. It was a good story, well re-told. Miss Ashley also sang a hit tune, from the show, "I Am Loved," most attractively.

Rest of show was standard fare, emcee Dan Seymour interviewing the Boston reporter who had a $1,500 expense account for night clubs and race tracks, in attempt to track down the $1,000,000 Brink robbers; and gabbing with three distinguished explorers, in Robert Flaherty, Dr. Harry Wright and Capt. Peter Freuchen.

Ralph Edwards pulled another of his intricate "surprises" out of his bag of tricks on the video version of "Truth or Consequences" Thursday night (11) via CBS. After setting the stage for a Hollywood housewife to "win" a batch of valueless prizes by telling her she had won a radio quiz jackpot, Edwards had the woman's mother step out of a mummy-case (one of the prizes) for a complete surprise to the daughter. Film cameras did a neat job of catching the varied expressions on the housewife's face through the whole stint and also, of course, made it possible to edit out any remarks she might have made that would not have sounded good on TV.

With his separate TV production on film each week, Edwards has hit his best medium. Some of his gags, such as having a woman indulge in a knife-throwing session with her husband as the target, are the kind to make sensitive viewers wince even when they know the stunts are loaded. But, the show gets a respectable rating and, as far as Edwards and his sponsor (Philip Morris) are concerned, that's what counts.

Eddie Cantor's guesting on the Ed Wynn show provided a bright finale to what otherwise was one of Wynn's less distinguished sessions. Cantor's turn was fairly brief, being limited to a single number and of course some clowning. He perhaps could have used a little more time to get a bigger buildup for his song, but it still hit with heavy effect. Wynn's, familiar invention, the perambulating piano, was used during this sequence.

The early part of Wynn's display didn't hit it off with its usual effectiveness. His zanyisms didn't take hold, inasmuch as too much effort seemed to be expended to get over one cute line. There were some potent moments, but generally there was a letdown feeling pervading the program.

There was one scene that had a good brisk touch. The restaurant number in which Lucienne & Ashour knocked off a mayhem-packed Apache stint and wherein Wynn did a magico bit to Richard Himber's stooging. There was a lot of good humor in that sketch.

Other outside turns included the Ivanoffs, an acro act, which showed some excellent bar work, and Georgia Gibbs who impressed with her version of "Big, Wide Wonderful World."

Jackie Gleason's comedy assists on the Frank Sinatra show provide a healthy lift to the proceedings. Gleason's work is sufficiently integrated to push the pace up a few notches and at the same time doesn't detract from Sinatra's star status. It's understood that Sinatra would like this corpulent personality to be a regular on the program, but it's no dice with the production staff of "Cavalcade of Stars" on DuMont, to whom Gleason is signed. As it is, Gleason is pacted for another try next Saturday (20).

Sinatra and Gleason worked well in the sketch dept. Bits were strung together with a cruise idea which provided legitimate excuses for changes of settings. Solo fault in this sector was the repetition of ideas, but individual contributions added up to pleasant humor. Assisting comedy was by Buster West, who shows a zany line of dancing with good effect.

Sinatra's singing comes over nicely. There's enough style and personality in his work to provide entertainment to home and studio audiences. Production seemed to be off this past week and the Verce had to stretch for time at the end. He contributed a couple of extra-curricular tunes, and remonstrated good-naturedly when the cameras went about the business of displaying the final credits. When the ikons started panning again on Sinatra, he was burlesquing Gleason's delivery. It was an amusing finale.

Other tunestering was by the Heathertones, the femme quartet, who displayed their usual efficiency, and June Hutton, who also has a selling delivery. She also offered good assist in the sketches. A brief terp turn by Tato & Julia seemed purely atmospheric.

There's an interesting story back of Kraft Theatre's video production of Eric Hatch's "Kelly" last Wednesday night (10) on NBC-TV. The play was first produced on Kraft Theatre a couple of years ago. In the meantime, Lawrence Hammond secured options on the play, feeling it might be a bet for a Broadway production. When Kraft decided it wanted to repeat the play, it secured Hammond's permission, and Hammond is using last week's production as a sort of legit audition, with some of the TV players whom he hopes to use on Broadway.

Unfortunately, "Kelly" would remain better suited to an occasional TV production than to a Broadway stand, which from the nature of the play, would be short-lived. "Kelly" is a neatly contrived—but nonetheless contrived—story of a GI who falls in love with a French girl during the war and believes she has died. Before her death, he gives her some diamonds he has looted from a dead German. A Government investigator tracks the missing diamonds to him, and a final showdown occurs when the girl believed dead comes from France with the diamonds. The investigator believes her to be his smuggling contact, but finally is convinced of the truth as the GI's colonel tells him the story and he overhears the greeting of the two lovers.

The plot is clever and maintains interest; consequently it's good video fare. But there is little in it that makes for successful theatre. The story has little weight, hazy characterizations and no purpose. It's a slight diversion, though welcome on TV.

The play was nicely handled by the cast. Olive Deering was especially attractive and enticing as the French girl, while Mark Roberts was simple and straightforward as Kelly, the GI. E. G. Marshall, George Reeves and Larry Fletcher were good as the colonel, Kelly's buddy and the inspector. Maury Holland's direction was tight but fluid. Sets and costumes were good. Lensing was excellent.

Television Chatter

New York

Three new appointments to the Esty agency's TV department include **Tony Pan,** formerly with RKO-Pathe; **Charles Jilnicki,** former assistant to **John DeMott,** who was special effects chief for CBS until he joined Esty last week, and **June Horning** . . . **Jerry Kanner** and **Jerry Ball** scripting a new series of shows for **Wendy Barrie,** which are to have a panel of celebs working in an audience participation format . . . New directorial lineup on CBS-TV's "Star of the Family" finds **Newt Stammer** stepping up as exec producer to star and packager **Morton Downey** . . . CBS' **Garry Moore** went down to Winston-Salem, No. Car., Thursday (11) to huddle with one of his sponsors, R. J. Reynolds Tobacco . . . Miller Brewing and Philip Morris have signed for new series of spots on WPIX . . . **Robert Stevens** produces and directs his 100th CBS "Suspense" show next Tuesday (23) . . . **Walter Raney** joined WABD (DuMont) as staff announcer . . . **Elaine Starr** set up a new radio-TV package agency in conjunction with her personal management activities . . . Station Distributors, Inc., indie film distrib outfit, bought rights to 30 westerns and six features formerly controlled by WPIX, which it plans to combine in a package with the Charlie Chaplin comedies and cartoons it now controls . . . **Sam Taylor** is in Gotham to display the first reel of his TV serial, "Dangers of Delilah," to agency execs and also to huddle with E. P. Dutton on his forthcoming mystery novel, "No Head on Her Pillow" . . . **Fred Heider** upped to associate producer of ABC-TV . . . Colgate and Ovaltine renewed for their segments of NBC's "Howdy Doody" . . . **Malcolm Waring,** former lighting supervisor of KTTV, Los Angeles, joined DuMont's engineering department . . . **Henry Hillman,** exec assistant to N. Y. state attorney general Nathaniel L. Goldstein, resigned to join the Esty agency as pub relations chief . . . Socony-Vacuum has picked up the Monday, Wednesday and Friday "Televiews of the News" on WPIX, with **John K. M. McCaffery** signed to replace **Ed Torgersen** as newscaster . . . Gordon Baking signed to bankroll the new "Cisco Kid" series of westerns starting Saturday (20) via WNBT.

Wilbur Stark has signed AM-TV rights to the "Curly Kayoe" comic strip with a prize-ring locale . . . WAVEs were featured on WOR-TV's Navy training show last night (Tues.) . . . Sam Smith Shoe Co. will back **Al Gannaway's** "Half-Pint Party" on ABC-TV cross-the-board at 4:45 p.m., starting Feb. 14 . . . **Jan Murray** and wife **Toni to guest on Ed Sullivan's** CBS-TV show Sunday (21) . . . DuMont sales manager **Walter Stickel** addresses National Assn. of Retail Appliance Dealers in Chi today (17) . . . **Nat Hiken's** script for opera singer **Mario Berini** on **Jack Carson's** NBC-TV stint tonight (Wed.) is based on experiences when **Hiken, Berini** and **Jack Lescoulie** roomed together 10 years ago.

Hollywood

Pat Costello, Lou's older brother, took over as general manager of Cosman Productions, the Abbott & Costello indie telefilm production unit . . . Singer **Ilene Woods** made a guest appearance on the **Alan Young** show and was immediately signed for three more . . . Electric League figures indicate a total of 877,421 telesets in the Los Angeles area at year's end . . . **Gene Lester** headed for Florida to lens **John Payne** and **Bill Pine** and **Bill Thomas** for his "Hollywood on the Line" series which he is rolling in color as a test for CBS . . . **Richard Oswald** signed **Hugo Haas** and **Dan O'Herlihy** for "Rasputin," which he tolls Jan. 26 for his "Last Half Hour" telefilm series . . . **Jack Gregson** got a spot in Paramount's "Submarine Command" and went out of town on location so **Knox Manning** took over Gregson's KECA-TV layout . . . Official protests from the seven local telestations cued Academy of Television Arts and Sciences' return to last year's method of awarding the "Emmy" for station achievement . . . **Edward P. Roden,** formerly with WBKB and WHEN-TV, joined KTTV as a director . . . **Laraine Day** and **Leo Durocher** set for 10 video guest appearances in New York, starting Saturday (20) on the **Frank Sinatra** show . . . Bing Crosby Enterprises has sold "Fireside Theatre" telepix in Minneapolis, Houston, Seattle, Louisville and Oklahoma City. Films are made as firstruns for Procter & Gamble with soap firm putting up only a percentage of the production coin so that the pix revert to Crosby for subsequent sale elsewhere . . . **Alan Young, Bob Brown** and **Don Lauritzen** elected to Tele Acad's Board of Directors . . . Jerry Fairbanks Productions began filming weekly wrestling matches at Hollywood Legion arena for distribution, open-end, to stations around the country. **Jack Little** calls the blow-by-blow . . . **Albert Hackett** and **Philippe DeLacy** named exec directors at KTTV . . . William Morris agency sold **Leo Carrillo's** "American Diary" in 15 markets with General Control bankrolling . . . Mystery novelist **Dana Wilson** debuts as an actress Feb. 1 in "Front Page Detective" series starring **Edmund Lowe** on KTLA . . . **Bert Fellows** joined F. W. Kline TV Productions as sales manager . . . **Erskine Johnson's** "Hollywood Reel" set for another 26-week ride on KTLA . . . Tournament committee reversed itself, almost at the last minute, and nixed a deal for KTTV to telecast **Bing Crosby** Pro-Amateur Golf Tournament at Monterey Country Club. Presence of **Bob Hope,** a rival outlet's star, and other film names, whose studios have forbidden video appearances, was blamed for the turndown . . . Essex Films, new production-distribution organization set up by former Producers Releasing Corp. prexy **Harry Thomas,** is peddling 51 Eagle Lion films to television. All were made between 1946 and 1948 . . . Woodbury College poll of 4,000 grade-and-high-school students showed 68% go to film houses less now than before—but about 20.3% of this number list pix as their favorite viedo fare.

Chicago

Frank Sweeney has replaced **Danny O'Neil** as emcee on WGN-TV's "Foto-Test" . . . NBC exec producer **Ted Mills** in N. Y. last week conferring with web toppers. . . . WNBQ has lined up three new rotating sponsors for Dorsey Connors' nightly "State Street Adventures" . . . Admiral Corp. wound up its distrib convention last week with $100,000,000 in advance radio-TV orders. Figure is nearly double last year's total . . . CBS assistant press chief **Mike Foster** in town for the launching of the CBS color teevee demonstration . . . **Beatrice Kay** doing a guest shot on ABC's "Don McNeill TV Club" tonight (Wed.) . . . **Jack Brickhouse,** WGN-TV sports chief, addressing dinner meeting of the Fernwood Methodist Church's Men's Club tomorrow night (Thurs.) . . . Chi ABC exec producer **Phill Patton** in Gotham huddling with web brass . . . **Charles Braun,** WGN-TV newsreel technician to a address the technical division of the Photographic Society of American next week . . . New Hallicrafter tele set models were introduced last week with prices boosted $10 to $25 . . . **Studs Terkel** and **Chet Roble** from ABC's "Studs Place" did a guest stint at the annual Baseball Writers dinner Sunday (14) . . . Packager **W. Biggie Levin** in N. Y. last week for the CBS Look Award show.

London

An excerpt from **Bertram Mills'** Olympia Circus was teeveed Sunday (14) on the Children's Program . . . **Ian Atkins** is producing the third in the series, "The Course of Justice," which will be aired Monday (22). **Duncan Ross** is scripting . . . "Maskelyne's Mysteries," current children's show at the Comedy theatre, is being aired Friday (19), with the **Great Masoni, Shan** and **Syd Amoy. Barry Edgar** is presenting . . . TV cameras visited the Nuffield Centre yesterday (16) for the monthly "Centre Show" with **Steven Manton, Gordon Humphreys** and the **Johnny Kerrison Quartet** . . . **Donald Wolfit** plays the name part in his "David Garrick" next Sunday (21), with **Rosalind Iden, Iris Russell** and **Bryan Johnston. Stephen Harrison** is producing . . . Amateur International Football match between England and Wales is to be telecast next Saturday (20) from Leicester, with **Jimmy Jewis** as commentator . . . Second in the series, "Holiday in Paris," starring **Dolores Gray,** will be teeveed tomorrow (18) with **Dani Dauberson** as guest star . . . First of a new series, "The Bradens," a domestic show, will be aired Jan. 24, with **Bernard Braden** and **Barbara Kelly** . . . **Pouishnoff** is playing Grieg's Piano Concerto Friday (19).

LEAVE IT TO PAPA

With William Edmunds, Aristide Sigismundi, Peter Fernandez, Carlotta Sherwood, Augusta Ciolli
Producer-writer; Nick Cosentino
Director: Bob Birch
30 Mins., Thurs., 7:30 p.m.
RONZONI
WPIX, New York
(Emil Mogul)

"Leave It to Papa," a weekly half-hour dramat based on the family life of an Italian family, looks like an amateurish attempt. Show caught was fairly thin in dramatic content and writing wasn't on a level designed to hold an audience of non-Italian families.

Tale of the Lombardi family is probably designed as the Latin version of The Goldbergs, but it is lacking the expertness of the latter, and the sole item it has captured is a feeling of warmth. The enactments are too formulized, and the various characters assume a standardized form.

The show hinges around the Lombardi's assuming the care of a small charge apparently deserted by her mother. The group lavishes a lot of love on the kid and they get over the melodramatic feeling that the charge is likely to be taken from them after they've learned to love her. It's a soap-operatic basis that does manage to give the whole show a suspenseful feeling. But it's about all.

The top role is played by William Edmunds as Papa, and the other roles are assumed by Aristide Sigismundi, Peter Fernandez, Carlotta Sherwood and Augusta Ciolli. The sets are good but the direction shows little originality.

The Ronzoni marcaroni product plugs are well delivered and do not hamper the action too much.

Jose.

VOICE OF THE PEOPLE

With John K. M. McCaffery, moderator
Director: Pete Molnar
Producer: Lowell Limpus
45 Mins.; Sun., 7:15 p.m.
WPIX, N. Y.

Although titled after the New York Daily News letters-to-the-editor column, this show missed a good bet in not carrying over more of the format into video. It would have been an interesting variation on forum shows if this airer presented the views of the man-on-the-street. Instead, this program is just another arena for the so-called experts with the common man very much in the background.

On the preem (14) four glib, moderately informed and highly opinionated minor politicians, split between Democrats and Republicans, discussed a question allegedly chosen from the newspaper's letter question. The question was: "Does President Truman act too hastily." This question can hardly be argued in the abstract with the result that the discussion roamed over such subjects as the Korean war, lend-lease, civil defense and other current topics. The discussion was held on a mediocre level of picayune criticisms and legalistic apologetics for the national administration. Final portion was devoted to comments by some persons in the audience but it didn't jell with the rest of the show.

As moderator, John K. M. McCaffery was far superior to the panel which surrounded him. His wit, his skillful manner in keeping the discussion moving along some sort of an axis and his objective summarizations of the arguments were the sole highlights of the program.

Herm.

KING'S CROSSROADS & KING'S JUNIOR CROSSROADS

With Carl King
Producer: Saul J. Turell
Director: Mende Brown
75 Mins.; Mon.-Thurs., 4:30 p.m.
Participating
WOR-TV, New York

"King's Crossroads" is a compendium of the kind of one-reelers and short subjects film tehatres use to fill out a bill. It runs for a full hour four afternoons a week, followed by a 15-minute "King's Junior Crossroads" with a quickie feature appealing to juves. Adult portion is brought back in the late evening around 11 p.m.

Series presents varied fare. On show caught Thursday (11), sked included items on trout fishing, skiing and clocks. What kind of audience a stanza of this catch-all format can snag is an open question, but it may appeal to a housewife who has a few idle minutes. It's not too likely that there'll be many takers for sustained viewing.

Carl King, who projects himself in a relaxed, Garrowayish manner does a neat, informal job as pix jockey. He comments on the reels with an easy, likable philosophizing and occasional tongue-in-cheek observation.

Kid segment, which has fairy tales and items on unusual occupations, seems like a better audience bet in view of its more specific slant.

Bril.

SHEILAH GRAHAM

With Dean Martin and Jerry Lewis
Producer-director: Jack Lyman
15 Mins.; Wednesday, noon
MAX FACTOR
KNBH, Hollywood
(Ted Factor)

First of the Hollywood columnists to do a live commercial weekly program and most telegenic of the syndicated set, Sheilah Graham projects a quarter-hour of lively film gossip with star interviews as an added fillip. No stranger to microphones and unfrightened by cameras, a holdover of her stage acting days in England, the gabber takes it all in stride without a trace of uneasiness.

After a filmed tour of Hollywood's glamor byways to set the locale, she offered her predictions of Academy winners and touched off a few romantic didoes of the stars. Oscar winners on her morning line are Jose Ferrer, Gloria Swanson and "All About Eve." Janet Leigh was hailed as the most seductive new star of '51. She picked a tartar, or rather a pair of them, for her guest spot but held her own against the break-up routines of Martin and Lewis. Nothing made sense and they turned the tables on her by doing the interviewing. It was a raucous bit with the comics even giving the commercial a whirl. Getting clowns of their calibre on a local show took some doing but columnists have a persuasive way about them. Next week it's June Havoc.

Now that NBC is squared away on syndicated kines, the show will go out on 35 NBC stations as a starter with Factor's eventual goal the chain's full layout of 62 outlets in the cities where the Graham daily column runs. As a sales stimulator for hand lotion and other cosmeticry in the Factor line, she will move a lot of merchandise. The Lola Albright plugs on the opener were bright and effective but it's Miss Graham who does the real selling, like over the counter at Macy's.

Helm.

NOW YOU'RE COOKING

With Milo Boulton, Val Lewis, Elaine Meehan; guests
Director: Mende Brown
15 Mins.; Thurs., 12:15 p.m.
HYGRADE FOOD PRODUCTS
WOR-TV, N. Y.
(Diamond-Barnett, Inc.)

"Now You're Cooking," a novel guest participation show which preemed Thursday (11) via WOR-TV, N. Y., is a modest 15-minute homemaking airer that offers more appeal to femme viewers than similar stanzas in the culinary category. Helping to build vicarious interest is a studio contest, in which three women participants are required to prepare a recipe selected in advance by conferenciers Milo Boulton and Val Lewis.

Trio of competitors is culled from housewives who write to the station stating why they would like to be a "guest cook." On Thursday's session a Mrs. John Russell was named the winner. Judge was a hotel chef who sampled each contestant's tomato rarebit as to taste and quality. First prize was a Tyrolean handbag and watch.

While the hausfrau threesome whipped up the concoction within a seven-minute time limit, Boulton and Miss Lewis kept up a running conversation and managed to squeeze in a brief interview with the chef. Elaine Meehan, a home economic expert, also demonstrated a recipe which called for the use of Hygrade's bacon. "Now You're Cooking" rates as an okay daytime gastronomical entry. Opening session, however, could have been a smoother one if Miss Lewis had not interrupted Boulton so frequently.

Gilb.

OPERA CONCERTS

With Sylvan Levin, conductor; Rosalind Nadell, Norman Kelly, guests
Director: Mende Brown
30 Mins.; Thurs., 8:30 p.m.
Sustaining
WOR-TV, N. Y.

WOR-TV, N. Y., indie video station, launched its second season of "Opera Concerts" last Thusday night (11), and the same criticism offered for the initial series still holds. Aside from whatever benefits are inherent in watching the artists and orchestra perform, the program, as presently constituted, would have just as much impact via radio. But, for adherents of opera and classical music, the series should offer a welcome respite from the general run of TV programming.

Apparently working with a modest budget, WOR-TV has done little to dress the series visually.

Two soloists, Norman Kelly and Rosalind Nadell, rendered the more popular arias from the more popular operas, such as "Tosca" and "Carmen," displaying good concert voices. Sylvan Levin and the WOR-TV orch backed them excellently. Emerson Buckley is musical producer for the series.

Stal.

JOHN FEENEY SHOW

With Mary Vallee; George Shackley, organist
Producer: Don Rowe
Director: Ralph Giffen
15 Mins.; Thurs., 11 p.m.
SCHAEFER BEER
WOR-TV, New York
(BBD&O)

This entry marks a venture into fractional programming, appealing to a limited segment of the video audience, in this case New York's large Irish-American population. Show has a completely Erin slant, which should click in homes with Emerald Isle ties and with other groups which like Irish balladeering.

Stanza is unpretentious, homey and authentic in its airing of Gaelic music. John Feeney warmly sings familiar airs, such as "Little Gray Home in the West," and is joined in some spots by Mary Vallee. Latter warbles okay but was a bit stiff in her speech. One segment is devoted to a county of the ould sod, illustrated with clips Feeney took on a recent trip, screened while Feeney does a tune from the area. He winds with announcements of interest to the Irish community.

On show caught Thursday (11) guests were Micky and Mary Carton, who sang and played the accordion. Feeney does commercials for Schaefer in fortright manner. Airer lacks professional slickness, but makes up for it with sincerity.

Bril.

CONCERT DEBUT

With guest participants; Hal Tunis, moderator
Producer: Albert Black
Director: Lou Florence
30 Mins.; Sun., 3 p.m.
WINSTON TELEVISION STORES
WPIX, N. Y.
(Sternfield-Godley)

"Concert Debut," new half-hour talent search series, started on WPIX, N. Y. Sunday 14) with the avowed premise that it would "afford the young concert artist an opportunity to show his wares." Program accomplished its objective with five soloists displaying their individual abilities.

But viewers had no inkling until the closing minutes of the stanza as to how the quintet was selected. It would have been more logical for emcee Hal Tunis to have explained at the outset that the public should send postcards to the station if interested in appearing.

Preem unveiled Beverly Purvin, a 22-year-old soprano; Joseph Hassid, a violinist; singer Alfredo Salmaggi, Jr. who duetted with soprano Rose De Simone; and pianist Doris Pines. All showed possibilities. Miss Pines was particularly impressive in fingering Rachmaninoff's Prelude in D Minor.

Camerawork showed imagination with varying shots of the instruments as well as profiles and full faces of the artists. Unfortunately the production was almost too unpretentious with the action taking place on a set that was bare with the exception of a piano and a draped background.

While moderator Tunis occasionally was at loss for words in commenting on the longhair quintet, he handled the extensive commercials for bankroller Winston Television Stores with scant hesitation. Withal, "Concert Debut" is a cut above the average amateur show but it could use a more forceful and commanding presentation.

Gilb.

THE BETTER HALF

With Frank Waldecker, Edgar Leach, Lyon Williams
Producer - writer - director: Jack Byrne
30 Mins.; Thurs., 8 p.m.
WOR-TV, New York

Televersion of the old "Better Half" radio show is little more than turning the cameras on an AM stanza. By network standards this airer doesn't pack much punch. However, devotees of audience participationers will find it a fairly pleasant, easy-going show.

Format pits husbands and wives against each other in their ability to think quickly, answer questions which should be familiar to the other sex and compete in simple stunts. Preem Thursday (11) had a good selection of three youngish, generally bright couples, mostly of professional backgrounds, involved in the proceedings. Problems were generally easy and the stunts cute, except for one which called for a frau's tagging her spouse with a paper club.

Competition between the male and distaff halves of the families makes for some amusement and some interesting shots of their facial reactions. However, considerable work is needed to provide more visual activity for a greater entertainment payoff — and yet without descending to the custard-tossing antics that degrade some TV participationers. Quizmaster Frank Waldecker handles his assignment smoothly.

Bril.

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AMERICAN JEWISH CARAVAN OF STARS

With Molly Picon, Moishe Oysher, Barry Sisters, Michel Rosenberg, Jan Bart, Joel Herron orch; Dick de Freitas, announcer
Producers: Milton B. Kaye, Seymour Rubenstein
Director: Kaye
Writer: Harry Olesker
60 Mins., Sun., 1 p. m.
WMGM, N. Y.

Molly Picon, the Mary Martin and Ethel Merman of Second avenue, now becomes a Yiddish Tallulah Bankhead as well, on basis of her emcee job of last Sunday's (14) "American Jewish Caravan of Stars" preem on WMGM, N. Y. The half-pint comedienne spread the magic of her personality and varied talents on this new local American-Yiddish version of "The Big Show" and brought it off handsomely. Only flaw was—there was too little of the bean-sized Bernhardt, and too much of a few other ingredients.

Miss Picon's warmth and sure mike style was evident throughout, in her flavorsome introduction of the other talent, her pert badinage with them, and in her own two contributions. These were an amusing lesson in Yiddish which "our Mollele" delivered in song, declamation and story, and a song number, "You Have To Keep Up With the Times," in which Miss Picon reprised snatches from various song hits of her career. Miss Picon has a good radio singing voice, as well as other assets, and although she isn't listed as such, would make an excellent permanent emcee on this new series.

Airer is a combination Yiddish-English revue, majority of it in English, mainly of borscht-circuit level and of particular appeal to older Jewish population with European beginnings or backgrounds, but with something of interest to outsiders as well. Especially when Miss Picon is at bat. Opening program was of decidedly mixed level. When cantor Moishe Oysher or tenor Jan Bart was singing, or Miss Picon delivering, it was tops. When comic Michel Rosenberg was telling one of his stories, it dragged.

Regulars on the program are Bart and the Barry Sisters. Latter sang two effective numbers in "Wedding Samba" and "Vos bist du Ketzel, Broigess," in both Yiddish and English. Bart, with a resonant musical tenor, was fine in the bi-lingual "Ich Hab Dich Lieb" ("I Love You Much Too Much"), and really sock in "House I Live In," done in English only. Rosenberg got some big studio audience laughs with his tales of visiting an auction and a basketball game, especially when he threw in his frequent Yiddishisms. Oysher, a distinguished cantor, gave a stirring rendition of the Yiddish folksong, "Ho Shano," and the Hebrew chant, "Rebuild the Temple." *Bron.*

U. S. NAVAL AIR RESERVE SHOW

With Jim Conway, Jo Stafford, The Starlighters, Paul Weston and orch, Rear Admiral Austin Doyle, Capt. Marshall Gurney, Capt. George W. Ashford, Lt. Rolland Bline
Producer: Walter Kimmell
Director: Bob Packer
Writer: Walter Ruben
30 Mins.; Thurs., 8:10 p.m.
Sustaining
WIND, Chicago

First of the 1951 U. S. Naval Air Reserve recruiting airers debuted (11) on WIND with an expanded inaugural show that scored in both the entertainment and information departments. Top notch musical portions were taped in advance by Jo Stafford, The Starlighters and Paul Weston and his orch with the live cut-ins featuring Jim Conway interviewing a trio of Naval officers. Regular segments, which were carried on 1,550 stations last year, will be quarter-hour shows.

Conway, a naval reservist himself and a WBBM staff announcer, did a professional job interviewing his three guests. Capt. Marshall Gurney briefly described the activities of the "weekend warriors" while Lt. Rolland Bline, just back from a tour of duty in the Korean theatre added a touch of immediacy to the recruiting project. Capt. George Ashford, Chi area Navy recruiting chief, outlined the procedures of enlistment. Interview segments added up to an effective pitch for the Naval Reserve air arm.

Producer Walter Kimmell smoothly interspersed the talk sessions with the specially taped music. Miss Stafford, the guest of the week, introduced by Rear Admiral Austin Doyle, contributed three bright ditties. Chirper registered especially well with the Starlighters on "On the Alamo." Weston and band provided excellent backing. *Dave.*

SALUTE TO BING CROSBY

With Crosby, Edgar Bergen, Bob Hope, Mary Martin, William S. Paley, Ella Fitzgerald, Amos 'n' Andy, Dorothy Kirsten, Louis Armstrong, Jack Teagarden, Judy Garland; Art Linkletter, emcee; John Scott Trotter orch
Producers: Bill Morrow, Murdo MacKenzie
30 Mins.; Tues. (9), 10 p.m.
Sustaining
CBS, from N. Y.

With an all-star talent lineup, CBS must have drawn a hefty audience for this special one-shot, designed as a tribute to Bing Crosby and his 20th anni in show business. But the web certainly missed the boat as far as any production credits were concerned, except for the basic necessity of transcribing the artists from both coasts and integrating them into the half-hour production. With Art Linkletter as emcee, the guests merely stood up and performed their specialties. There was no attempt made to integrate any of them into a script, and the result was a hodge-podge of variety entertainment.

As a peg on which the guests could hang their talents, producers Bill Morrow and Murdo MacKenzie had most of them explain how they were associated with the Groaner during his career. When no association could be found, though, the performer merely sang or played the number that was "one of Bing's favorites." CBS board chairman William S. Paley was also on hand to receive credit as the first network exec to give Crosby a coast-to-coast show. Strangely missing from the lineup were Mack Sennett, in whose two-reel comedies the crooner first shone, and Paul Whiteman, with whose orch Crosby launched his singing career.

Guests, all top names in the business, were fine when they stuck to their specialties. But when they attempted to read some praise of Crosby, the lines sounded like insincere platitudes. Crosby's mother was brought on as a "surprise" guest and Crosby himself scored in his now-standard dueling with Bob Hope and his singing of one of his best oldies, "I Surrender, Dear." *Stal.*

FRANK & MILDRED

With Frank Stenger, Mildred Aiello
60 Mins.; Mon.-thru-Fri.; 9:45 p.m.
Participating
WOKO, Albany

Hour-long "Classified Advertising of the Air" must represent tiresome, perhaps tune-out, listening for many, but it presumably appeals to some of the group in the market for information about stores and services. Best part, from orthodox viewpoint of evaluation, is the chatter and kidding. It's mildly amusing, especially Frank Stenger's teasing in the male vs. female byplay. He's an articulate chap with an engaging straight personality. Mildred Aiello is a good foil, with a fair comeback line. She presents a brief news summary at the outset, while couple occasionally indulges in pertinent commentary.

Advertising might take on greater palatability if Stenger and Miss Aiello could carry over a portion of the ease and lightness of the yak-yak. He reads in a choppy, over-punching manner. She possesses a pleasing voice, marred by at times flatness and colorness. Copy for the many participating sponsors — no exclusive lines — is too standardized. An "Obituary of the Air," set off by music, is given before the finale. Program has an afternoon edition, too. *Jaco.*

FIVE STAR SPORTS FINAL

With Roy Shudt
15 Mins.; Mon.-thru-Sat.; 6:15 p.m.
Participating
WTRY, Troy

Roy Shudt is back at his old stand (after several years with WROW, Albany), delivering a sports roundup and commentary for two sponsors. Some of the editions are crisper and sharper than others.

Assets include a knowldge of sports based on years of writing, refereeing and race-calling; complete familiarity with the Troy scene and its leading figures; a clear voice and a friendly manner.

Unevenness in delivery, with spots of flatness and colorness, and average-calibre scripting, detract. Shudt registered splendidly in interviews with Dan Cunha, Siena College basketball coach, a Troy jockey; several boys back from service in Korea; and Jack Kramer. Shudt's contacts assure a plentitude of interviewees.

Sponsorship alternates: Wultex one night, and a Troy Buick dealer the other. Program is nicked nicely. Shudt's name should help to give it dialing strength.

A. L. ALEXANDER'S MEDIATION BOARD

With Fannie Hurst, Dr. Ralph Emerson Davis, Dr. L. Wendell Fifield; A. L. Alexander moderator
Director-Producer: Alexander
30 Mins.; Sun., 8 p.m.
ACOUSTICON
WOR, N. Y.
(*Atherton*)

A. L. Alexander's agony airer, which returned for its 14th year on WOR Sunday (14) after a six-month hiatus, retains all of the human interest values that has made it one of the top-rating shows on the airlanes. Many social workers and psychiatrists will probably continue to look askance at this commercialization of human misery, but these protests haven't cut into this show's listener acceptance, and aren't likely to affect it in the future.

Alexander's formula, which marks it off from other such "advice" programs, lies in his presentation of both sides of the problem. This presumably gives the advisory panel sufficient information to make their decisions. But it's certainly doubtful whether all the complexities of these human predicaments can be presented in a space of about five minutes per case. Alexander, of course, masks this time difficulty by stripping down the cases to the bare conflicts. It's this quality which gives the real-life cases on his show such a melodramatic gloss that they seem more incredible than the usual soap opera plots.

On the preem, three cases were "solved" by the panel. One involved the desire of a mother, now living on relief, to get back her child from some comfortably situated friends who have been caring for the child since her husband deserted her. Another case revolved around a 44-year old daughter's efforts to free herself from a dominating mother who persists in treating her like a child. The third involved the desire of a 28-year old girl to marry a convict serving a 20-year sentence for murder.

Given the limitations of this show, the panel handles the cases with compassion and intelligence. Alexander retains his role of interrogator during the presentation of the cases as well as handling the commercials for the hearing aid product. As usual, he opens the show with some unctuous platitudes and closes it with some inspirational poetry. *Herm.*

GENE ARCHER

With Billy Gibson
Producer-writer: Dick Borden
15 Mins.; Sat., 3:30 p.m.
Sustaining
NBC, from Washington, D. C.

WRC-NBC staff vocalist Gene Archer, w.k. on the local scene for his station and extra curricular baritoning, makes the network grade via this quarter-hour of folk tunes. Saturday afternoon interlude of Archer melodies was tried on the web Jan. 6, made the grade, and has been scheduled as a regular starting next Saturday (20).

Program is well keyed for family listening, with the accent on the traditions and beliefs of the American people. Archer, whose pleasant, easy baritone has highlighted many a Gridiron Club dinner, as well as other state and local functions, plus the more recent color-TV tests, is no novice. His style is appropriately folksy and intimate, both in singing and in his connecting commentary. Except for the introduction, defty segued into the opening tune, and the closing identification, singer handles his own continuity. This ties the four songs of Americana into a unit, and should have special appeal to juve listeners.

Archer opens with "Lonesome Road," then goes on to the popular "Blue Tail Fly," thereby inviting inevitable comparison with troubador Burl Ives. Since much of the Archer material will be along the lines made famous by Ives, it is well to point out that the two balladeers are quite different in style and interpretation. Archer technique is on the sweet side, contrasted with the easy, salty version of Ives.

"My Good Old Man," a narrative song, and the recent "Wandering," complete this period of listening. Use of last tune indicates that Archer wisely will not confine himself to the traditional, but will delve into the current when in keeping with the folk theme of show.

Sole accompaniment is the guitar of Billy Gibson, which is well coordinated into the tunes and is appropriate backgrounding for this type of music. Lends itself well to intimate type of program.

Town's contribution to national listening is generally in the fields of news and forums. This musical addition should be a welcome one in anybody's living room. *Lowe.*

Inside Stuff—Radio

New York Listening Post for the George Foster Peabody awards committee has made its recommendations to the national body for its 1950 citations. N. Y. chairman Mrs. Harold V. Milligan announced the recommendations: regional station, WOR, for "The Holy Year"; local station, WNYC, for its UN coverage; news, Martin Agronsky (ABC) and "Reporters' Roundup" (MBS); drama, "Halls of Ivy" (NBC) and "Eternal Light" (NBC); music, Metropolitan Opera (ABC); education, "The Quick and the Dead" (NBC) and "We Take Your Word" (CBS); children, "New York Times Youth Forum" (WQXR) and "No School Today" (ABC); international understanding, "United of Not" (ABC) and "Challenge of the 50's" (CBS).

In video, recommendations are: education, "Johns Hopkins Science Review" (DuMont), "The Nature of Things" (NBC-TV) and a local show, "Mobilization Story" (WOR-TV); entertainment, Jimmy Durante (NBC-TV) and "Paul Whiteman Show" (ABC-TV; news, ABC-TV's UN coverage; children, "Zoo Parade" (NBC-TV) and "Panhandle Pete and Jennifer" (NBC-TV).

WLIB, N. Y. indie, this week launched a two-week drive to raise $25,000 for the March of Dimes. Each of the foreign language blocks on the station's sked—Jewish, Anglo-Jewish, Polish, German and Spanish—and Negro-slanted shows, will devote a broadcast to interviewing victims aided by the National Foundation for Infantile Paralysis.

Climax will be an hour-long stanza on Jan. 29 with guest stars.

Last week's Hadacol broadcast from Hollywood proved a bonanza for Carmen Dragon and his 23 musicians on the show. For playing the half hour show, each of the musicians pocketed around $150. It was broken down like this: for live airing over Mutual, $37.50 per man; for live over Liberty network, $15; for delayed transcription over ABC, $54, and an indeterminate amount for spot booking on 100 or more indie stations.

CBS' 11 continuity and promotion writers have voted unanimously for the Radio Writers Guild in a National Labor Relations Board poll.

Elections will be set shortly by the NLRB for five other shops: CBS news and ABC and NBC news and continuity departments.

KDKA, Westinghouse station in Pittsburgh, has started the "new" Eddy Arnold show every Saturday evening at 7 for half an hour while a rival, Hearst-owned WCAE, continues to carry the "old" Eddy Arnold show five afternoons a week for quarter of an hour at 5:45.

BILL STERN SHOW

Writer: Jack Lightcap
Director: Al Stetson
15 Mins.; Tues.-Thurs., 11:15 p.m.
Sustaining
WNBC, New York

Bill Stern has launched a twice-weekly sports feature show that should appeal to sports fans. Transcriber includes a modicum of news, but stresses some interesting background and personality material and commentary. On the preem Tuesday (9), for example, Stern covered developments at the National Collegiate Athletic Assn.; careers of three racing figures who had died within a week of each other; the view that All-American gridders don't necessarily make the best pros, and an interview with pro golfer Craig Wood on the effect of age on the game.

Highspot of the airer was a recording of the famous race at Pimlico when Sea Biscuit outran War Admiral, in November 1938. Clem McCarthy's description of the event packed a wallop. Device of turning back the clock via airings from NBC's files gives the series an unusual twist.

Technically, the stanza fell down in its handling of tape. Changes of quality and level between the various segments of tape were noticeable and annoying. Director should find a way to bridge sections recorded at different times without calling attention to the shift. *Bril.*

Radio Followups

ABC's "This Week Around the World" has a format revise. In addition to summarizing the news of the past seven days in departmentalized form, as previously was the case, more "actuality" material—in the shape of recordings of top personalities—has been inserted.

Show represents a competent, concise roundup of the week's developments. On show caught Sunday (14) afternoon, tapes were included of President Truman's State of the Union address, U. S. ambassador to Britain Walter S. Gifford, Mrs. Anna Rosenberg's testimony on defense manpower needs to Congress, Defense Secretary George Marshall's views on revisions in the draft, the miners' John L. Lewis, Britain's Gladwin Jebb, America's Warren Austin, and an excellent series of frank comment on the Korean fighting by GIs. Additionally, there were pickups from ABC correspondents Robert Sturdevant in Paris, Gunner Back in Washington, Gordon Fraser at the UN and Frederick B. Opper in London.

John Daly serves as editor, capably giving the rundown of the news—including the economic picture, sports, crime and obits—and linking the taped segments. Airer makes convenient review for those who may have missed daily newscasts and papers.

Horse-Racing

Continued from page 27

mation on the source of station information on horse-racing, whether it comes from the AP, UP, INS or other services.

Broadcasters are also requested to state when they adopted their present formats for presenting race programs. Answers to this question will undoubtedly show whether there has been a change in the announcing of results following the Commission crackdown on WTUX.

The Commission survey is expected to provide the first complete picture of the amount of horse-race information disseminated through broadcasting. In addition to determining how many of the 3,000 AM and FM stations are carrying race programs, the inquiry will provide the first information on the extent of horse-race broadcasting through television.

Whether the survey will result in a tightening up in Commission policy on horse-race programs will depend on the information assembled, it is believed. Under its broad public interest authority, the agency could crack down on the programs. There's also the possibility the findings may be followed by recommendations for legislation.

NAB-TBA

Continued from page 25

TV industry can forcefully project itself into the D. C. picture and assert itself on Government regulation. In other basic areas, too, notably in doing an effective public relations job on the nation's television set owners, there's an awareness that too much time was allowed to lapse, and the time for organized action has come.

Major bone of contention looming at Friday's convention is whether the television broadcasters should have complete autonomy, with a separate board of directors, thus effecting a split down the middle within the NAB organization. It's generally anticipated that is what will happen. In that event, while Justin Miller as the NAB prexy, would be the nominal head, the success of the venture could well depend on who is chosen to spark the TV operation.

"Let's find another Bill Ryan" appears to be the pre-convention keynote. (Ryan, the ex-Coast broadcaster, played a dominant role in solidifying NAB-industry relations since his appointment as NAB general manager last April, and only last week he was given a leave of absence to sparkplug the revamped BAB setup.)

Inside Stuff—Television

N. Y. Mayor Vincent R. Impelliterri and his city government are turning to television Sunday (21) for the first official proclamation of a "Civil Defense Week," scheduled for Jan. 21-28. Mayor and his council have arranged with WNBT, key N. Y. outlet of the NBC web, for a half-hour from 10:30 to 11 a.m. for a program titled simply "D," in which the mayor will issue his proclamation and screen a specially-made film demonstrating the work of the various city departments in case of an enemy attack on the city.

Impelliterri will appear on the show, together with Arthur Wallander, director of civilian defense, and Ben Grauer, who will narrate. Film, produced by the NBC news department, will also show how the city plans to take care of bombed-out victims. For that purpose, the news cameramen have been utilizing an old building near Bellevue Hospital, N. Y., which is now being torn down and which thus simulates a bombed-out edifice. Mayor, of course, will also make a pitch for volunteer civil defense workers.

Similar program will also be aired Sunday afternoon from 5:30 to 6 via WNBC, sister AM station of WNBT.

WFIL-TV's (Phila.) auction here Monday night raised $30,000 for the March of Dimes by 2:35 a.m., when the station went off the air, with several hundred articles still to be sold.

Crowd packed Town Hall here, with hundreds of potential payees turned away. Talent included Jack Carson, Gypsy Rose Lee, a Ted Mack unit, Ed Sullivan, Tom Moorehead and Wayne Griffen. Show kicked off the National Foundation for Infantile Paralysis drive locally.

NBC-TV's "Philco Playhouse" will go "underground" Jan. 28 when it presents a video version of Lieut. Paul Brickhill's "The Great Escape," story of how American and British prisoners escaped from a Nazi prison camp during World War II. Set designer Otis Riggs will recreate in the studio the tunnel dug by the prisoners, which actually was 30 feet underground and 300 feet long.

To provide the illusion, Riggs has designed the set with the prison barracks 18 feet above the studio floor. Actors, consequently, will actually be burrowing down from the barracks in making their "escape." Fourteen tons of dirt will be brought into the studio for the set, for which Riggs also must work up more snow than has yet been used on an NBC-TV production. Actor Everett Sloane will star in the program for his first appearance on the Philco series this season.

Ralph Edwards is dickering with several studios for fulltime rental of a place in which to lens his "Truth or Consequences" show. Edwards already has his own warehouse for props, trucks and production staff and figures a permanent studio would give him more time and flexibility for turning out the airer.

What may be the first instance of an advertiser asking that one of the plugs to which he's entitled on a show be cancelled occurred this week. Pure Oil Co., which bankrolls "Who Said That?" on 18 NBC television outlets, has requested that its middle commercial on the program be eliminated because it interferes with the program's continuity. Sponsor, through its agency, Leo Burnett, declared it would be willing to settle for only the opening and closing plugs.

NBC, strangely enough, may be unable to comply with the request. Since "What Said" is co-opped, any attempt to jettison Pure Oil's middle plug would have to be approved by the other sponsors, whose commercials are inserted locally. Otherwise, Pure Oil would be defeating its purpose, since there would be only a blank spot during the commercial time. Right now, NBC is trying to line up agreement among the other bankrollers.

NBC-TV's "Break the Bank," one of the longest-running audience participation shows on video, has instituted a new guestar policy. Show, bankrolled by Bristol-Myers, is slotted directly opposite the Wednesday night fights aired on CBS-TV. Marion Bell, one of the singing leads in the Broadway production of "Brigadoon," guested on the show last week (10) and Don Cornell, RCA Victor vocalist, is slated to appear tonight (17).

Bert Parks continues as emcee of the show, working in production numbers with the guests, which form some of the questions asked the participants. Similar policy was launched last year on ABC-TV's "Stop the Music," which Parks also emcees.

PHYLLIS BROOKS' HUB AFTERNOON TV COMM'L

Boston, Jan. 16.

Phyllis Brooks, stage and screen actress, married and residing here, marks her TV debut as head of her 30-minute show starting Jan. 30 over WBZ-TV (NBC affiliate) at 3:30 p.m.

R. D. Northrop agency has an undisclosed sponsor set. Miss Brooks will utilize talent and names culled from local legit, niteries, etc., and possibly those who might commute here from Broadway for the Tuesday afternoon stint. It will be an al fresco show, with Miss Brooks as hostess-moderator.

DuMont, CBS In Tie?

Continued from page 29

be preparing to align itself on CBS' side in the color controversy. When and if that happens, of course, DuMont would turn out color equipment for CBS on a straight fee payment. Manufacturer also might produce color converters and adaptors for selling on its own, in which case it would pay CBS the standard royalty payments.

Another possibility is that DuMont might have come up with a new development in color, which the web would demonstrate to the CBS execs. Until now DuMont has been one of the chief blasters of the CBS field sequential system, so it's presumed the manufacturer would have grooved his color research towards perfection of an all-electronic method similar to that which RCA now has in the works.

DuMont execs, meanwhile, declined to comment on the meetings. CBS spokesman denied "officially" that any tiein had been effected but did not deny that the meetings had been held.

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THE THREE SUNS

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RCA VICTOR Records
Currently
ORIENTAL Theatre
CHICAGO
Direction: MUSIC CORP. OF AMERICA

Ben Blue

Continued from page 28

week booking, were reportedly cancelled on demands of the agency. George DeWitt, currently at the Havana-Madrid, N.Y. nitery, took over Monday night (15) and will appear again tonight (Wednesday). On the show with him are Dell and Abbott, the dance team of Blair and Dean, singer Denise Lor and the Honeydreamers. Lenny Kent has been pacted for a trial run on the program next Monday and Wednesday nights.

Meanwhile Hal Friedman, who has been producing "Open House" five nights a week, will bow off the Monday and Wednesday segments, concentrating henceforth on the stanzas starring Lester. Replacement hasn't been set but NBC is dickering with Ray Buffum, former radio producer in Chicago and on the Coast.

DuMont Studios

Continued from page 29

gram and production staffs and has already created a unit system of production, under which several exec producers are each responsible for a certain number of shows and report to program chief Jim Caddigan. In addition, the web is establishing a program planning department to explore and create new show ideas.

DuMont will convert the Central Opera House into eight separate studios, with the largest to be 132x92 feet. Web will retain its space at the Wanamaker store and the Ambassador and Adelphi theatres, as well as the smaller facilities at 515 Madison avenue, its homeoffice. In addition, it is currently shopping for a third theatre to add to the list.

VARIETY January 10,

Treat Him Right

Steve Allen, brought in to New York from the Coast by CBS as one of the web's TV potentials, demonstrated Monday night (8) in subbing for Arthur Godfrey on the Lipton Tea-sponsored "Talent Scouts" (latter was stranded in Florida), that he's one of the most refreshing personalities to loom on the video horizon.

Chalk up the first five minutes of Monday's "Talent Scouts" display as one of the most hilarious one-man comedy sequences projected over the TV cameras in many a day. One could have wished that, for the occasion, the "Talent Scout" format of bringing on the semi-pro performers could have been tossed out of the window to permit Allen greater latitude as a "stand up" comedian in his own right. With proper handling.... the guy's a natural for the bigtime. He rates kid glove attention.

Rose.

Management JAMES SAPHIER

Barkley, Rayburn & Co.

Continued from page 1

the W. A. C.; Col. Emma Voel, chief dietician for the Armed Services; Capt. Winnie Gibson, chief of the Navy Nurses Corps; Col. Mary Katherine Towle, director of the Women Marines; Capt. Joy Bright Hancock, director of the Waves, and Lt. Col. Katherine E. Baltz, deputy chief of the Nursing Division of the Army Nurses Corps.

Mrs. Joe Davies, wife of "Mission to Moscow" ex-Ambassador Davies, who has been training a troupe of socially prominent and government prominent square dancers.

Mme. Henri Bonnet, wife of the French Ambassador, putting on a fashion show whose mannequins will be such women as Mrs. William O. Douglas and Mrs. Tom Clark, wives of the Supreme Court Justices; Mrs. Max Truitt, daughter of the Vice-President, and Mrs. Oscar Chapman, wife of the Secretary of the Interior.

Not So Amateur

Washington, Jan. 16.

President and Mrs. Truman will attend the VIP Original Amateur Show at Constitution Hall, Jan. 25. Announcement came last night (15) from Ruth Montgomery, president of the Women's National Press Club. Club is sponsoring the radio show for the benefit of the reactivated USO.

Another number will have no fewer than 10 major generals on stage. Senora de Berckemeyer, wife of the Peruvian Ambassador, will sing a solo.

Among others lined up for the cast are Franklin D. Roosevelt, Jr., Mrs. Georgia Neese Clark, Treasurer of the U. S.; White House Speech Writer Clark Clifford, Secretary of Agriculture Charles Brannan, Postmaster General and Mrs. Jesse Donaldson, a piano solo by Philippine Ambassador Elizalde; Luis Estenes Fernandes, the Portuguese Ambassador; Mrs. Thomas Finletter, wife of the Secretary of Air;

Sen. Styles Bridges, of New Hampshire; Marvin Braverman, whose name has been linked with that of Margaret Truman; Mrs. Morris Cafritz, the Capital's top party thrower; Sen. Homer Ferguson, of Michigan; Sen. Guy Gillette, of Iowa; Frieda Hennock, woman member of the FCC; Mrs. J. Borden Harriman, Sen. and Mrs. Lister Hill, of Alabama; Sen. Irving Ives, of New York; Sen. Herbert Lehman, of New York; Cuban Ambassador Luis Machado playing a guitar; Sen. Joe McCarthy, of Wisconsin; Rep. John McCormack, Majority Leader of the House of Representatives;

Harry McDonald, chairman of the Securities and Exchange Commission in a vocal solo; Greek Ambassador A. G. Politius; Vice Admiral John W. Roper, Supreme Court Justice and Mrs. Stanley Reed; Sen. Margaret Chase Smith, of Maine, Secretary of the Treasury John Snyder;

Thailand Ambassador Prince Waithayakon; Samitri Sastroamidjojo, daughter of the Indonesian Ambassador; Stuart Symington, chairman of the National Security Resources Board; Secretary of Labor Maurice Tobin, Under Secretary of State James Webb, Senator Alexander Wiley, of Wisconsin, and many others.

Olds Detroit Personnel Get Levenson Preview

On the premise that the entire Oldsmobile personnel has a stake in the new Sam Levenson CBS show on TV, which preems later this month, Levenson, accompanied by Irving Mansfield, producer of the show, went to Detroit last weekend to put on a special preview for the company employees.

Innovation to star-sponsor relations stems from Levenson's feeling that "they're entitled to see what I got, and I want to see what they've got."

Levenson show gets a Saturday night showcasing.

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Correspondents: J. B. Hanauer & Co., Los Angeles, Cal.

TV Tax Problems

Continued from page 28

order pitching unless the sponsor registers with the District.

If the station chooses the last course, it was learned at least one sponsor, a southern textile mill, will likely drop its program rather than register and pay the D.C. 2% sales tax.

The 'Missing Link'

Action of the D.C. Assessor is believed to have been prompted by complaints from local merchants of competition from TV mail order sponsors whose operations in the District have thus far escaped the local tax. There are said to be from 10 to 15 video programs in which goods are displayed by "foreign" sponsors and orders solicited direct by mail or through local telephone numbers.

Aside from the effectiveness of the pitchman in selling goods via video, there are other factors which are thought to give him a big advantage over the local store. Through TV, it is pointed out, he supplies the "missing link" to stay-at-home who, because of the servant problem or because of the trouble involved, prefer his offerings to a downtown shopping trip. Of course, the housewife can order locally by phone. But the ability of the pitchman to show his product and demonstrate it on TV has more appeal than a newspaper ad. Also, the factory-to-you sales talk acts as an incentive to buying from out-of-town. Whether the tax saving is an added inducement is not known.

Television's greater impact as a sales medium than radio's is apparent in the D.C. action, inasmuch as the question has not arisen in connection with radio station mail order operations, which have been going on for many years.

The D. C. Assessor takes the position that in lending its facilities for the sale of goods to consumers, no matter who the sponsor is, the station is acting as agent for the retailer, that it is thus doing business in the District and that it should pay the local sales tax.

'Operations Summer'

Continued from page 29

board strip spotlighting grade A films, for which it is currently negotiating.

4. Plans are being considered for a summertime approximation of the "Saturday Night Revue," which would be projected on a low-cost basis over the same two-and-a-half-hour period. This will give the network an opportunity to showcase new faces and comparative unknowns. In turn, it will be offered to clients with limited budgets anxious to invade the medium, utilizing the same spot participation technique as applies to the regular season's Max Liebman production.

CIRCLING THE KILOCYCLES

Lampasas, Tex.—Harold Bakke, formerly with KNOW, Austin, has been named manager of KHIT, which has returned to the air after being silent for almost six months.

Minneapolis—Two additional appointments to the newsroom staff of WDGY will make it the largest radio news staff in Minnesota, Harry Peck, veepee and general manager of the station, announced. Norman Syse and Gloria Battern were given posts on the staff headed by James McGovern. Miss Battern also will act as assistant to the promotion director.

Pittsburgh—Bill Ewing, former program director of WPIT, has become an associate of the local agency of the Mutual Benefit Life Insurance Co. . . . Ed Menke has replaced John Stewart, who moved to KDKA, on the early shift announcing staff of WISR in Butler, Pa. . . . Bob Carter's quarter-hour program of songs on KDKA every Sunday night at 6:30 has been renewed by its Irish Hams sponsor . . . Dolores DelMar and Bob Rhodes, featured singers with Lee Kelton's WJAS staff orch, were among the winners of the Horace Heidt auditions here and they appeared with him at his road-show engagement at The Gardens . . . Popularity of Art Pallan's Record Hits, which originally aired for just an hour, has increased so much that WWSW has additionally given it the 7:45 to 8 spot every evening, too. This keeps the program on the air almost continuously for three and a half hours, from 4:40 in the afternoon until 8 at night with only slight interruptions.

St. Louis—Hal Frederick, KXOK disk jock has acquired the moniker of "Swami" for his efforts to predict the next platter hit on his "St. Louis Ballroom" program. Every day at 5:45 p.m. Frederick plays the record he thinks will click and thus far claims a five-out-of-five score.

Huntsville, Ala. — E. Harold Keown has recently been appointed as manager of WHBS and WHBS-FM. Keown was formerly an account exec for the Frederic W. Ziv Co. in Oklahoma, and at one time managed KRCT, Baytown, Tex.

Scranton—Sam M. Feigenbaum has been named sales manager of WARM. Appointment is effective immediately. Feigenbaum has been an account exec for WARM for 10 years. He succeeds William M. Dawson who was named general manager of WARM in October.

St. Louis — KXOK, St. Louis Star-Times station, will broadcast its 200th consecutive "Wake Up St. Louis" weekly program Saturday (20). Program conducted by Bruce Barrington, the station's news editor, deals with local civic problems in a forum-discussion format.

Chi Fire

Continued from page 28

cameras aimed at the blaze shortly after it was discovered at 2 p.m. WNBQ got set up a few minutes later and fed the first network shots to NBC at 4 to 4:15 p.m. The 15-minute CBS pickup from WBKB was aired at 4:15. Newscaster Clifton Utley did the commentary for the NBC station, and Ulmer Turner was at the WBKB microphone.

WENR-TV was not on the air when the alarms were sounded, so no regular announcers were available when the camera crews were set up to lense the scene. Doug Gabrielle, a floor manager, took over the mike for the first few minutes until he was relieved by Phil Patton, Chi ABC exec producer. The makeshift crew also handled a quarter-hour feed to the ABC net.

Pix lensed by the WGN-TV crew were sent out on the DuMont web.

As another example of the maneuverability of the medium, the coverage of the fire was given a special spot in the CBS "Ford Theatre" show, which was taken over for the Look magazine teevee awards Friday night. A live report of the fire, which was blended into the show from Chicago during NBC newscaster John Cameron Swayze's stint, was winner of the award for the best news show.

Two Chi NBC staffers, assisting with the coverage, narrowly escaped injury when the wall of the burning building collapsed a few seconds after they'd dashed out of range. The two staffers, Jack Chancellor of the news department, and George Firestone of the WMAQ sales staff, pulled two firemen from the debris.

Because of the extensive play given the blaze by the teevee networks, the Chi newspaper wire service offices were swamped with requests for enlarged coverage from dailies in cities along the cable.

News event was also given theatre TV treatment, with WBKB feeding an hour of its live telecast direct to the Tivoli theatre where it was screened on the house's RCA direct projection equipment.

WGN-TV Sets Marathon Benefit for Jan. 20

Chicago, Jan. 16.

WGN-TV will turn its facilities over to a video marathon Jan. 20 to raise funds for the City of Hope tuberculosis and cancer sanatorium. Benefit will start Saturday evening (20) and run through the next morning.

Already logged in to take part in the show are Faye Emerson, Robert Q. Lewis, Dave Garroway, Tommy Bartlett, Jack Brickhouse, Caesar Romero, Don McNeill, Ernie Simon, Jim Moran, Mike Wallace, Buff Cobb, Bob Murphy, Kay Westfall, Johnny Desmond, Eddie Hubbard and Linn Burton.

Irv Kupcinet, Sun-Time columnist, is chairman of the marathon committee. Co-chairmen are Jimmie Savage, Chi Tribune columnist; Bob Kubicek, editor of TV Forecast magazine, and Tony Weitzel and Sydney J. Harris, Daily News columnists.

D.C.'S 219,700 SETS

Washington, Jan. 16.

Television set sales here during December continued at a high pace, bringing the number of sets in the metropolitan area to 219,760 as of Jan. 1.

December sales totaled 13,925, which was slightly under the record of 14,100 in October.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
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Management WILLIAM MORRIS AGENCY

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THAT REGISTER
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NBC Preps Jane Morgan For Sunday P.M. Spot

NBC last week auditioned a 15-minute show scheduled for a Sunday afternoon slot, featuring Jane Morgan. She's the singer who scored recently at the St. Regis, N. Y.

It's planned to install the program in the 2:45 to 3 p.m. segment.

Levoy Survey

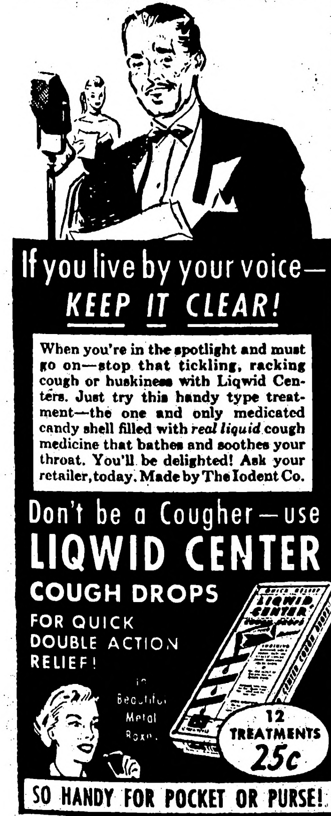
Continued from page 28

westerns, which now comprise a large segment of video time, were given low preference ratings by all stations and were virtually ignored by the agencies. For cartoons and puppet shows, sports and news, there were a few relatively high ratings in scattered areas but they rated less than 1% on a national basis.

Agencies and stations differed sharply on the desired length of programs. Agencies voted 75% preference for half-hour shows, 20% for one-hour formats and only 2% for 15-minute shows. Of the stations, 40% preferred quarter-hour programs, 25% for half-hour and 12% for hour. As was to be expected, because of the difference in their rate card revenue, the stations voted almost unanimously for locally-sponsored shows in preference to those bankrolled on a national basis.

On live versus film shows, 50% of the stations voted for live programs while 50% preferred specially-produced film. Stations also expressed a preference for kinescopes to old film. Agencies, on the other hand, voted 65% for live shows and 35% for film, while showing little preference either for kines or old film. Stations either quoted a very low price or refused to indicate how much they thought should be paid for filmed programs. Agencies felt that 15-minute filmed shows should cost from $1,500 to $4,000 weekly; half-hour shows, $5,000 to $15,000, and hour shows from $11,000 to $25,000.

Sioux City—Mike Huber, general manager of KTRI, has been appointed Radio Chairman of Brotherhood Week for the state of Iowa.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KEEP IT CLEAR!
When you're in the spotlight and must go on—stop that tickling, racking cough or huskiness with Liqwid Centers. Just try this handy type treatment—the one and only medicated candy shell filled with real liquid cough medicine that bathes and soothes your throat. You'll be delighted! Ask your retailer, today. Made by The Iodent Co.
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Paul Dixon

Continued from page 25

hours for five days and three hours on Wednesdays. In addition, he does 10 hours of AM disk jockeying weekly, with originations, in a studio at his home to ease his marathon miking and travel schedules.

In another toss of posies to Dixon, Watters gave him a large share of credit for WCPO-TV meriting VARIETY's 1950 award for outstanding operation.

Dixon is one of Cincy's five top paid radio and video personalities. The others are Jon Arthur of WSAI, who soared into the do-re-mi stratosphere last year when ABC picked up his "No School Today" juve Saturday morning hotsie for web outletting, Waite Hoyt, baseball announcer, under contract to the Midland agency for Burger beer, bankroller of exclusive AM-TV coverage of the Cincy Reds' games; Ruth Lyons, queen of participation shows on Crosley's WLW and TV tri-city network, and Tom McCarthy, WKRC newscaster.

Perkins Rap

Continued from page 26

financial difficulties and Perkins made efforts to sell the outlet. In November of that year he wrote the Commission from San Antonio that he was no longer in control of the station and that he was afraid to return to Laredo for fear he would be imprisoned. Later, he testified, he was "upset" when he wrote the letter.

In affirming revocation, Walker declared: "A broadcast licensee occupies a position of public trust, for he has available for his use, for a limited period of time, a part of the public domain. To continue its use he must continue to possess the requisite qualifications. Mark Perkins has shown a deliberate disregard for the Communications Act . . . and a complete lack of candor. Under these circumstances the Commission concludes that it can no longer look to him to carry out the responsibilities of a licensee."

Robert Q

Continued from page 25

constant shuffling and paring of the daytime stanza, and it's said that this was one of the factors that cued his decision to terminate the contract.

(CBS plans to build Joey Adams as a daytime personality in the spot vacated by Lewis.)

Pending the dissolution, Lewis does a return engagement for Godfrey on his morning cross-the-board show starting today (Wed.), and on his Wed. night TV show While Godfrey exits for a brief hitch in the Navy. Understood, too, that he'll make himself available as Godfrey's summer replacement on the lucratively-sponsored Godfrey sessions, unless an NBC clause forbids it.

United Distrib

Continued from page 28

second runs will do as well for new sponsors as the first run did for P&G, due to growth in TV audiences. In addition to selling its product direct to sponsors and agencies, UTP will vend it to stations and regional webs for resale to their own customers.

Deal, by providing a systematized distribution setup, is expected to spur vidpic production. Last July three stations reps—Blair, Katz and Free & Peter—joined forces to sell tele programs, their first having been Dryer & Weenolsen Productions' "Sherlock Holmes" vidpix.

Memphis—WMPS, local ABC affiliate, started the new year off with a series of changes in station management direction. Bill Rudner, former station flack, has been upped to station director; Mrs. Gloria McDavid, former traffic director, now handling promotion with Marjorie Prichard, continuity editor, moved into the musical director slot. Fred Christensen, former staffer and musical director, has left WMPS to return to active Army duty here as Captain of the Memphis Depot Public Information office.

WBZ-TV ISSUES FIFTH RATE CARD IN HUB HYPO

Boston, Jan. 16.

Citing the strong upsurge of TV set installation in this area—an estimated 700,000 as of Jan. 1—WBZ-TV, Hub's NBC outlet, has issued its fifth rate card, effective Feb. 1. New card lists a single program rate discarding the previous policy of having one rate for live shows and another for film, but does break classifications into three, instead of two, as formerly. New scale tilts hourly rates to $1,000 for Class A; $800, Class B, and $600 for the newly-established Class C, which includes early afternoon shows. Under the new setup all live shows are subject to studio-rehearsal charges of $100 for a one-hour allotment of rehearsal time for programs of 31 to 60 minutes and $50 for half-hour rehearsals on segments of 30 minutes or less.

One minute film of slide announcements are pegged at $200 for Class A; $160, Class B, and $120 for Class C. Advertisers committed under the old price list continue at the old rate until contract expires but in no case after July 1.

Sharin Pic Shorts Set For TV, 16m Markets

Film Music Inc., of Cleveland this week sold some 14 shorts produced by Eugen Sharin to Sterling Films, which will distribute the pix in the TV and 16m markets. Deal is for a three-year period on a percentage and guarantee. Sharin retains the 35m and foreign rights.

Involved in the sale are six briefies of Salzburg Marionettes who appear in versions of Grimm's fairy tales, seven pix made by the Vienna Choir Boys, and "Bal Musette," a European night life film featuring Viennese actress Ilka Windisch. They're all 12½-minute shorts made especially for TV.

Currently, Sharin is readying a 30-minute daytime TV film serial tagged "Dream Cruise." Steven Vas is scripting the comedy-drama which revolves around a midwest American family that goes on a world tour. He's also prepping "Midnight Matinee," said to be a sophisticated late hour show in the continental manner. Half-hour series are based upon Ferenc Molnar's "Stories for Two."

Cleveland — Dorothy Fuldheim, only woman newscaster in the midwest, has been signed for a 15-minute Monday-thru-Friday show over WEWS by the Duquesne Brewing Co.

Kudner vs. Webs on TV Costs

Continued from page 28

show in another year, Ellis declared.

Speaking of one of his firm's shows, he said: "Three years ago when the Texaco (Milton Berle) show went on the air, the total weekly cost for time, talent and production was $10,000 a week. Of this, $2,000 went for time and $8,000 for talent. With the increases in stations and receivers, time costs have climbed to $36,050.

"With this increase we have no serious quarrel," he added. "When the show first went on, there were only 385,500 video sets and time rates were set on that basis. The number of sets has climbed to 10,000,000. We have no quarrel because we are getting 26 times as many sets for 18 times the money."

Abuses at Top

He charged, however, that the many abuses of scarcity of time and stations in television can be traced right to the top. "And these abuses extend to and center under the broad heading of talent and network competition for ratings.

"Networks are one of the principal offenders in bidding up the price of talent," he said. "A well-known radio and nightclub singer originally appeared on the Texaco show for $1,000, and one week later a network paid him $2,500. A woman singer appeared on the Texaco program for $1,500. When she appeared on the Bob Hope show—a network package—she was paid $4,500."

Ellis said that another program which his agency had pioneered was the "Broadway Revue" which paid the two highest-price individual stars $350 and $900, with the total cost of the show originally budgeted at $21,000. When network production costs hiked the weekly check to $26,000, the sponsor decided it was getting too steep for him. "The same talent and essentially the same show was later put on by a network on Saturday night and the two stars received $1,500 and $4,000 a week. The total cost of the show had meanwhile gone from $26,000 to $75,000."

The Film Slant

In probing for an answer to the networks' actions, Ellis said it might be:

1. They haven't bothered to find out what prevailing prices are.

2. They think like the film industry, where the salary of a star seems to be considered a publicity asset.

3. They don't have to pay the bill permanently. Sooner or later their package can be sold to a sponsor.

He traced the real beginning of the high bidding for talent to the time when CBS raided NBC and bought up a lot of radio talent to knock down NBC's ratings.

Ellis said that the new policy of the networks is a recent development. A year ago, he said, most of the shows on the air were produced by independent packagers or agencies. "Today, 50% of the commercial shows in NBC are network controlled and the figure for CBS is 70%," Ellis charged. "All of which looks as if the major networks are heading for a monopoly of editorial content."

"When networks, in the process of building shows, bid up the talent costs for everybody, when they try to buy up talent on existing shows to keep them on their own particular networks, when they use the scarcity of time as a lever to sell network packages, they do a disservice to existing customers, to the future of television and to their own public relations," Ellis added.

Chi TVA

Continued from page 29

gainers lowered their demands abount 20%.

Involved in the talks are WGN-TV, WBKB, WENR-TV and WNBQ. Handling for TVA is exec secretary Ray Jones and attorney Sanford (Bud) Wolff.

Meanwhile, American Federation of Radio Artists pacts with the five major Chi radio stations were formally signed Friday (12). Agreements, which boost staff announcer minimums to $135 weekly, were set the middle of November with WLS, WGN, WBBM, WENR and WMAQ. New wage scales are retroactive to Nov. 1.

Next on the agenda is the AFRA negotiations with the Windy City "B" stations. Union will seek an 18% hike for staff gabbers at the smaller indies.

Portland, Me.—Arthur K. Atherton, for 12 years business manager and advertising director of WGAN, Guy Gannett Broadcasting Services outlet here, has transferred his allegiance to WMTW, local Yankee net station.

Look Look LOOK

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—STAGING
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—By

EDITH BARSTOW

So Happy to Share in This Tribute!

AFRA Strikes

Continued from page 25

nouncing staff as well as staff artists on WJW. In calling the strike, Ted Smoot, Cleveland executive secretary, charged that "WJW is guilty of unfair labor practices, of violating the Taft-Hartley law, and of trying to camouflage its refusal to bargain as an economic issue." AFRA, he added, "has already filed unfair labor practice charges with the NLRB."

According to Smoot, the station "has refused to grant any wage increases and has not granted any increases during the past two years. WJW has also refused to consider any contractual fee set-up."

In filing with the NLRB, AFRA charged WJW with refusing to bargain on wage issues or show its financial records; refusing to put its present practices into contract form; sending representatives to bargain without the authority to make decisions; with breaking off talks with AFRA, and with trying to bargain with announcers individually.

NABET Strikes WAGA (Atlanta)

Atlanta, Jan. 16.

Picket lines were set up Monday (15) by National Assn. of Broadcast Engineers and Technicians as aftermath of strike called Sunday (14) afternoon against WAGA, AM & FM, and WAGA-TV. Both are Columbia outlets, owned and operated by Fort Industry Co., Inc., Detroit.

Timothy O'Sullivan, national rep of the independent union, said the walkout of engineers Sunday at 3 p.m. was a result of the company's failure to bargain in good faith.

A 25-minute shutdown of AM & FM operations followed the walkout, but WAGA-TV blackout lasted three hours. Thousands of lookers and listeners bombarded both stations for an explanation. They were told that video station was off the air due to "technical difficulties."

James E. Bailey, vice prez and managing director of Fort stations here, refused to comment on action of union employees or statement of union that company representatives walked out of a negotiating session with the Federal Mediation and Conciliation office. Bailey did say, however, that supervisory and other employees took over technical operation of stations to get broadcasting and telecasting services back on the air.

O'Sullivan issued a statement Sunday attributing strike to the "company's sudden refusal to honor a written and signed agreement making any pay increases retroactive to Sept. 1, 1950, the expiration date of the former contract between WAGA and the union."

He added that the employees felt that the company's offer of $5 per week wage increase was wholly inadequate in view of the fact that there has been only one increase, also for $5, since 1946. Present minimum rate for technicians at the station is $50 per week, he said.

Union also objects to a wage differential it claims the company maintains between the two categories performing the "same highly skilled technical work," according to O'Sullivan.

Union spokesman contended that local management, by admission of its own mouthpiece, had no authority to reach a final agreement with the union. He said negotiations had been going on for six months.

Union and management reps met again Monday afternoon in an effort to reach an agreement in squabble.

WBKW Strike Threatened

Buffalo, Jan. 16.

Strike by AFRA against WBKW here looms as the union seeks to gain a contract with the 50kw station. AFRA charges that the station fired two of its members.

Union's national executive secretary, A. Frank Reel, flew here from New York today (Tues.) in an attempt to get a settlement without recourse to a walkout.

Seattle AFRA Negotiates

Seattle, Jan. 16.

AFRA local here has begun negotiations with network stations for a new contract to replace the current pact expiring Feb. 15.

Union is asking a 30% raise for announcers from the present base rate of $85.90 per week. So far stations have not made a counter offer.

TV ASSISTANT

Unusual opportunity for man as assistant in small successful organization producing film commercials. Film background and working knowledge of film processes highly desirable.
Must have great capacity for detail and willingness to work hard, with assurance of rapid advancement. State age, marital status, full experience and minimum salary requirement to start.

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Sohio to Sponsor Cleve. Orch in 13-Week Series

Cleveland, Jan. 16.

In one of the major broadcasting transactions of the new year, the Standard Oil Co. of Ohio, through McCann - Erickson, has signed a 13-week, one-hour Sunday 4:30 p.m. sponsorship of the Cleveland Orchestra over an Ohio network of 16 stations, with WTAM as the originating station.

As yet, selection of all 16 stations has not been completed for the concert that will start Jan. 28 from Severance Hall. The orchestra will be under the baton of Dr. Rudolph Ringwell throughout the series. In picking up the tab for the broadcasts, Sohio repeats a series it began last year.

Pitt Billings Still Take It on Chin as Breweries Keep Switching to Video

Pittsburgh, Jan. 16.

Radio billings are continuing to take it on the chin here, particularly on the larger stations, as the town's No. 1 advertisers, the breweries, become more and more TV-minded. Latest suds-maker to all but eliminate AM in favor of video is Duquesne Beer, which is dropping its nightly Pie Traynor sports program on KQV and also a big half-hour Saturday night musical, "Welcome Aboard," which has been on KDKA for the last year and a half.

Coin for these shows will be put into television programs on WDTV, although what format they are to take hasn't definitely been determined yet. Duquesne already has the 8-8:30 Wednesday night spot contracted for on Channel 3 and has been filling it in all fall with films until the account is ready to spring its own live show.

KDKA was first hard hit when the Fort Pitt Brewing Co. pulled off its weekly "Tap Time"-Maurice Spitalny program last month after a continuous run of nearly 13 years. Fort Pitt switched to a 15-minute, across-the-board show featuring the singing team of Pat Burke and Sylvia Rhodes on WDTV every evening at 6:45.

Right now the only beer outfit to keep on with a big radio musical show is the Pittsburgh Brewing Co., which has had "Memory Time" on KDKA every Thursday night for seven years. This outfit likewise has a Monday night variety program on teevee, with virtually the same cast, although a somewhat different format.

Erle Smith's KMBC Exit For K.C. DeMolay Post

Kansas City, Jan. 16.

Erle Smith, vet newscaster and newspaper man, has resigned as managing news editor of KMBC-KFRM, following 15 years on the job. Arthur B. Church, KMBC prexy, said he accepted the resignation with the greatest reluctance. Smith made his last newscasts Monday (15) evening.

On March 1 Smith takes up a new assignment as director of public relations for the Order of DeMolay, which headquarters in Kansas City. Frank S. Land, founder and secretary-general of DeMolay, said Smith also will supervise the DeMolay magazine, the Cordon.

Bonafide's Juve Pitch

With Bonafide Mills switching its "Versatile Varieties" show from NBC to CBS, effective Jan. 28, the program will groove its format more towards a juve audience, since it's to be aired from 11:30 a. m. to noon Sundays. On NBC, the show was a straight vaudeoer as aired Fridays from 9:30 to 10 p. m.

Bonafide, through the Gibraltar agency, has lined up 22 CMS stations for the show. "Ship Ahoy," previously aired locally from 11:30 to 12:30 via WCBS-TV, the web's key N. Y. outlet, has been moved back half an hour and will now occupy the noon to 1 p. m. slot. Bosco continues to bankroll the first salf of that program.

Denver—KLZ assistant manager, R. Main Morris, has been named public relations and publicity chairman of the Denver Kiwanis Club for 1951. Morris has been a member of the organization in Denver for over three years.

Nielsen, Trendex

Continued from page 25

Trendex showings, since the latter sampling is confined to about 20 major radio-TV cities.

Whatever the verdict, the coming months will probably witness an intra-trade warfare over the merits of ratings in general and one technique over another.

The Nielsens for the Sunday 6 to 7:30 p. m. for Nov. 19 (that's the latest date sampled by Nielsen) showed:

6-6:30—	"Rate Your Mate"	6.4
	"Big Show"	5.0
6:30-7—	"Our Miss Brooks"	13.5
	"Big Show"	6.8
7-7:30—	Jack Benny	20.3
	"Big Show"	5.8

On the other hand, the Trendex report for the comparable period shows:

6-6:30—	"Rate Your Mate"	3.9
	"Big Show"	7.9
6:30-7—	"Our Miss Brooks"	6.5
	"Big Show"	11.9
7-7:30—	Jack Benny	17.2
	"Big Show"	9.3

WCAU

Continued from page 25

tures a half dozen quizzes, popular music, prizes, and at the same time gives the listener the opportunity to indulge in that favorite pastime of the late-nighters—the chance to pick up a telephone and gab to someone. All calls are incoming.

More experimental is the scheduling of a prime daytime show in the early a.m. Connolly pointed out that heretofore sets in use during the 5 to 6 a.m. period have been relatively light, but he believes many more listeners are available than are reflected by the set usage tabulations.

WCAU intends to give the Grohman program plenty of promotion, certain that its listening public will show a decided increase. Connolly believes this activity in "frontier time" may pay off much sooner than expected. Rapid gearing for defense production in the vital Philadelphia industrial area means that the swing shift is just around the corner, in the WCAU v.p.'s opinion.

POOLE'S SYMPH JOCKEYING

Detroit, Jan. 16.

Valter Poole, former assistant conductor of the Detroit Symphony orch, has turned disk jockey and will spin symph recordings over WJR each Sunday.

New program is titled "Your Sunday Symphony."

Cincinnati — Dick Williams, formerly of WKYW, Louisville, Ky., has joined WCKY as a newscaster. He did radio work here for several years up to 1947.

DuMont Breaks Even In On-&-Off Sponsors; Murray Trims to ½ Hour

DuMont's "Arthur Murray Show," bankrolled Sunday nights on the web, has been trimmed from its original hour-long format to a half-hour, effective this week (14). Web also lost two other bankrollers this week, but picked up sponsors for two other programs to break even.

Murray show carried a weekly talent and production budget of about $25,000, making it not only the costliest program on the DuMont web but one of the heaviest-budgeted in TV. Slotted opposite NBC's "Philco Playhouse" and the Fred Waring Show on the CBS web, it has not yet achieved much of a rating. In its new half-hour format, the show will hold down the Sunday night 9 to 9:30 slot. For last Sunday night (14) only, DuMont aired a new audience participation show, titled "Happily Ever After," to fill the 9:30 to 10 period.

Two sponsors ankling DuMont are Skippy Peanut Butter and Powerhouse Candy Bars, both of whom dropped daily segments of the cross-the-board "Captain Video" program. Powerhouse, however, retained its Thursday sponsorship of the science fiction show. New bankrollers are Rosefield Packing, which signed for a new show titled "You Asked For It," which is to be aired Fridays from 8:30 to 9 p.m., and the U. S. Army, which pacted for the 9:30 to 10 p.m. segment of DuMont's "Saturday Night at Madison Square Garden."

Fort Worth—James G. Ulmer, veteran Texas station operator, has filed application with the FCC to acquire control of the East-West Broadcasting Co., here, licensee of KCUL, through the purchase of 566 shares of stock from Johnnie Andrews, M. Ward Bailey, T. C. Christopher, A. B. Culbertson, John C. Griffith, B. A. Lay and Nestor Cuesta.

SUCCESS STORY

1/3 of the Total for Mail of ALL WAAM TV Programs Last Week!

MILBOURNE CHRISTOPHER'S

"MAGIC BY CHRISTOPHER"

19th Week, WAAM, Baltimore

Sponsored by Schreiber Bros.

for profitable selling INVESTIGATE

WDEL
WILMINGTON
DELAWARE

WGAL
LANCASTER
PENNSYLVANIA

WKBO
HARRISBURG
PENNSYLVANIA

WRAW
READING
PENNSYLVANIA

WORK
YORK
PENNSYLVANIA

WEST
EASTON
PENNSYLVANIA

and

WDEL·TV
WILMINGTON
DELAWARE

WGAL·TV
LANCASTER
PENNSYLVANIA

NBC

STEINMAN STATIONS
Clair R. McCollough, General Manager
Represented by ROBERT MEEKER ASSOCIATES
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Bob B. Evans is . . . "The Thing!!!"

Unusual Singer of unusual original satirical and dynamic straight numbers. Deft M.C. or Gag Comic. Suitable for TV — Vaudeville — Clubs. Can Write—Direct—Produce.

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AL TRACE Orchestra
ABC-TV Network for
SENTINEL AND TELE-TRONICS
also MARTINIQUE, Chicago — ABC and CBS Networks

PUBS SLASH REGIONAL BRANCHES

Other Administrative Changes Seen At Both Capitol and Columbia

With confirmation of reports that Jim Conkling, Capitol's vice-prexy in charge of artists and repertory, is shifting over to become prexy of Columbia Records Feb. 1, a series of other administrative changes at both diskeries has begun to shape up.

At Capitol, prexy Glenn Wallichs announced that he was taking over supervision of the a&r department, but it's believed that this is only a temporary setup until Paul Weston's status as Columbia's Coast recording chief is clarified. Weston is reportedly seeking out from his Columbia post in order to step into the Capitol spot vacated by Conkling. Weston, who recently switched from Capitol to Columbia, has a couple of more years to go under his pact with the latter company but will probably get his release.

At Columbia, Conkling's replacement of Edward Wallerstein as prexy is seen affecting the status of both Goddard Lieberson, exec vice-prexy, and Mitch Miller, a&r chief. It's not expected, however, that any changes will be made until Conkling takes over next month. At that time, Conkling will have the greenlight to make whatever administrative changes are necessary. Lieberson, incidentally, returned to Col's New York homeoffice Monday (15) after recuperating from an illness in the West Indies.

Conkling's appointment to the Columbia presidency climaxes his

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Govt. Balks Hoarding

Any attempts by record companies to stock themselves with vital metals is being stymied by the Government. Federal authorities have ordered the diskeries to report on all new stocks of nickel and copper.

Nickel is used in the production of master recordings; copper in pressing of records.

418% Increase in 1948 Music Store Sales Over 1939, Census Reveals

Washington, Jan. 16.

U. S. Census Bureau has just released results of a survey which shows that the country's 6,120 music stores had gross sales of $337,338,000 in 1948, compared with a gross of only $65,127,000 done by 2,930 music stores in 1939. Thus, not only did the business increase by 418% but the number of music stores more than doubled.

Census Bureau explains that "Establishments classed as music stores are those primarily engaged in selling musical instruments, such as pianos, violins, horns, reed instruments, drums, sheet music and phonograph records."

Top state in sales by music stores in 1948 was California; the gross was $38,671,000. New York was second with $32,842,000. Illinois, Pennsylvania and Michigan followed in that order. In the 1939 census, New York was first and Illinois second.

Wizell Sets Up Music Co. With Bobby Day

Murray Wizell, former partner of Al Porgie and professional manager for Famous Music, is setting up his own pubbery, Wizell Music, in association with Bobby Day, former bandleader. Firm is an ASCAP affiliate with headquarters in New York.

Pub's initial tune is "Don't Leave Me Now," by Edward Lisbona. Number has been waxed by Fran Warren and Hugo Winterhalter for RCA Victor.

Kameron's Combo Trip

Pete Kameron, manager of the Weavers and general manager of Howie Richmond's Sutton Music, left last week for an eight-week combination disk exploitation trip and personal manager tour. He's accompanying the Weavers, who open at the Thunderbird nitery, Las Vegas, for two weeks on Jan. 18 and at Ciro's, Hollywood, for four weeks beginning Feb. 1.

In addition, he'll visit 30 cities contacting deejays with recordings by the Weavers and songs in the Sutton and Folkways catalogs.

Coral Builds Own Exec Staff as Part Of Autonomy Setup

Coral Records, Decca subsidiary, formed two years ago, is building its own exec staff in various divisions as part of Decca's policy of increasing its subsid's independent operations. Newest exec assignment has been given to Jimmy Hilliard, artists and repertory chief for Coral, who has been upped to the post of vice-prexy. Hilliard's promotion to veepee points to an autonomous a&r Coral department instead of previous subordination to Dave Kapp, Decca v.p. over recording.

Since its formation, Coral has become one of the half-dozen more important labels on the market. Rapid emergence of the Decca subsid is highlighted by the disclosure by Decca prexy Milton R. Rackmil that Coral doubled its business in 1950, the second year of its operations. Although Coral's sales and distrib unit is independent, the company's financial setup will remain consolidated with the parent Decca company.

In recent weeks Coral has been building its artists roster by inking artists from rival diskeries. Newest addition is the Modernaires, vocal combo who exited Columbia Records a couple of months ago. Other talent also switching from Columbia to Coral during the past couple of weeks include bandleader Les Brown and vocalist Herb Jeffries.

Michael Ross, Coral viceprexy, will continue as the diskery's general manager, with Norm Weinstrower operating under him as general sales manager.

M-G-M'S BIG BALLY IN RELEASE TIEUP

M-G-M Records is mapping a bigscale ad-promotion campaign early in February in conjunction with the company's 100th release of disks. M-G-M's releases are usually spaced about two weeks apart and comprise from 10 to 15 pop platters. For the century release, company will include a series of disks by its top-selling artists, including Billy Eckstine, Bill Farrell, David Rose, Art Mooney, and other singles, plus a soundtrack album from Metro's filmusical, "Grounds for Marriage," starring Kathryn Grayson.

Promotional push in February will begin at the distrib level and carry through to the dealer via local newspaper spreads, disk jockey tieups and spot announcements. Publishers represented by tunes in the release are also joining in the campaign.

CAP SEES JOHNNY PARKER

Vocalist Johnny Parker has been inked to a three-year exclusive by Capitol Records.

Parker also is a composer and recently cut his song, "Can't Seem to Laugh Anymore," for Capitol.

SEE ECONOMY DICTATING CUT

By BOB CHANDLER

Unless the band business picks up to the point where name bands can start songs on their way to being hits—and this prospect is viewed as very unlikely—the coming year will see fewer music publishers maintaining regional offices. A trend toward concentrating the entire staff of a publishing company in its New York homeoffice has already evidenced itself and promises to change the present contactman setup drastically.

Key to the situation is a dual one—the increasing importance of the disk jockey as a plug source, and the decline in importance of band plugs over radio. Regional offices, with contactmen, are maintained principally for the purposes of contacting travelling bands to secure plugs on radio remotes from the rooms in which they are playing. A secondary purpose is to secure plugs on commercial radio network shows originating from those areas.

However, it's an accepted belief that radio remotes have become ineffectual as a song-making and plugging medium. With only commercial plugs remaining worthwhile for the contactman to secure, it's become an economic necessity for many publishers to close their regional offices and either drop their contactmen or bring them into the homeoffice.

Meanwhile, the increasing importance of the disk jockey has cre-

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Joy Reshuffling Pub; Son New Pard

George Joy has begun a wide reshuffling of personnel and professional procedures in the wake of Lester Santly's withdrawal as a partner in Santly-Joy Music and the designation of Eddie Joy, George's son, as a partner in the firm. Joy is bringing in Jack Perry, his vet Chi contactman, as professional manager to replace Eddie Joy.

Purpose of the shakeup is to concentrate all professional activities in New York. Joy feels the business has changed to the point where record companies, disk jockeys and television should occupy the lion's share of professional activities. Consequently, he feels that it is preferable to use four or five contactmen fanning out of N. Y. on disk jockey contacting tours and the top professional men in N. Y. concentrating on records and TV, than to maintain out-of-town offices.

Under the new setup, Joy will have himself and Eddie Joy setting records, Perry setting TV plugs and supervising the professional department, and four or five contactmen concentrating exclusively on contacting disk jockeys. Both George and Eddie Joy will shuttle between here and the Coast, while Perry will move between N. Y. and Chi. Joy hopes to have the four contactmen out on the road simultaneously and continually.

Present contactmen in N. Y. office are George Schottler and Roy Cohen, both of whom have been doing the road work. They'll continue in their posts, and Joy intends to hire a couple of more contactmen to fill out the department.

TD, Bing Paired

Hollywood, Jan. 16.

Hypoed wax activity for Tommy Dorsey at Decca brought the maestro and Bing Crosby together for the first time in 15 years. Groaner etched a pair of platters with TD, with whom he last worked when TD and brother Jimmy headed the Dorsey Bros. orch.

TD also etched four sides with Victor Young, four with Gordon Jenkins and a pair with the Mills Bros.

Ban on Canned Music Looms as Key Issue in Local 802's Radio-TV Talks

New York Local 802, American Federation of Musicians, was heading into stiff opposition on its bill of demands as negotiations with major radio and video networks for a new pact passed through the preliminary sparring stage this week. The union's demand for a ban on all canned music between 8 a.m. and midnight loomed as the key issue in the bargaining and the biggest hurdle towards an early settlement.

Two negotiating sessions held to date between union and network execs have yielded no results, but have proceeded according to schedule. At the initial meet Friday (12), networks moved to adjourn immediately after the union submitted its demands in order to study the proposals. At the second meeting yesterday (Tues.), network spokesmen confined themselves to quizzing union officials in an effort to clarify the exact implications of each demand. At later sessions, the networks are slated to make their counter-proposals.

Although the negotiating atmosphere is still amicable, the distance currently separating the two sides is expected to lead to a bitter fight before an agreement is reached. Likelihood of a protracted bargaining period that will stretch beyond the Jan. 31 expiration date of the present pact is cueing Local 802 to set up immediately a retroactive arrangement on any future settlement.

Local 802 demands, drawn up in concert with the Chicago and Los Angeles locals, which are holding

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Vid-AFM Crossroads

Longstanding dispute between the AFM and the video networks over the use of music in vidpix and kinescope recordings will come to a head in the current contract negotiations. AFM prexy James C. Petrillo has not raised the issue so far in the bargaining but it's definitely expected that he will ask for a 5% royalty, calculated on each vidfilm's gross, to be paid into a music performance trust fund. The nets, in the past, have flatly rejected the idea of royalty payments.

Petrillo, meantime, wired all video stations last week to remind them that no Hollywood films made after signing of the basic agreement between producers and the AFM in 1946 have been cleared for exhibition on video.

RCA Slicing Artist List in Line With Releases Slash

In line with its policy of cutting down the number of disk releases, RCA Victor has begun to slice its artists roster. Company is planning to retain only its top-selling performers and has already failed to pick up the options on five names.

Dropped from Victor's lists in recent weeks were Claude Thornhill, Ray McKinley, Charlie Ventura, Lucy Ann Polk and Polly Bergen. Thornhill, McKinley and Ventura were spotlighted in Victor's "Dance Band Parade" early in 1950 but their options were not picked up when their pacts ran out at the end of the year. Miss Bergen only had a deal for a couple of sides. Victor's folk and western department has also dropped a flock of artists recently.

Victor plans to concentrate on about 30 names remaining on their pop roster. In line with the cutbacks, company execs declared that the days of signing up artists indiscriminately were over. No performer will be signed unless he can fill a specific need. Under this policy Victor execs said tunes could be assigned to the right artist with proper spacing between releases of the same performer.

MERCER-ARLEN SCORE SNARED BY ROBBINS

J. J. Robbins & Sons has picked up the rights to the score of "Top Banana," upcoming legiter with music by Johnny Mercer, lyrics by Harold Arlen and book by Hy Kraft. Show is being produced by Paula Stone and Michael Sloane. Last legit musical score picked by the Jack Robbins pubbery was from "Gentlemen Prefer Blondes."

Robbins firm is also publishing new music being written by Lou Alter and John Latouche for interpolation in the condensed version of "Billion Dollar Baby," which is slated for presentation in Monte Proser's new cafe restaurant which will be opened on the Broadway site of the defunct Paradise club.

MURIEL RAHN TOUR

Muriel Rahn, last seen on Broadway briefly this season in "The Barrier," is prepping her annual southern concert tour, starting Jan. 27 in Winston Salem.

Soprano will also sing at A&M College, Normal, Ala., Jan. 30; Memphis, Feb. 1; Tuskegee Institute, Feb. 3, and Columbia, [illegible], Feb. 5.

Victor Switching Former Hits Into 'Treasury' Albums

In its first major move to transform its old catalog onto the new-speed disks, RCA Victor is issuing a series of 18 sets of former classical and pop hits. Titled the "Treasury of Immortal Performances," the block of albums will be released this month, with Victor planning a big ad-promotion campaign on the release early in February.

The oldies will include 12 longhair sets and six pop albums. The 12-album Red Seal release will contain 120 vocal and instrumental performances by 54 artists who recorded for Victor as long as 35 years ago. Among the longhair artists being revived are Caruso, Galli-Curci, Rachmaninoff and Chaliapin. In the pop field, the sets will include numbers by Glenn Miller, Benny Goodman, Artie Shaw, Russ Colombo, Gene Austin and others.

Each album will be available in both 45 rpm and 33 rpm speeds and will be priced the same as current Victor sets. Through a special electronic process, the old masters have been cleaned of surface noise, making the new disks superior in quality to the 78's in which they were originally released.

As part of the Victor promotion drive, time has been bought on over 250 radio outlets for across-the-board nighttime programs for two weeks starting Feb. 5. Programs will feature music from the "Treasury" release. Campaign will also teeoff in 27 key cities via Sunday newspaper spreads.

Newman's 2 to Goday

Composer Lionel Newman has sold his first two songs to Goday Music, since switching from ASCAP to BMI. The two songs being published by Goday are "Dear! Dear! Dear!" and "That's How I Remember You."

While Goday's dealings with Newman will be on the basis of individual songs, latter has given Goday first refusal rights on all new songs, including any picture scores. Newman is under contract to 20th-Fox.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JAN. 13

Weekly chart of the records on disk jockeys' programs. as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N. Y.	Chi.	L. A.	Boston	Det.	Memphis		Coral G'bles	S'pg., Mass.	N. O.	Cincy	K. C.	Phil	Norfolk	D. C.	St. L.	Omaha	Dallas	Denver	Baltimore	Port., Me.	Birm'ham	Atl. City	Richmond	Hartford	Atlanta	S. F.	Ind.	Port., Ore.	Phoenix	TOTAL POINTS
						Jack Lacy—WINS	Frann Weigle—WAIT	Peter Potter—KFWB	Bill Stewart—WBMS	Bill Silbert—WXYZ	Buddy Deane—WHHM	Art Goodwin—WKOP	Bob Stevsns—WVCG	Paul Monson—WMAS	Dick Bruce—WDSU	Nelson King—WCKY	Bob Kennedy—WHB	Bob Horn—WFIL	Roger Clark—WNOR	Jackson Lowe—WWDC	Frank Brown—KXLW	Gaylord Avery—KOWH	Jimmy Lowe—WRR	Ray Perkins—KFEL	Dick Coleman—WCBM	Dick Smith—WMTW	Bill Wright—WSGN	Ben Heller—WMID	Harvey Hudson—WLEE	Joe Girand—WTHT	Herb Harris—WQXI	Les Malloy—KYA	Robin Bright—WIRE	Ray Binnigson—KGW	Dick Gilbert—KTYL	
1	2	6	Guy Mitchell-M. Miller	Columbia	My Heart Cries for You	1	..	1	1	1	1	1	2	1	1	1	..	8	1	..	3	2	2	..	1	1	1	2	8	10	..	..	..	..	1	191
2	1	9	Patti Page	Mercury	Tennessee Waltz	5	..	..	..	..	2	..	1	5	2	2	2	2	4	1	1	..	3	1	3	2	..	1	4	1	2	..	1	2	..	184
3	3	9	Phil Harris	Victor	The Thing	..	..	..	..	..	3	6	10	..	3	5	7	..	..	3	2	4	7	3	..	..	3	5	1	4	..	3	2	1	..	126
4	19	2	Weavers-G. Jenkins	Decca	So Long	4	1	..	5	..	..	7	..	4	..	..	..	4	9	..	..	..	..	..	..	3	..	..	..	5	8	..	..	..	..	60
5	4	5	Mario Lanza	Victor	Be My Love	2	..	..	..	8	..	3	..	..	4	3	..	1	..	8	..	..	..	..	7	8	..	..	..	..	..	..	..	10	..	56
6	7	4	Guy Mitchell-M. Miller	Columbia	Roving Kind	7	..	..	..	..	..	4	..	2	..	..	..	..	2	..	5	7	..	..	10	6	7	..	..	..	..	..	9	..	..	51
7	8	10	Perry Como-B. Hutton	Victor	Bushel and a Peck	..	..	..	..	..	..	..	9	..	..	8	5	..	..	..	..	6	5	7	..	..	..	4	..	..	5	8	..	4	..	49
8	5	16	Sammy Kaye	Columbia	Harbor Lights	..	..	..	..	..	..	..	..	..	6	10	..	..	..	6	..	..	..	4	..	4	..	9	10	..	..	2	3	..	..	45
9	52	2	Perry Como	Victor	If	9	2	2	..	3	..	..	..	..	..	..	..	..	10	..	8	..	..	..	8	..	..	..	9	..	10	..	..	..	..	38
10	31	12	Ralph Flanagan	Victor	Nevertheless	..	..	..	..	..	..	..	..	3	..	..	8	..	..	5	..	..	..	..	..	..	..	..	6	..	..	4	..	..	3	37
11	10	22	Patti Page	Mercury	All My Love	..	..	..	..	..	..	..	6	..	..	9	..	..	..	10	..	..	..	9	..	9	..	..	5	..	..	..	4	3	..	33
12A	11	18	Don Cherry	Decca	Thinking of You	..	..	..	7	..	..	..	..	..	..	6	..	..	..	4	..	..	..	..	5	7	9	..	..	..	..	..	..	..	..	28
12B	6	17	Eddie Fisher	Victor	Thinking of You	..	..	..	..	6	..	..	..	..	7	..	4	..	..	..	..	5	..	5	..	..	..	..	..	..	..	..	..	..	..	28
14	23	9	Ray Anthony	Capitol	Harbor Lights	..	..	..	..	..	7	..	3	..	..	..	..	..	..	..	..	3	..	..	..	..	6	..	..	..	..	..	..	..	..	25
15	8	14	Paul Weston	Columbia	Nevertheless	..	..	..	9	..	..	..	8	..	..	..	..	..	3	..	..	8	..	..	..	..	..	3	..	..	..	..	..	..	..	24
16	13	3	P. Como-Fontane Sis	Victor	You're Just in Love	3	..	..	..	..	..	..	4	..	..	..	..	..	..	9	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	23
17A	..	2	Vic Damone	Mercury	My Heart Cries for You	..	..	..	..	..	..	..	..	..	..	..	9	..	..	2	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	21
17B	26	2	Georgia Gibbs	Coral	I Steel Feel Same	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	7	..	..	..	2	..	..	..	..	..	..	..	..	..	..	21
19	15	10	Eddy Howard	Mercury	To Think You've Chosen Me	..	..	..	..	..	4	..	7	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	20
20	..	3	Ray Anthony	Capitol	Mr. Anthony's Boogie	..	..	..	4	..	..	..	..	..	..	..	..	6	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
21	..	2	Les Paul	Capitol	Tennessee Waltz	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	18
22	31	2	Guy Lombardo	Decca	Get Out Those Old Records	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	4	..	..	..	..	17
23A	..	4	Weavers	Decca	Roving Kind	..	3	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
23B	49	14	Kay Starr-T. Ernie	Capitol	I'll Never Be Free	..	..	..	..	..	9	..	..	9	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	15
23C	19	9	Mills Bros	Decca	Nevertheless	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	6	..	..	..	..	..	..	..	..	6	..	15
26A	17	3	Ames Bros	Coral	Music By the Angels	6	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	14
26B	..	1	Les Paul	Capitol	Little Rock Getaway	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	2	14
28A	..	1	Doris Day	Columbia	Bushel and a Peck	..	10	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	13
28B	36	5	Johnny Parker	Capitol	Can't Seem to Laugh Anymore	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	2	..	..	..	..	..	13
30	26	8	Ray Anthony	Capitol	Nevertheless	..	..	..	..	..	5	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
31	24	2	Russ Morgan	Decca	Longing	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	10	11
32A	12	4	Dinah Shore	Victor	My Heart Cries for You	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	10
32B	19	8	Ames Bros	Coral	Thirsty for Your Kisses	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	7	..	10
32C	..	1	Bing Crosby	Decca	Harbor Lights	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
32D	24	3	Guy Lombardo	Decca	Tennessee Waltz	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	10
32E	..	3	Jo Stafford	Columbia	Tennessee Waltz	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10
37A	..	1	Mary Mayo	Capitol	Dancing in the Dark	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37B	..	1	Freddy Martin	Victor	Hullaballo	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37C	..	1	Jimmy Wakely	Capitol	My Heart Cries for You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	9
40	41	2	D. Reynolds-C. Carpenter	M-G-M	Abba Dabba Honeymoon	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
41A	36	14	Stan Kenton-N. Cole	Capitol	Orange Colored Sky	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	7
41B	..	1	Vic Damone	Mercury	Music By the Angels	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
41C	..	1	Jo Stafford-G. Autry	Columbia	Teardrops From My Eyes	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
41D	..	2	Jo Stafford	Columbia	If You've Got the Money	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	7
45A	..	1	Gordon MacRae	Capitol	I Am Loved	10	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
45B	..	1	Andrews Sis	Decca	Guys and Dolls	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
47A	21	6	Frank Sinatra	Columbia	One Finger Melody	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
47B	..	1	Tiny Hill	Mercury	Hot Rod Race	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	5
49A	..	2	M. Whiting-J. Wakely	Capitol	Bushel and a Peck	..	..	..	..	..	..	9	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
49B	..	3	Frankie Laine	Mercury	Nevertheless	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
51A	..	1	Ames Bros	Coral	Loving Is Believing	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	9	..	..	..	..	3
51B	..	7	Kay Starr	Capitol	Oh Babe	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	3

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Inside Orchestras—Music

Louis Armstrong has turned the tables on his fans and become a collector. He's hunting avidly for people who have his old records—shellac that even Satchmo hasn't seen for years. Armstrong has acquired a tape recorder and, as fast as he encounters collectors with rare Armstrong records, secures permission to tape-record the platters. He got the idea from Jack Teagarden, who started tape-recording last fall in Washington when he chanced to meet a jazzophile who owned more than twice as many Teagarden platters as the trombonist himself. When Teagarden got through tape-recording he had a solid 18 hours of music Armstrong's total is likely to be much higher if he is ever completely successful since, working with all sorts of combos and frequently even under assumed names, he possibly has waxed more records than any other performer.

Benny Goodman, encouraged by smashing sales of Columbia's LP album waxed at his 1938 Carnegie Hall jazz concert, is forming another sextet. On the strength of the Goodman name alone—for no sidemen have yet been inked—combo has been booked for a fortnight at El Rancho Vegas, Las Vegas, at a reported $7,000 per frame. Number of spots Goodman will be able to play appears to be strictly limited since he has informed Associated Booking Corp, which handles him, that he won't work for much less than the $7,000 figure. It's considered highly unlikely he'll play any Coast spots since none currently is paying that kind of coin for talent.

Metro's Big Three publishing firms were at first supposed to share with E. H. Morris Music the Harold Arlen-Dorothy Fields score of Metro's forthcoming Ezio Pinza starrer, "Mr. Imperium." Instead, the three-song score was split between Morris and Chappell, with which Miss Fields has contractual ties.

Now Metro has added another song to the score, an oldie. But M-G chose one from the catalog of Ralph Peer's Southern Music. Song is "You Belong to My Heart" ("Solamente Una Vez"), written in 1943 by Ray Gilbert and Augustin Lara, the Mexican songwriter.

During the first six months of 1950, over 8,000 musical compositions were copyrighted in the U. S., according to a listing of numbers issued by the copyright office of the Library of Congress. Of the 8,000 numbers, 3,600, or 45%, were imported compositions copyrighted in the U. S. During the same period of 1949 only 27% of the U. S. copyrighted numbers came from abroad. Library of Congress publication, selling for $1.50 per semi-annual issue, also lists 500 music publishers in this country and 300 foreign pubs as well as 24 publishers of books about music.

Idea for the current religioso hit, "It Is No Secret," came from film star John Wayne, according to Stuart Hamblen, Columbia folk recording artist and writer of the tune. Hamblen, who underwent a religious conversion and became a revivalist preacher several months ago, was discussing his new found religious beliefs with Wayne and said: "It is no secret what God can do." Wayne replied that the statement would make a good song title. Hamblen later was reminded of Wayne's comment and wrote the song, which he subsequently sold to Duchess Music.

Exact sum that RCA Victor is putting up for "Make a Wish," the Jule Styne-Harry Rigby legit musical production, is now established as $10,000. Coin will give RCA first refusal rights on the original cast showtune album plus radio and television rights. Musical is an adaptation of Ferenc Molnar's "The Good Fairy," with book by Preston Sturges and score by Hugh Martin. Estimates of Victor's investment in the show previously ranged from a high of $50,000 to a low of $5,000.

To mark the 73d birthday of Carl Sandburg, Jan. 6, Broadcast Music, Inc., issued a collection of folk songs compiled by the poet-historian under the title of "Carl Sandburg's New American Songbag." Sandburg's first such compilation, published by Harcourt, Brace in 1927, helped to launch the trend towards folk music which has since been intensified with the popularization of such balladeers as Burl Ives, Richard Dyer-Bennett and choral groups such as the Weavers.

For the second successive year, the Christmas song, "Rudolph, the Red-Nosed Reindeer," climbed into the annual sheet music bestseller lists. The tune, written and published by Johnny Marks, sold about 400,000 copies during 1950. Due to a mechanical error, however, "Rudolph" was omitted from VARIETY's list of 1950's top sheet-music seller in last week's issue.

Add zany publisher promotion stunts: Leeds Music is sending out 200 hard-boiled eggs together with Guy Lombardo disks to disk jockeys to hypo the pubbery's new tune, "The Chicken Song."

Best British Sheet Sellers

(Week ending Jan. 6)

London, Jan. 9.

I Taw a Puddy Tat	Connelly
Rudolph Reindeer	Chappell
Beloved Be Faithful	Pickwick
The Thing	Leeds
Ferry Boat Inn	Connelly
Goodnight Irene	Leeds
Sleigh Ride	Mills
Mona Lisa	New World
Petite Waltz	Duchess
Sam's Song	Sterling
Orange Colored Sky	Morris
In English Garden	Sun

Second 12

Marshmallow World	Kassner
Autumn Leaves	Maurice
All My Love	Maurice
Xmas in Killarney	Connelly
Have I Told You	Leeds
Blackbird	Box & Cox
Ashes of Roses	Connelly
I Only Saw Him Once	Unit
In Flying Saucer	Unit
Imagination	Connelly
Tzena Tzena Tzena	Leeds
If I Loved You	Williamson

ASCAP Fails to Complete License Form in Time For Telecasters Meet

American Society of Composers, Authors and Publishers, which has been working on its pre-program license for indie video stations, has been unable to complete the form in time to present it to the meeting of the telecasters in Chicago tomorrow (Thurs). About 60 TV operators, gathering in Chi for the National Assn. of Broadcasters meet Friday (19), had planned to hammer out their policy toward the ASCAP form on the eve of the NAB meet.

Otto Harbach, ASCAP prexy, informed the TV ops several weeks ago that the Society was planning to submit a per-program license form for their immediate consideration. He declared at that time that ASCAP was withdrawing its interim agreement with the TV stations, forcing the latter to choose between a general or a per-program license for ASCAP tunes. If the stations turn down both forms, ASCAP plans to take the issue to court for arbitration as provided for in the Government's anti-trust consent decree.

ASCAP, meantime, is drawing up licensing contracts for all the major Hollywood studios. Agreements with the companies were reached several weeks ago but the formal inking of the pacts has not been concluded. Metro, Paramount and 20th-Fox are expected to pay ASCAP in the neighborhood of $125,000, with fees for the other studios ranging downwards. Total from Hollywood is expected to hit $800,000.

Music Operators of America, repping coinmachine industry, have set their annual convention in Chicago, March 19-21.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Dinah Shore-Tony Martin: "In Your Arms"-"A Penny a Kiss" (Victor). Initial teamup of Miss Shore and Martin wings away on a sock coupling. "Arms," based on Offenbach's "Barcarolle," has a surefire melody underlying the good lyric. The vocal arrangement is solidly commercial. A fine dance tempo version of this number is dished up by **LeRoy Holmes** orch on M-G-M, **Ray Charles** vocalling. On the Victor flip, Miss Shore and Martin have the best version of "Penny a Kiss," a number with a big potential. **Henri Rene** orch backs up neatly.

Jo Stafford: "The Handsome Stranger"-"Goodnight Pillow" (Columbia). "Stranger" provides more oatune fare for Miss Stafford, who should gallop at a fast pace with this side. Number has a good lyric with a melody pieced together from such familiar oldies as "The Lone Prairie," "I'm An Old Cowhand From the Rio Grande" and "Till the Clouds Go Rolling By." Reverse is a fair number. **Paul Weston** orch accomps.

Ray Anthony Orch: "Columbia, the Gem of the Ocean"-"More Than I Care to Remember" (Capitol). Anthony's crew, which has been building up a strong rep with its recent flock of Capitol disks, has turned out one of its sharpest sides in "Columbia." Patriotic number is trimmed to a snappy dance tempo in a colorful instrumental arrangement. "Remember" is an okay ballad, handled competently by **Ronnie Deauville** and the **Skyliners** on the vocal.

Evelyn Knight: "I Remember the Cornfields"-"To Hear You Laugh" (Decca). "Cornfields," a fine ballad, has been garnering lots of attention on wax but Evelyn Knight, who originally introduced this number early last year, has a standout version. Miss Knight delivers the lyric with a lyrical simplicity, **Gordon Jenkins'** orch and chorus lending a lush commercial background. **Anne Shelton's** cut for London is also fine, while **Ralph Flanagan's** orch smoothly beats it out in dance tempo for Victor, **Harry Prime** vocalling. On the Decca reverse, Miss Knight registers well on "Laugh," a fair ballad.

Frank DeVol Orch: "Seven Wonders of the World"-"Lullaby of Broadway" (Capitol). "Seven Wonders" is another promising ballad entry which is stacking up a pile of wax versions. Among the best is DeVol's, who has arranged this number with a firm beat to carry the counting lyric, **Bill Hamilton** and the **Dream Makers** handling the vocal in good style. **Don Cherry** also has a good cut for Decca. On the Capitol flip, DeVol revives a fine oldie, **Helen O'Connell** warbling.

Vaughn Monroe Orch: "The Night Is Young and You're So Beautiful" - "From This Moment On" (Victor). "Night Is Young," another one of **Billy Rose's** oldies now being revived, is baritoned by Monroe into a big potential for the current pop lists. **Dick Haymes'** cut for Decca is also scaled for lots of jock and juke play. On the Victor reverse, Monroe also scores with his vocal on the **Cole Porter** tune from "Out of This World."

Johnny Parker: "Chimney Corner Dream"-"Jackie My Darlin'" (Capitol). "Dream" is another tune in **Howie Richmond's** publisher catalog but this number's chances are indefinite. Number is pleasing but the melodic line doesn't hit until after many spins. Parker handles the **Johnny Mercer** tune with a good feel. Bottom deck is in a light folk vein and has a good idea. **Joe Lipman** orch backs up okay.

Album Reviews

Sophie Tucker (Mercury). On this 12-inch long-play disk, Sophie Tucker delivers the essential part of the blues and indigo repertory with which she's been identified during her 40 years in showbusiness. One deck covers a flock of her old standards, such as "My Yiddishe Mama" and "One of These Days," which are tied together by a semi-autobiographical narration by Miss Tucker. On the flipover, La Tucker reprises her current nitery numbers which registers on wax as even more risque than the usual run of party songs. This routine, okay on a nitery floor, impresses as too raw for general circulation, and certainly is way off grounds for airlane use by disk jockeys. These **Jack Yellen**-cleffed numbers, which are more single than double entendre, include "Mr. Siegel," "Make 'Em Say Please," "Never Let the Same Dog Bite You Twice," "Horse Playing Papa" and "I'm Living Alone and I Like It."

Allen Funt: "The Candid Microphone" (Columbia). On a 12-inch long-play disk, Allen Funt has collected a dozen standout sequences from his CBS radio airer after which this set is titled. Via the use of a hidden mike, Funt has managed to tap huge resources of natural humor and pathos in various layers of the population. In this set, Funt has included his classic — a conversation with a wrestler who discloses how to dump bouts. Other standout sequences are Funt's baiting of a telephone operator in a bus station, his zany assignment to a truckdriver, and a brilliant bit involving two shoeshine kids who want to buy a watch. On the tragic side, there's a conversation between two wounded vets.

Dizzy Gillespie Plays & Johnny Richards Conducts (Discovery). Dizzy Gillespie, who has been both king and clown of the behop movement, is kept within bounds in this excellent long-play set. Gillespie gives out with a powerful horn that ranges from his familiar intricate style to a straight lyricism. Behind him, he has a fine orch, with a large string section dominating, under **Johnny Richards'** baton. Among the best tunes in this set are "On the Alamo," "Lullaby of the Leaves," "Alone Together" and "What Is There to Say."

Platter Pointers

Gordon MacRae has a fine version of "Wait For Me" (Capitol) . . . **Lionel Hampton's** cut of "Perdido," with **Dave Howard** vocalling, rates spins (Decca) . . . **Phil Brito** has okay chances on "I Don't Want to Love You" for M-G-M . . . **Polly Bergen** performs cutely on "Tonda Wanda Hoy," which she sings in the Paramount pic, "At War With the Army" (Victor) . . . **Paul Weston's** slice of "Hullabaloo" is late but good, **Lee Bros.** vocalling (Columbia) . . . **Dinah Washington's** version of "My Heart Cries for You" is not up to her usual standards (Mercury) . . . **Russ Morgan** could have a big click with his revival of "Silver Moon" (Decca) . . . **Billy Strayhorn Trio,** with **Duke Ellington** on the keyboard, delivers smartly on "Flamingo" and "C Jam Blues" (Mercer) . . . Also in the jazz vein, **Buddy Weed Trio** has a fine cut of "Little Small Town Girl," Weed vocalling (M-G-M) . . . **Viola Watkins** has a good blues and rhythm side in "I Want You, I Need You" (Jubilee) . . . **Helen O'Connell's** cut of "Would I Love You" has been patterned after her old vocals with **Jimmy Dorsey's** orch (Capitol) . . . Same number has been sliced strongly by **Jerry Gray's** orch for Decca, **Tommy Traynor** vocalling . . . **Lawrence Cook** has more of his pianoroll-styled sides in "I Wish I Had a Sweetheart" (Abbey).

DUNHAM DISBANDS, BECOMES SIDEMAN

Sonny Dunham, whose orch recently ended a two-week date at the Rustic Cabin, Englewood Cliffs, N. J., has become the latest leader to disband his crew. Dunham has joined the recently organized Bernie Mann's orch as a trombone sideman. Mann opens at the Hotel Roosevelt Grill, N. Y., Feb. 19.

With Dunham's joining the Mann crew, latter has two sidemen from the original Glen Gray Casa Loma band, trombonist Bill Rausch being the other.

Advanced, E. H. Morris Wins Suits vs. Pitt Cafe

Advanced Music and Edwin H. Morris Music, New York pubs, each won copyright infringement suits last week against Palazzi's tavern Hooversville, Pa., for unlicensed public performance of the plaintiffs' songs. Pubs were awarded judgments of $250 apiece, the minimum in such cases, plus costs, in Pittsburgh federal court.

The tavern's orch had played the plaintiffs' numbers without the spot having signed a license with the American Society of Composers, Authors and Publishers.

Alessandro Succeeds Reiter

San Antonio, Jan. 16.

Victor Alessandro has been named musical director of the San Antonio Symph, succeeding the late Max Reiter.

Alessandro conducted the Oklahoma City Symph for the past 12 years.

VARIETY 10 Best Sellers on Coin-Machines

Week of Jan. 13

1.	TENNESSEE WALTZ (7) (Acuff-R)	*Patti Page*	*Mercury*
2.	MY HEART CRIES FOR YOU (3) (Massey)	*Guy Mitchell-M. Miller*	*Columbia*
3.	HARBOR LIGHTS (12) (Chappell)	*Sammy Kaye*	*Columbia*
4.	THE THING (7) (Hollis)	*Phil Harris*	*Victor*
5.	NEVERTHELESS (10) (Chappell)	*Ralph Flanagan* *Mills Bros.*	*Victor* *Decca*
6.	ALL MY LOVE (18) (Mills)	*Patti Page*	*Mercury*
7.	THINKING OF YOU (7) (Remick)	*Eddie Fisher* *Don Cherry*	*Victor* *Decca*
8.	A BUSHEL AND A PECK (2) (Morris)	*Mag Whiting-Jim Wakely* *Betty Hutton Perry Como*	*Capitol* *Victor*
9.	THE ROVING KIND (2) (Hollis)	*Guy Mitchell-M. Miller*	*Columbia*
10.	I'LL ALWAYS LOVE YOU (8) (Famous)	*Dean Martin*	*Capitol*

Second Group

BE MY LOVE (Miller)	*Mario Lanza*	*Victor*
TO THINK YOU'VE CHOSEN ME (Laurel)	*Eddy Howard*	*Mercury*
MARSHMALLOW WORLD (Shapiro-B)	*Vaughn Monroe*	*Victor*
SO LONG (Folk Ways)	*Weavers-Gord. Jenkins*	*Decca*
I'LL NEVER BE FREE (13) (Valando)	*Kay Starr-Tenn. Ernie*	*Capitol*
YOU'RE JUST IN LOVE (Berlin)	*Perry Como-Fontane Sis.*	*Victor*
IF (Shapiro-B)	*Dean Martin* *Perry Como*	*Capitol* *Victor*
ORANGE COLORED SKY (9) (Frank)	*King Cole-Stan Kenton*	*Capitol*
THIRSTY FOR YOUR KISSES (Mutual)	*Ames Bros.* *Mills Bros*	*Coral* *Decca*
OH BABE (Alamo)	*Kay Starr*	*Capitol*
GET OUT THOSE OLD RECORDS (BVC)	*Guy Lombardo*	*Decca*
CAN ANYONE EXPLAIN (16) (Valando)	*Ames Bros.*	*Coral*
DREAM A LITTLE DREAM (Words & Music)	*Frankie Laine*	*Mercury*
LA VIE EN ROSE (13) (Harms)	*Tony Martin*	*Victor*
PATRICIA (BVC)	*Perry Como*	*Victor*

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

'Tennessee Waltz' Steps Out as Most Phenomenal Copy Seller in 15 Years

A smash hit on wax, "Tennessee Waltz" is stepping out as one of the top copy-sellers during the past 15 years. Although sheet music sales have generally picked up in the last couple of months, no other hit tune has come even near the sales power of "Tennessee Waltz." The Redd Stewart-Pee Wee King number, which was reconverted from a folk tune into a pop, is currently nudging the 900,000-copy mark and looks a cinch to become the first number in about five years to climb into the 1,000,000-seller class.

The extent of the tune's click as a copy-seller is a puzzler to publishing execs. They can't figure why "Tennessee Waltz" should be outpacing by more than two-to-one such standout disk hits as "Goodnight, Irene," which sold almost 2,000,000 records for Decca but which didn't go much above 400,000 on sheet copies.

"Waltz" is currently selling at the rate of 100,000 copies per week. Last week, Acuff-Rose, publishers of the tune, put in three separate orders of 100,000 copies apiece at the printers, G. Schirmer. Although the number has been on the hit lists for about 10 weeks, its selling power is still gathering momentum and it won't be surprising if the number cracks the 2,000,000 mark in sheet copies. It already is near the 2,000,000 mark on Patti Page's cut for Mercury, with other platter versions racking up lesser but substantial sales also.

Another unusual aspect of the tune is that it caught on without any publisher hypoes. Acuff-Rose operates exclusively out of a storefront office in Nashville and has no professional staff in any other city. The number caught on by itself and snowballed to the top via its acceptance on disks.

Band Reviews

BERNIE CUMMINS ORCH (12)
With Jane Kelly
Hotel Muehlebach, Kansas City

With 17 engagement in the last 20 years in the Terrace Grill of the Hotel Muehlebach, it seems fairly safe to say, regardless of the cliche, that Bernie Cummins is a perennial favorite in dinner-dance room of this hostelry. Last stand here was over a year ago, and since a Cummins date is usually good for pleasing biz, the current engagement is as welcome as have been the others.

There's no mystery about why Cummins maintains his popularity. His formula is to play what the customers want, and the customers want good music, as Cummins sees it. That means the melody with a beat, a variety of tempos, a few frills, but no complicated musical maneuvers. Music comes out pretty standard in the Cummins pattern, and that's easy to take for the payees.

Cummins has added a sideman, enlarging the brass section to four with a trombone. Three trumpets, four reeds, piano, string bass and drums round out the instrumentation. On the vocal side leader has a newcomer in Jane Kelly, youngster with a deep voice and favorable possibilities. Maestro himself takes a fling at a vocal frequently, and now and then calls up two members of the company to team with him in the "Three B's" trio. As is his long-established custom, Cummins is on the stand most of the time and actively directs the crew.

Kansas City date is one of several which the Cummins crew is making on a respite from its many months at the Hotel New Yorker, N. Y. It follows this with dates in Galveston and Chi before returning to the New Yorker in the spring. *Quin.*

LARRY FOTINE ORCH (13)
With Cathy Cardovan, Guy Ross
Rustic Cabin, Engelwood Cliffs, N. J.

Larry Fotine's orch has a good commercial style that has been paying off in the midwest, where this crew has been concentrating since its formation a couple of years ago. Fotine, a former arranger for the Sammy Kaye band, has retained a semi-sweet attack for this outfit but without completely carboning the Kaye pattern.

Medium-sized, this crew gets a relaxed, pleasing sound out of its aggregation of four saxes, five brasses and three rhythm. In the brass section, three trumpet sidemen occasionally double on valve trombones for a fuller effect, but the brasses are generally subordinated to the reeds for the sweet effect. Along with carrying the melodic line clearly, crew keeps pumping away with a steady beat that never could confuse the two-steppers.

Band has a large book, with Fotine responsible for the crisp arrangements. Current pop ballads, such as "If," are interspersed among the standards, with the orch occasionally hitting a fast item or a Latin tempoed-number. Fotine, incidentally, makes a nice impression while fronting the band and frequently joins the reed section with his clarinet.

Band also carries two good vocalists. Guy Ross, doubling from the brass section, has a pleasing crooning style on the ballads while Cathy Cardovan, an attractive blond, delivers well on the rhythm and occasional novelty tune. *Herm.*

New Memphis Aud Head

Memphis, Jan. 16.

Chauncey Barbour, former manager of Crump Stadium, has taken over the reins of the City Auditorium here. Barbour replaces Charles McElravy, who managed the Auditorium here since its opening 25 years ago.

Perlea Replaces Reiter

San Antonio, Jan. 16.

The Symphony Society of San Antonio has engaged Jonel Perlea to replace the late Max Reiter as musical director of the forthcoming Grand Opera Festival.

Perlea will arrive here later this month to begin rehearsals for the Festival, which opens at the Municipal auditorium here Feb. 10.

3 TERRIFIC HITS
ALL AMERICA IS SINGING
from M-G-M's smash musical
PAGAN LOVE SONG
starring ESTHER WILLIAMS
and HOWARD KEEL

*THE SEA OF THE MOON
Lyric by ARTHUR FREED • Music by HARRY WARREN

*THE HOUSE OF SINGING BAMBOO
Lyric by ARTHUR FREED • Music by HARRY WARREN

PAGAN LOVE SONG
Lyric by ARTHUR FREED • Music by NACIO HERB BROWN

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"WHO'LL TAKE MY PLACE (WHEN I'M GONE)"
"SPIN THE BOTTLE"
London Records
No. 899-45-899—78 r.p.m., 45 r.p.m.

"I Didn't Mean to Be Mean to You"
and
"Someone"
London Records
No. 963-45-963—78 r.p.m., 45 r.p.m.

by
'the lovely refrain'
who started in '50:

"STRANGERS"
"MUSIC, MAESTRO, PLEASE"

"HARBOR LIGHTS"
"IT'S TOO LATE NOW"

WHAT THE CRITICS SAY!

Personal Appearances
Billboard—Dec. 16, 1950
". . . week's show stars Lorry Raine, fresh from several hit recordings on London label . . . lovely to look at . . . wonderful stage presence, captivating . . . Imbues numbers with wealth of warmth and meaning. Real show-stopper, under careful mentoring of Tim Gayle, Lorry Raine looks to be a top name of the future . . . a natural for TV"—Abie L. Morris.

TV
Variety—Dec. 20, 1950
(Al Morgan show: DuMont from WGN-TV. Tele Follow-Up Comment.)
". . . guest Lorry Raine was neatly brought into the production with a nostalgic bit about old favorite recordings . . . Miss Raine kept to the theme with splendid chirping job . . ."

Records
"Don McCarty seems bent on making flame-tressed, flame-throated Lorry Raine, TV, radio and record star, the talk of the entertainment world. McCarty does the 50,000 watt WCFL, Chicago "Outer Drive" show on which he constantly sings the praises of Miss Raine . . ."—NICK KENNY, New York Mirror.

And Who Starts Songs?
"Walt Disney's music publishing branch ('Mule Train' and 'Cinderella' hit scores) has collared another new one after hearing Lorry Raine wax it. The title is 'Love Goes 'Round on a Merry-Go-Round' . . ."
—WALTER WINCHELL

"The original etching of 'Dublin Rose,' taken over by Mills Music, was made by Lorry Raine, who reactivated Bourne Music's 'Strangers' via her No. 1 summer-selling London disking, and that firm's 'Music, Maestro, Please' . . ."
—VARIETY

"Pensive-piped Lorry ('Strangers') Raine, whose moody version of 'Harbor Lights' started the revival stampede on that ballad beauty, promises to start another hit in 'I Didn't Mean to be Mean to You.' It's a wistful song-painting. . . ."—
TONY WEITZEL

★

And Special Thanks to the Disk Jockeys—coast-to-coast — who have consistently favored the Lorry Raine releases!

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with orchestra under the direction of the composer SIGMUND ROMBERG

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RCA VICTOR Records

DECCA data

presenting

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YOU'RE JUST IN LOVE

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His great rendition of a religious favorite!

IT IS NO SECRET

Coupled with

I HEAR A CHOIR

DECCA 27326 and *9-27326

BUDDY JOHNSON

His sensational band with 2 new tunes!

JET

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NO MORE LOVE

DECCA 27416 and *9-27416

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DECCA RECORDS America's Fastest Selling Records!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 13

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Cleveland—(Record Mart)	San Francisco—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	**PATTI PAGE** (Mercury) "Tennessee Waltz"—5534	1	2	1	1	1	1	1	1	1	2	1	1	118
2	2	**PHIL HARRIS** (Victor) "The Thing"—20-3968B	4	6	4	9	..	6	2	5	2	..	2	2	68
3	3	**G. MITCHELL-M. MILLER** (Col) "My Heart Cries for You"—39067	3	3	..	3	2	2	..	6	..	..	5	5	59
4	3	**MARIO LANZA** (Victor) "Be My Love"—10-1561A	2	1	2	2	3	..	..	7	..	..	..	9	51
5	13	**P. COMO-FONTANE SIS.** (Vic) "You're Just in Love"—20-3945A	6	8	..	7	7	..	10	4	..	4	..	..	31
6	3	**PERRY COMO-B. HUTTON** (Vic) "Bushel and a Peck"—20-3930	5	..	..	..	..	..	5	3	..	..	..	3	28
7	13	**EDDY HOWARD** (Mercury) "To Think You've Chosen"—5517	..	..	..	..	6	..	6	9	9	8	8	8	23
8	8	**SAMMY KAYE** (Columbia) "Harbor Lights"—38963	10	..	..	..	..	..	..	2	..	..	9	4	19
9	9	**JIMMY WAKELY** (Capitol) "My Heart Cries for You"—1328	..	..	..	..	..	..	..	..	4	1	..	..	17
10A	..	**WEAVERS-G. JENKINS** (Decca) "So Long"—27376	..	9	..	5	4	..	..	..	..	..	..	..	15
10B	7	**EDDIE FISHER** (Victor) "Thinking of You"—20-3901	..	..	..	..	..	..	..	8	3	..	..	7	15
11	..	**GUY LOMBARDO** (Decca) "Harbor Lights"—27208	..	5	..	..	..	..	3	..	..	..	..	..	14
12A	12	**GUY MITCHELL-M. MILLER** (C) "Roving Kind"—39067	7	..	..	4	..	..	..	..	..	..	..	10	12
12B	5	**RAY ANTHONY** (Capitol) "Nevertheless"—1190	..	..	5	..	..	..	..	..	5	..	..	..	12
13	12	**LES PAUL** (Capitol) "Little Rock Getaway"—1316	..	..	..	..	..	..	..	..	8	3	..	..	11
14	10	**DON CHERRY** (Decca) "Thinking of You"—27128	..	7	..	..	..	5	..	..	..	..	..	..	10
15	6	**PERRY COMO** (Victor) "Patricia"—20-3905	9	..	..	..	..	..	..	..	..	..	4	..	9
16A	..	**VIC DAMONE** (Mercury) "Music By the Angeles"—5563	..	..	3	..	..	..	..	..	..	..	..	..	8
16B	..	**BING CROSBY** (Decca) "Marshmallow World"—27230	..	..	..	..	..	..	..	..	..	..	3	..	8
17A	..	**WEAVERS** (Decca) "Roving Kind"—27332	..	4	..	..	..	..	..	..	..	..	..	..	7
17B	..	**VIC DAMONE** (Mercury) "My Heart Cries for You"—5563	..	..	..	..	..	..	4	..	..	..	..	..	7
18	..	**BILL KENNY** (Decca) "It's No Secret"—27326	..	..	..	..	5	..	..	..	..	..	..	..	6

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	6	202	Decca	6	60
Mercury	4	156	Capitol	3	40
Columbia	3	90			

FIVE TOP ALBUMS	1	2	3	4	5
	SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180	VOICE OF XTABY Yma Sumac Capitol CC244	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	CALL ME MADAM Ethel Merman Decca DA-818 9-166 DLP-8035	THREE LITTLE WORDS Hollywood Cast M-G-M M-G-M53 E516

Johnson St. Loo Orch Prez For 18th Consecutive Yr.

St. Louis, Jan. 16.

Oscar Johnson has been reelected prez of the St. Louis Symphony Society for the 18th consecutive year, establishing a local all-time high for that position. Johnson is credited with having made up most of the orch's deficits annually.

James P. Hickok was re-elected treasurer, and Newell S. Knight assistant treasurer. William Zalken again was named secretary.

Martin Feinstein new publicity head for **Sol Hurok** attractions . . . **Robert H. Thayer** resigned as asst. treasurer of N. Y. Philharmonic due to national defense duties. **Paul G. Pennoyer** replaced.

SAMMY KAYE ADAPTS 'PAGLIACCI' ARIA AS POP

Latest classical aria to get a pop adaptation is Leoncavallo's "Vesti la Giubba," from "Pagliacci," for which Sammy Kaye has written an English lyric and adaptation under the title of "Tell Me You Love Me." Adaptation is published by Kaye's Republic Music.

Tune has been recorded by Kaye on Columbia and Vic Damone on Mercury. Latter rendition uses the original Italian lyrics to open and close the song in an attempt to retain some of the classical feeling.

Kaye's rewrite is timed to coincide with the ballyhoo surrounding Metro's upcoming Mario Lanza starrer, "The Great Caruso." The aria is the one with which the late tenor is most usually identified.

Omaha Local Relaxes Rule to Give More Jobs

Omaha, Jan. 16.

Musicians Union No. 70 has adopted a much easier attitude toward night spots and smaller places which want to employ a small group for dancing or other entertainment, yet can't afford it. While no special rule has been passed, it is a tacit understanding that to make more work for musicians, the smaller entertainment centers will be allowed to use a minimum of three men.

Effect of this was noticeable at once. Places like the Seven Seas, Trocadero, etc., are announcing modest little floorshows and dancing. At present only about a half dozen spots are using sizeable floorshows.

JO STAFFORD of Columbia Records Is

"A FRIEND OF JOHNNY'S"

HIT SONGS FROM COLE PORTER'S great Musical... "OUT OF THIS WORLD"

"OUT OF THIS WORLD"

"USE YOUR IMAGINATION"

Recorded by

Capitol	Gordon MacRae with Frank Duvol
Columbia	Jo Stafford
Decca	Guy Lombardo
London	Vera Lynn
MGM	Ted Straeter
Mercury	Vic Damone
Victor	Vaughn Monroe
Associated	Mindy Carson
F. W. Ziv	Monica Lewis
" " "	Guy Lombardo
" " "	Russ Morgan
Lang-Worth	Al D'Artega
Muzak	William Taylor

•

"I AM LOVED"

Recorded by

Capitol	Gordon MacRae with Frank Duvol
Columbia	Doris Day
"	Frank Sinatra
Decca	Evelyn Knight with Gordon Jenkins
London	Vera Lynn
MGM	Trudy Richards
Victor	Vaughn Monroe
Associated	Mindy Carson
F. W. Ziv	Monica Lewis
Lang-Worth	Al D'Artega
Muzak	William Taylor
RCA Thesaurus	Fran Warren

•

"NOBODY'S CHASING ME"

Recorded by

Capitol	Jan Garber
Columbia	Doris Day
Coral	Martha Tilton and Connie Haines
Decca	Evelyn Knight with Gordon Jenkins
Victor	Dinah Shore
Lang-Worth	Chuck Foster
Muzak	Earl Sheldon
RCA Thesaurus	Betty Chappell

•

"WHERE OH WHERE"

Recorded by

Columbia	Jo Stafford
MGM	Trudy Richards

"FROM THIS MOMENT ON"

Recorded by

Columbia	Doris Day
Decca	Guy Lombardo
King	Gene Williams
Victor	Vaughn Monroe
Associated	Mindy Carson
F. W. Ziv	Bob Eberle
F. W. Ziv	Guy Lombardo
Muzak	Glenn Osser

ORIGINAL CAST ALBUM
Cole Porter's new musical
OUT OF THIS WORLD
with the original Broadway cast
starring Charlotte Greenwood
on
Columbia Records

"YOU DON'T REMIND ME"

Recorded by

Columbia	Frank Sinatra
Columbia	Jo Stafford
Victor	Vaughn Monroe

•

"CHERRY PIES OUGHT TO BE YOU"

Recorded by

Columbia	Frank Sinatra and Rosemary Clooney
Associated	Frankie Masters

•

"CLIMB UP THE MOUNTAIN"

Recorded by

Capitol	Peggy Lee

Also Electrical Transcription

"HARK TO THE SONG"

Lang-Worth	Al D'Artega

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Beecham Nixes Return U.S. Royal Philharmonic Trip; Calls It 'A Joy Postponed'

Possibility of a repeat tour of the U. S. next fall by the Royal Philharmonic Orchestra of England were nixed last week by the orchestra's maestro and chief angel, Sir Thomas Beecham. Talking by trans-Atlantic phone to William Judd, of the Judson, O'Neill & Judd division of Columbia Artists Mgt., Beecham said he'd have to postpone the return visit, as world conditions are too unsettled now to plan another cross-ocean tour. It would have to be "a joy postponed," Beecham told Judd.

Orch, making its first U. S. visit this fall, finished a nine-week tour of the east Dec. 15, doing 51 dates for an estimated $250,000 take. Symph of 100 just about broke even on the trip (transportation counted in), this being the first trans-ocean tour of any orch, any time, that came within a modicum of breaking even. (Philadelphia Orchestra trip to England last year cost its backers about 100G; N. Y. Philharmonic's trip to Edinburgh next year will be at a loss, and the Philharmonic's European trip of some years ago likewise was at a big deficit). Beecham orch's success this fall had prompted Columbia to plan a longer U. S. tour next fall, to run 18 weeks instead of nine, going as far as the Coast.

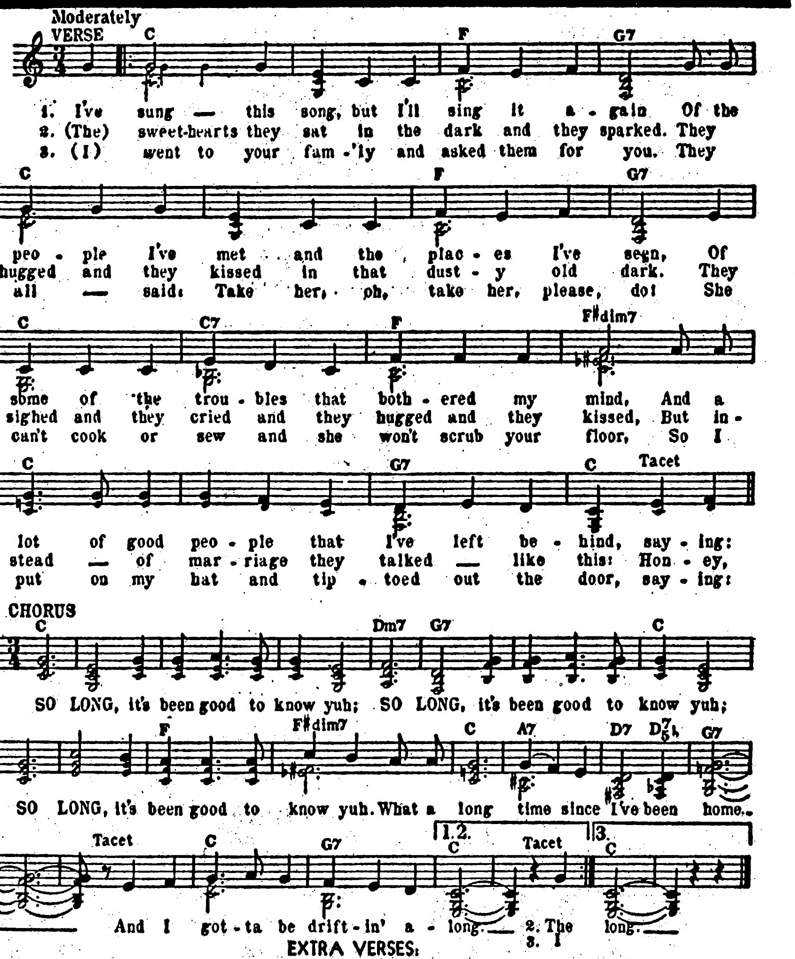
Tops of the Tops

Retail Disk Best Seller
"Tennessee Waltz"
Retail Sheet Best Seller
"Tennessee Waltz"
"Most Requested" Disk
"My Heart Cries For You"
Seller on Coin Machines
"Tennessee Waltz"
Best British Seller
"I Taw a Puddy Tat"

Introduced by GORDON JENKINS and THE WEAVERS on DECCA RECORDS

Here's your copy of
the most talked about
. . . most wanted new hit!

Woody Guthrie's
SO LONG
IT'S BEEN GOOD TO KNOW YUH


Moderately
VERSE
C
F
G7
1. I've sung — this song, but I'll sing it a - gain Of the
2. (The) sweet-hearts they sat in the dark and they sparked. They
3. (I) went to your fam-'ly and asked them for you. They
peo - ple I've met and the plac - es I've seen, Of
hugged and they kissed in that dust - y old dark. They
all — said: Take her, oh, take her, please, do! She
C7
F♯dim7
some of the trou - bles that both - ered my mind, And a
sighed and they cried and they hugged and they kissed, But in -
can't cook or sew and she won't scrub your floor, So I
Tacet
lot of good peo - ple that I've left be - hind, say - ing:
stead — of mar - riage they talked — like this: Hon - ey,
put on my hat and tip - toed out the door, say - ing:
CHORUS
Dm7
SO LONG, it's been good to know yuh; SO LONG, it's been good to know yuh;
A7
D7
SO LONG, it's been good to know yuh. What a long time since I've been home.
1.2.
3.
And I got - ta be drift - in' a - long. 2. The 3. I long.

EXTRA VERSES:

4) I walked down the street to the grocery store.
It was crowded with people both rich and both poor.
I asked the man how his butter was sold,
He said, "One pound of butter for two pounds of gold."
I said:

5) (Sing Verses consecutively)
My telephone rang and it jumped off the wall.
That was the preacher a-making a call.
He said, "We're waitin' to tie the knot,
You're gettin' married, believe it or not!"

The church it was jammed, the church it was packed.
The pews were so crowded from front to the back.
A thousand friends waited to kiss my new bride,
But I was so anxious I rushed her outside.
Told them:

BMI

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KEN GRIFFIN ....Columbia RALPH MARTIERE ....Mercury

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PETE KAMERON General Manager • LUCKY WILBER, West Coast Representative

Songs With Largest Radio Audience

Survey Week of January 5-11, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Bushel and a Peck—*"Guys and Dolls"	Morris
A Marshmallow World	Shapiro-B
A Penny a Kiss	Shapiro-B
All My Love	Mills
Autumn Leaves	Criterion
Dear Dear Dear	Goday
Frosty the Snow Man	Hill & Range
Get Out Those Old Records	Lombardo
Harbor Lights	Chappell
I Am Loved—*"Out of This World"	Chappell
If	Shapiro-B
If I Were a Bell—*"Guys and Dolls"	Morris
It's a Lovely Day Today—*"Call Me Madam"	Berlin
Never Been In Love Before—*"Guys and Dolls"	E. H. Morris
Life Is So Peculiar—†"Mr. Music"	Burke-VH
Looks Like a Cold Cold Winter	Lombardo
My Heart Cries For You	Massey
Nevertheless—†"Three Little Words"	Chappell
Nobody's Chasing Me—*"Out of This World"	Chappell
Orange Colored Sky	Frank
Sea Of the Moon	Robbins
Sleigh Ride	Mills
Teardrops From My Eyes	Simon
Tennessee Waltz	Acuff-R
The Thing	Hollis
Thinking Of You—†"Three Little Words"	Remick
To Think You've Chosen Me	Laurel
Use Your Imagination	Chappell
You Love Me—†"The West Point Story"	Witmark
You're Just In Love—*"Call Me Madam"	Berlin

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Accidents Will Happen—†"Mr. Music"	Burke-VH
Be My Love—†"Toast of New Orleans"	Miller
Best Thing For You—*"Call Me Madam"	Berlin
Can Anyone Explain	Valando
Can't Seem To Laugh Anymore	Dreyer
Hullabaloo	Mills
If You've Got the Money I've Got the Time	Peer
I'll Always Love You—†"Friend Irma Goes West"	Famous
Long Before I Knew You	Harms
Lucky Lucky Lucky Me	Santly-Joy
Music By the Angels	Leeds
Night Is Young and You're So Beautiful	W & M
Oh Babe	Alamo
Petite Waltz	Duchess
Roving Kind	Hollis
Super Song	Life
Time Out For Tears	Republic
Tonight Be Tender To Me	Life
When Our Country Was Born	Life
With These Hands	Bloom
Zing Zing—Zoom Zoom	Robbins

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† *Filmusical.* **Legit musical.*

Spike Jones Hits 22½G In Four Coast Dates

Hollywood, Jan. 16.

First four dates of Spike Jones' new tour hit a walloping $22,600 gross over the weekend, zany batoneer equaling or bettering last year's business in all three towns played. Hometown one-niter Saturday (13) at Long Beach grossed sellout $7,000; two performances in San Diego Sunday (14) brought $8,500, and Pasadena Civic aud date Monday (15) grossed $6,000. Long Beach and San Diego dates topped last year, while Pasadena was slightly under.

Jones' share for the three towns was $13,300. After pair of performances tonight (Tuesday) and tomorrow at Philharmonic Auditorium here, troupe starts string of 64 one-nighters broken by a fortnight at Chase hotel, St. Louis, March 23, at $12,500 weekly and NBC-TV Colgate Comedy Hour appearance Feb. 11 from Chicago for which Jones supplies entire show for $40,000. Outfit will lay off for a week before the show to rehearse.

Vance Suit Kiboshed

For the ninth time, a suit brought against the American Society of Composers, Authors and Publishers, Music Publishers Protective Assn. and Shapiro-Bernstein by a Missouri composer, Edward Vance, has been thrown out of court. Vance's suit, which charged conspiracy and piracy by the defendants, received its most recent dismissal last week from New York Federal Court Judge Sylvester J. Ryan.

Court ruled that Vance failed to make out a valid claim and chastised him for being "confused and infinitely prolix" in his brief. Vance's case against the defendants was previously dismissed last July but he filed an amended complaint.

Kurt Baum has some 24 appearances skedded with the Met Opera this season, with 20 concert dates throughout the east and south interspersed . . . Violinist **Tossy Spivakovsky**, making his first European tour in 17 years, next summer, will also appear in Israel, giving 10 concerts with Israel Philharmonic and doing four recitals in addition.

BOING!
Composer Wanted!

You may be the one who can put tunes to my Lyrics and vice versa. The combination could "Go Boing!" I am successful advertising and marketing executive; theatrical background; have loads of unique song ideas and lyrics; want to work on partnership basis only with dependable, experienced Composer who has contacts in the field and who seeks fresh ideas. Live in suburb of New York City. Can work nights and weekends; also by mail.

Here are a few of my many titles waiting for good tunes:

"Maestro of My Heart"; "Topsy Turvy; "It's Kind of for Love—and It's for Keeps"; "A Faded Pair of Dungarees"; "You Provide the Melody—I'll Provide the Song"; "It Was Real Friendship"; "Under the Clock at the Astor."

Interested? Write and tell me about yourself. References exchanged. Perhaps we can "Go Boing!" together and make "The Hit Parade!" Stranger things have happened!

Box 1279, Variety, 154 W. 46th St., New York.

THE WINTER SENSATION!
SLEIGH RIDE
1951's Top Noisemaker!
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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 13

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York, MDS	Chicago. Carl Fischer	Los Angeles, Morse M. Preeman	Boston, H. N. Homeyer	San Francisco, Sherman Clay	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neisner Bros.	Minneapolis, Schmidt Music Co.	Pittsburgh, Volkwein Bros.	TOTAL POINTS
1	1	**"Tennessee Waltz"** (Acuff-R)	1	1	1	1	1	1	1	1	1	1	1	1	120
2	2	**"My Heart Cries for You"** (Massey)	2	2	2	2	4	2	5	5	3	2	2	2	99
3	2	**"Harbor Lights"** (Chappell)	5	4	3	..	6	7	4	2	5	3	3	4	75
4	3	**"The Thing"** (Hollis)	3	6	5	4	3	5	3	..	4	4	..	6	67
5	5	**"Bushel and a Peck"** (Morris)	10	3	7	8	2	4	8	4	2	5	6	8	65
6A	6	**"Be My Love"** (Miller)	7	10	4	3	10	3	2	..	..	..	..	3	46
6B	4	**"Nevertheless"** (Chappell)	9	5	6	..	5	6	6	..	6	6	5	10	46
7	9	**"All My Love"** (Mills)	..	9	8	5	..	..	..	9	9	..	8	..	18
8	12	**"Marshmallow World"** (Shapiro-B)	..	8	..	6	7	..	..	..	10	..	..	9	15
9	10	**"Petite Waltz"** (Duchess)	..	..	..	7	8	..	..	..	..	8	..	7	14
10	..	**"You've Chosen Me"** (Laurel)	..	..	9	..	..	..	..	6	..	..	..	5	13
11	..	**"You're Just in Love"** (Berlin)	..	7	..	..	..	10	..	..	8	..	7	..	12
12	7	**"Thinking of You"** (Remick)	..	..	..	10	9	9	7	..	..	..	9	..	11
13	..	**"Orange Colored Sky"** (Frank)	..	..	..	..	..	..	9	3	..	..	..	..	10
14	..	**"Roving Kind"** (Hollis)	4	..	..	..	..	..	..	..	..	..	..	..	7

Cap, Col Changes

Continued from page 39

rapid emergence in the industry. The 35-year-old exec entered the platter business in 1945 as Capitol's a&r chief, previously having worked for the du Pont company. Earlier, Conkling led a band at Dartmouth College in which Paul Weston was a sideman.

Wallerstein, meantime, is resigning, effective Feb. 1, as both prexy of Columbia Records and a member of the board of directors of the Columbia Broadcasting System. He has been retained as consultant to CBS. Wallerstein's exit brings the third man into Col's prexy post in three years. In 1948, Frank White assumed the presidency, with Wallerstein becoming chairman of the board. A year later, however, White resigned to become the Mutual Broadcasting System prexy, with Wallerstein resuming his former post.

At Capitol, Alan Livingston, vice-prexy over kiddy repertory, who was being dickered for by RCA Victor, is remaining in his present job. In the pop department, Lou Busch, Lee Gillette, Dave Dexter and Pete Rugolo will work under Wallichs on the Coast, with New York continuing to be handled by Walter Rivers and Dave Cavanaugh.

Raginsky at N.Y. Biltmore

Mischa Raginsky, former musical director at the Shamrock hotel, Houston, started as maestro at Palm Court cocktail lounge of the Biltmore hotel, N. Y., last week.

Raginsky at various times batoned at the Ritz-Carlton, Waldorf-Astoria and Plaza hotels, N. Y.

JIM TYSON TO HANDLE TOMMY DORSEY BOOKING

Jim Tyson, vet band booker, has joined Tommy Dorsey's Tom-Dor Enterprises to handle all bookings for the Dorsey band. Tyson, who was with Music Corp. of America for a number of years and more recently with Associated Booking Corp., replaces Lee Carroll, who resigned to return to his family on the Coast.

Dorsey is currently on the Coast, where he's been recording during the past week with Bing Crosby, the Andrews Sisters, Victor Young and his own small jazz group for Decca. When Dorsey takes his big band on the road again, his first location job will be at the Totem Pole ballroom, outside Boston, for four days starting Jan. 17. This will be followed by a series of one-nighters until Feb. 5, when the band goes into the Click, Philly nitery, for five days. Band then goes on one-nighters through Feb. 17, playing the U. of Virginia on Feb. 16 and 17.

Seiler-Marcus Sued By Writer on Song Rights

Songwriter Al Kaufman brought suit in N. Y. federal court last week against tunesmiths Eddie Seiler and Sol Marcus seeking a declaratory judgment to determine his rights in the song, "It All Begins and Ends With You." Plaintiff claims that in 1947 he collaborated with the defendants in writing the words and music of the number.

Kaufman wants the court to declare him as a joint writer of "Begins" and asks that his other legal rights to the tune be set forth. In addition, he demands an accounting of all royalties and earnings, as well as a court order requiring the defendants to amend the song's copyright registration in Washington to include his name among its authors.

Lombardo's Interstate Banquet

Dallas, Jan. 16.

Guy Lombardo orch plays here for the Interstate Theatre Circuit's banquet March 13.

Operating Deficit Forces Local 802 To Ask Dues Hike

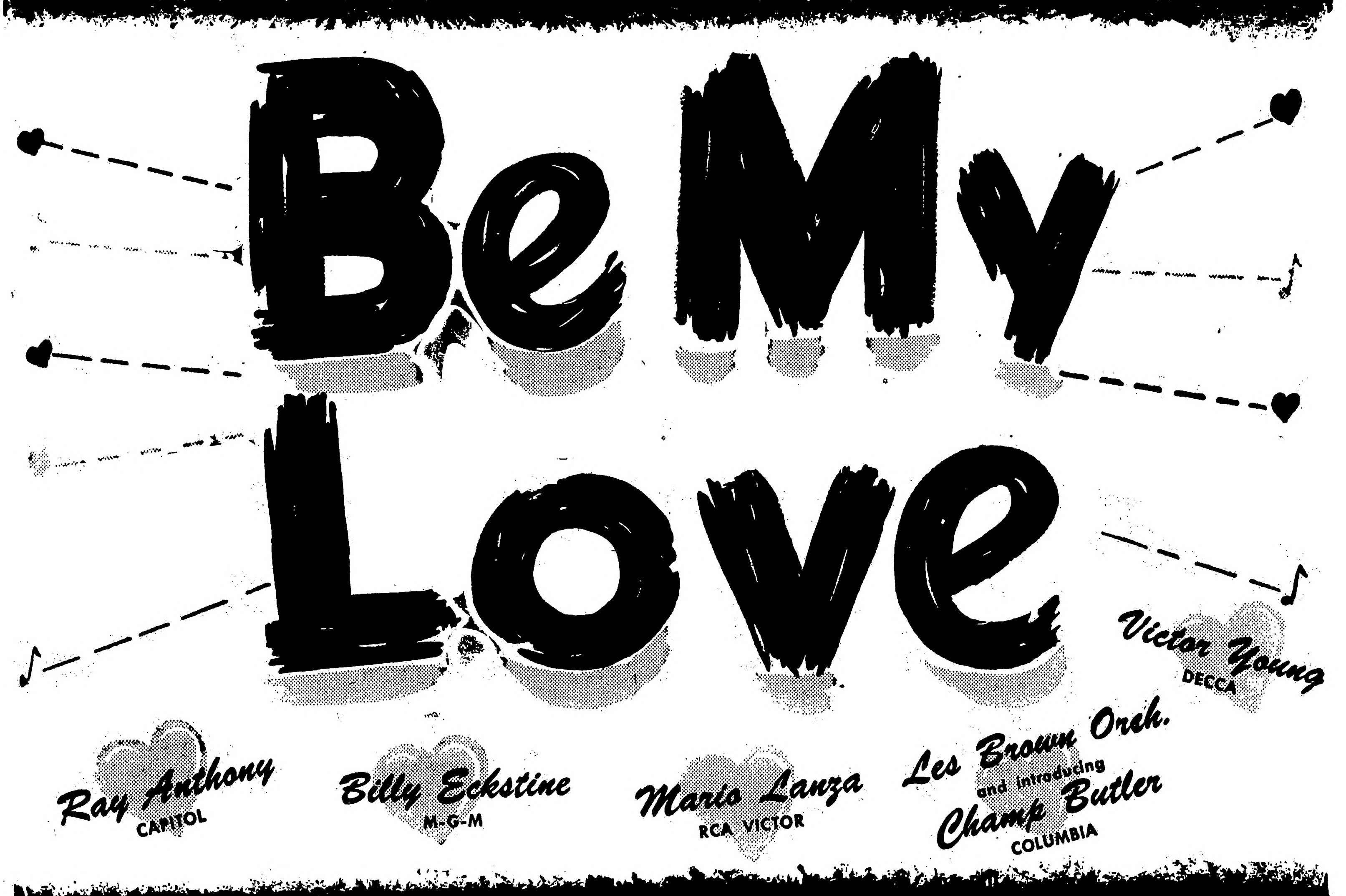
A chronic deficit in the operating revenue of New York Local 802, American Federation of Musicians, is forcing the union's execs to ask for a sharp increase in membership dues this year. Situation has grown so critical recently that Jack Stein, local's treasurer, has reported to the exec board that if the present situation continues "there will no longer be any relief fund left to provide for relief at the present scale." Proposed dues structure would boost the union's bite from $16 to $24 per member annually plus a rise in employment tax from 1% to 2%.

Local 802, like other musician locals throughout the country, was hit hard by the Taft-Hartley law's elimination of collection for "standby" crews. Such collections, which were used to float the union's relief activities for the unemployed, the aged and the sick, formerly amounted to about $240,000 annually. The surplus accumulated from the "standby" collections, however, has been rapidly depleted in the last couple of years.

Financial predicament of Local 802 was one of the reasons why the union's exchange floor is being moved out of the Broadway area to New York's lower east side. Effort to find another headquarters uptown, following cancellation of the lease on the exchange floor at 50th street and Ave. of the Americas, ran into the problem of high rentals. The union was forced to take the eastside hall as a temporary expedient, but plans are being made to buy or construct a building as an answer to the local's housing question.

Rank-and-file members, meantime, are squawking loudly about the shift of the employment hall out of the Broadway area.

THE SENSATIONAL BALLAD HIT THAT'S SWEEPING THE NATION
from M-G-M's Lavish Musical "THE TOAST OF NEW ORLEANS" • A Joe Pasternak Production



MILLER MUSIC CORPORATION • 799 SEVENTH AVENUE, NEW YORK 19, N. Y. • LESTER SIMS, Gen. Prof. Mgr.

On the Upbeat

New York

Margaret Phelan, King Records songstress, opens at the Detroit Athletic Club for two weeks, Jan. 19 . . . **Abby Albert** orch winds up six-weeks' booking at Syracuse hotel, Syracuse, Jan. 27 and opens at the Warwich, Philly, Jan. 29 . . . violinist **Yehudi Menuhin** makes his first visit to Japan in September to play 30 concerts . . . **Evelyn Knight** booked into the Flame Room, Radisson hotel, Minneapolis, at the end of this month . . . **Louis Bernstein,** Shapiro-Bernstein topper, off to another Florida vacation next week . . .**Dave Kringel, Sammy Kaye's** manager, heading for Miami Beach for opening of Kaye's new terpery, the Sunset Room.

Hollywood

Henry Busse opened at El Rancho, Las Vegas . . . **Frank DeVol** orch set for musical short at Universal - International and batoneer also will narrate . . . After winding up at the Palladium here, Sunday (21), **Tex Beneke** treks east slowly, playing one and two-night stands for the next fortnight . . . trumpeter **George Thaw** joined **Abbey Browne's** band at Charley Foy's Valley Supper Club . . . **Jerry Gray** orch inked for two-nighter at Pasadena Civic, Jan. 26-27.

Al Gayle orch set for indefinite stand at the Hollywood Roosevelt Cinegrill opening Jan. 31 . . . **Geri Galian** rhumband shifted out of the Cocoanut Grove and back to Ciro's where it first earned its local reputation . . . **Ivory Joe Hunter** opened at Oasis last night for $1,500 per frame plus 50% of the gate . . . **Claude "Mighty Man" Maxwell** plays a one-shot vaudate next Sunday (21) at the Lincoln theatre.

Chicago

Jimmy Dorsey band set for Edgewater Beach hotel, Jan. 26 for four weeks, followed by **Bernie Cummins** Feb. 23 for four weeks . . . **William Karzas** pacted **Billy Bishop** band for Trianon, Feb. 6, followed by **Orrin Tucker,** March 6. Lineup for the Aragon includes **Teddy Phillips,** Feb. 27 and **Eddy Howard,** March 23 . . . **Pete Cameron** in town on deejay promotion for **Howie Richmond** . . . **Don Reed** band set for Rice hotel, Houston, Jan. 18 for six weeks . . . **Ray Pearl** orch to Grove, Orange, Tex., Feb. 9 . . . MCA location booker **Dan Cleary** will be claimed by Army, Jan. 19 . . . **Jose Moran,** Pemora Music pubber, in town on whip-up . . . **Les Bose** trio has retagged itself the Bel Trio, each letter indicating initials of its three members. Each man will alternate as leader for a year, in order to divvy the extra leader coin percentage . . . **Nov-elites** to Club Caribe, Miami, Jan. 17 for one month . . . **Harmonicats** set for Club Turin, Sioux City, Ia., Jan. 17 and follow with teevee shot on **Ed Sullivan** show . . . **Ken Griffin** inked into Seven Seas, Omaha, Jan. 25 . . . **Joe Maze** and his **Chordsmen** into Clover Club, Peoria, Jan. 13 . . . MCA mapping plans for teevee show around **Buddy Moreno** band, with plugger **Irwin Berke** possibly on roster . . . **Al Trace** to Martinique, Chi, Jan. 24 . . . **Ella Fitzgerald** goes to Blue Note, Feb. 16, for two weeks . . . **Tiny Hill** into Chi to etch eight sides for Mercury, before hitting one-night trail in Iowa . . . **Duke Ellington** set for concert date at Civic Opera, Feb. 4 . . . Deejay **Frann Weigle** cut two sides for Mercury last week.

Pittsburgh

Rob Turk, trumpeter with **Ben Ribble's** band at Terrace Room, is leaving the end of this week to get married and will quit the music business . . . organist **Jean Allen's** option picked up at Ankara cocktail lounge . . . **Tommy Carlyn's** band filling in with one-nighters between Friday-Saturday dates at Bill Green's . . . **Hal McIntyre** and **Baron Elliott** orchs playing for Pitt Interfraternity Ball at William Penn hotel, Friday (19). Affair had originally been scheduled several weeks ago but was postponed on account of the big snow . . . Now that band on "Tech Varieties" TV show here every Monday night has been increased to 13 men, **Al Marsico,** longtime maestro at old Nixon Cafe, is permitting his name to be used as musical director. He handled music before with ony six pieces but didn't want to be programmed then . . . **Gloria Seigle,** who was the lull pianist at the Monte Carlo for a year, is now devoting her time to teaching . . . **Wes Parker's** band playing all the dances at Elks Club's new headquarters in Aragon ballroom building.

Top Songs on TV

(Alphabetically Listed)

Week of Jan. 5-11

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director)

A Bushel and a Peck	Morris
Marshmallow World	Shapiro
Nevertheless	Chappell
Tennessee Waltz	Acuff
The Thing	Hollis
5 Top Standards	
Buttons and Bows	Famous
Crazy Rhyhtm	Harms
Tea For Two	Harms
Old Black Magic	Famous
My Baby Smiles	Von Tilzer

BMI record report

AND FORECAST OF TOMORROW'S SONG HITS

BILLBOARD PICK ● **SENTIMENTAL MUSIC** (Town & Country — Patti Page (Mercury-5571) earns a Billboard "pick." "TENNESSEE WALTZ thrush," says Billboard, "appears ready to continue her hot wax streak . . ." Look for other top deck releases by Rosemary Clooney (Columbia), Frankie Carle (Victor) and Jack Pleis-Eve Young (London).

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WATCH THIS ● **SO GOES MY HEART** (Wemar) — Wayne King (Victor-20-3998) rates platter praise from Variety and a big nod from Cash Box for a swingy, rhythmic waltz. Watch this closely.

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POWERFUL ENTRY ● **ONCE THERE LIVED A FOOL** (Hill & Range) — "Anita O'Day's (London-958) moving interpretation lifts this item out of the Blues & Rhythm field into a powerful pop entry," says Variety.

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"BEST BET" ● **DEAR, DEAR, DEAR** (Goday) — Champ Butler, young new vocalist (Columbia-39132) impresses Variety with this "solid number." Disc rates a "Best Bet" from Cash Box. (Non-exclusively licensed by BMI).

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IN DEMAND ● **TEARDROPS FROM MY EYES** (Simon House) — Moving up fast is the Helen O'Connell - Frank DeVol (Capitol-1340) disc, "picked" by Billboard. Jo Stafford and Gene Autry (Columbia-39086) favored by the juke ops. Fran Warren (Victor 20-3995) also in demand.

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STRONG BALLAD ● **IF IT HADN'T BEEN FOR YOU** (Johnstone - Montei)—Eddie Fisher and Hugo Winterhalter (Victor 20-4016) turn out a top-deck sentimental ballad. Platter has strong romantic appeal.

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LOOKS HOT ● **BUGLE CALL BABY** (Johnstone - Montei) — Western novelty by Jack Rivers (Coral-64072) favored in Cash Box and Billboard reviews. Amusing treatment of an Army theme. Looks Hot.

BMI 10TH Anniversary

BROADCAST MUSIC, INC.
580 FIFTH AVENUE, NEW YORK 19, N Y
CHICAGO · HOLLYWOOD · TORONTO · MONTREAL

Ban On Disks

Continued from page 39

parallel negotiations with the network outlets in those cities, are aimed at opening more jobs for tooters. In addition to asking for a ban on disks, the union is also demanding a minimum number of musicians for each program category and run-of-the-show contracts for all musicians. The union bypassed an anticipated request for higher quotas on staff musicians in favor of the latter demands.

Would Hike Costs 50%

A network exec estimated that the union's demands would hike costs for musicians over 50% without taking the disk ban into consideration. Other demands by Local 802 called for a 3% contribution by the networks to a union welfare fund, the hiring of musicians on an annual basis, three weeks' severance pay for each weekly program, two-week vacation and a wage-reopening clause that would hinge on the cost-of-living index.

Current talks cover all local and network shows originating from WNBC, WCBS, WJZ and WOR, New York flagships of the four major networks. Although two sessions have already been held, there's still some confusion over whether the current sessions cover both video and radio operations. It's understood, however, that network execs will ask for an AM-TV packaged contract.

Pact will affect over 250 musicians, currently working on staff at the four networks, plus all tooters hired on weekly commercial shows. Current scale ranges from a minimum of $151 weekly for sustaining shows to a minimum of $191 for commercial airers, both calculated on a 25-hour week.

Negotiations on the network level with AFM prexy James C. Petrillo have not opened as yet. It's known, however, that Petrillo will pattern his demands after Local 802's. If Local 802 is unable to arrive at a settlement with the outlets, Petrillo is expected to step in on the local's behalf.

Pubs Slash

Continued from page 39

ated a demand for more of the deejay contactmen. Up to a short time ago, most of the deejay contacting had been done by freelancers working for artists, or by record company promotion men. Now, however, the publishers have either hired deejay contactmen or are converting their own songpluggers to the deejay contact routine.

The new pattern, as it is shaping up, will probably see key executives of a publishing company settings records on a new song, with a couple of contactmen going after television and a few key radio plugs. The rest of the professional staff will be assigned to road work, travelling from city to city contacting disk jockeys in key city areas.

As of now, there are only two regional areas outside of N. Y. for the great majority of publishers. These are the Coast and Chicago, which covers the midwest. Chicago has experienced a severe decline in the number of commercial radio shows originating there, and the decline of contactmen employed there is reflected in this. Three years ago, there were nearly 100 contactmen active in the Windy City. Today there are fewer than 40.

The situation is paralleled on the Coast, though not nearly to the same extreme degree. The Coast, incidentally, stands a better chance of keeping intact its regional offices via the fact that it has maintained its quota of radio commercials and will be a prolific source of network TV once the coaxial cable goes up. In addition, a good deal of deejay contacting must be done out there, and simple economics dictate the necessity of having a man operate from there rather than from N.Y.

Chi Slashes

Chicago, Jan. 16.

Music publishers, in keeping with the traditional first-of-the-year guillotining of personnel, have reduced the numbers of their Chicago contactment to its lowest point in many years. Latest economy move here was the lopping of excess personnel in Metro's Big 3, Robbins, Feist, and Miller, which ousted Ned Miller, a 17-year man with the organization, and put the entire setup in the hands of Erwin Barg. Last week, Jack Perry, long a midwest rep of Santly-Joy, moved out of his office for traveling duties after the firm announced it will darken its local headquarters.

Among recent others, Walt Disney Music shuttered Jan. 2, displacing plugger Paul Salvatori. Campbell Music closed a few months ago, relieving Ben Kantor, as have numerous smaller firms. The Bourne office darkened in December for a few weeks, then reopened ostensibly after a reappraisal, with midwest rep Hank Markbreit, on a shaky in-and-out basis, back at a reported salary cut.

Active songpluggers now working in Chicago number approximately 20, one-fifth the number employed here during the lush era in the '30'c, less than half of those employed during the peak years of World War II, and 10 less than were engaged during the postwar years.

Capitol of Canada Set For Prod.-Distrib Spread

London, Ont., Jan. 16.

Capitol Records of Canada, Ltd., holder of the Capitol franchise in Canada, is undergoing a refinancing program which will raise more money for expansion of production and distributing facilities in the Dominion.

Capitol in Canada is an outgrowth of the now-defunct Regal Records, Ltd., in a small plant. The staff in the London headquarters has grown from 15 to 70, and presses between July and Christmas operated on a 16-hour day. Because there is no room in the London office and plant, some of the Montreal and Toronto distributors will share more prominently in the national scheme of distribution. Because of the steel shortage and difficulties that may be encountered in building during an emergency, the company has tentatively shelved plans for either an addition to the present plant or a new plant entirely.

BLUE BARRON

Plays

"Till the End of the World with You"

"At a Perfume Counter"

MGM 10891 78 RPM
K 10891 45 RPM

"The Chicken Song (Ain't Gonna Take It Settin' Down)"

"Oh Little Fish"

MGM 10729 78 RPM
K 10729 45 RPM

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

Paramount, N. Y.

Kay Starr, Dick Brown, Johnny Morgan, Clark Bros. (2), Jerry Wald Orchestra (15); "Branded," (Par); reviewed in VARIETY, *Nov. 15, 1950.*

Kay Starr headlines the current stage show at the Paramount where she made one of her first vaude appearances before zooming to disk popularity a year or so ago. Potent factor of Miss Starr's Capitol platters, on which her tricky style caught on with a couple of hits, justifies her top billing on an otherwise mild layout. She gives out with two of her current pops, "Bonaparte's Retreat" and "I'll Never Be Free," with Dave Matthews, her accompanist and arranger, subbing for Tennessee Ernie in the latter number. Result was mild, the comedy effects misfiring. Alternating between a slow blues and rhythm style, Miss Starr registers well on "Funny That Way" and "Mamma Goes Where Papa Goes," winding up with a hot version of "Oh Babe."

Hoodlums in the audience, especially at the early shows, force Miss Starr, as well as the other acts, to work against terrific odds. Juvenile hecklers, with their hooting, rhythm-clapping and boistrous laughing, not only handicap the performers but spoil the show for the other patrons.

Clark Bros. offer a good flash opener. Sepian pair, recently back from England, are adept precision dancers. Fast routines, combined with skilled acrobatic splits and several solo breaks, comprise a terp act that gets a warm reception.

Johnny Morgan, who has been around niteries and on the air for several years, offers a so-so comedy single that blows hot and cold. His familiar travesty on Stokowski leading the Philharmonic is his best routine. His "magic" turn of making a spoon dance in a milk bottle is amusing. Morgan's style, however, appears to be more suitable for the intimacy of a nitery than a theatre stage.

Dick Brown, who comes from radio's "Stop the Music" and other air shows, does a straight singing chore, but his choice of numbers stymies his real ability. "I've Got You Under My Skin" and "With These Hands" are fairly effective. Full quality of his voice comes out in "A Marine's Prayer."

Jerry Wald and his orch are featured on stage. Garbed in bright red jackets, the boys do a commendable job in supplying the music for the acts, as well as rendering three instrumentals on their own. "Clarinet High Jinks," although plenty loud, is a standout. Show is emceed by Wald.

Earle, Philly

Philadelphia, Jan. 13.

Louis Jordan Orch (10), Teddy Hale, Novellos (2), Bill Davis, Peggy Thomas, Gwen Weakes, Hortense Allen, Jordanettes (8); "Tougher They Come" (Col).

A neatly balanced bandshow is on display at the Earle with Louis Jordan and his orchestra setting the pace for a package that moves briskly and keeps the audience jumping from start to finish. A chorus line of eight (the Jordanettes) weaves in and out to dress proceedings with dance as uninhibited as the music. The revue is the best the Earle has turned out in its current spurt of stage fare and the audience response is as good as the reception.

Jordan is a terrific and tireless entertainer, his fun is good-humored and infectious and he stays on throughout, although he doesn't cut in on such acts as the Novellos or Teddy Hale. The maestro solos a rich burlesque of "The Thing," particularly funny being his eccentric dance attempts to stamp it out. Very good also is his solo plaint about finding a "girl who likes lemonade,"

Merciless treatment is given the "Tennessee Waltz" with the help of Gwen Weakes, one of the band's vocalists. Miss Weakes is also heard solo in "Everybody's Somebody's Fool." The other chirper, Peggy Thomas comes in even stronger as she duet's with Jordan on "Orange Colored Sky," "I'll Never Be Free" and "Oh, Babe." Hortense Allen, whose fine frame paces the dusky line, is an interpretive danseuse whose interpretations do not require blueprints. Also in the band department is Bill Davis, whose swing organ is first heard solo then as an added piece of instrumentation.

Teddy Hale, a great fave here and one of the best of the younger crop of tapsters, stops the show cold with his slick heel-and-toeing. Hale's dancing has humor, style and a fine feeling for rhythm. His "Beguine" is tapdancing of the highest grade and he tops that with a routine that employs neither musical nor rhythm backing. It was formerly a "drum challange" bit and is good enough to stand without the drum cues. Only other act is the Novellos, man and woman who double in trapeze work and ladder walking. Act gets off slowly but picks up fast and offers real novelty, especially the man's bit, as a gent out walking his dog, while both are mounted on the 12-foot ladder.

Gagh.

Apollo, N. Y.

Arnett Cobb Orch (7), Eddie Durham Orch (11), Wynonie Harris, Annie Laurie, "Flash" Gordon, Jesse, James & Cornell, "Sticks" McGhee, "Crackshot" & Co., "Trial Without Jury" (Rep).

Apollo is a little overboard on blues singers this week, but the bill nevertheless adds up to a diverting package. Blues slate is headed up by Wynonie Harris who whams across four numbers despite a severe hoarseness. A shouter par-excellence, he embroiders the lyrics with an indigo tint which redoubles tunes' impact upon an avid audience. Best of the quartet is "All She Wants to Do Is Rock." It nets a hefty salvo as the closer.

Tenor saxist Arnett Cobb, who splits marquee billing with Harris, now fronts a smaller unit than he did in his previous stint at this Harlem vaude flagship. Group breaks down into three rhythm, two reed (including Cobb) and two brass. In view of his spirited tooting, leader appears to have completely recovered from a severe illness which hit him over a year ago.

Cobb's work on the tenor is a virtual tour-de-force. Following a torrid "Arnett Rides Again," he dresses up "Your Wonderful Love" with some hauntingly, mellow tones. "Go, Red, Go," marked by hefty improvisations, makes for a sock bowoff. Accompaniment is topflight throughout.

Eddie Durham's medium-sized combo gets the session off to a brisk start with "You" to pave the way for blues warbler "Sticks" McGhee. Latter essays a trio of tunes and shows plenty of volume and a fair sense of rhythm to draw moderate returns.

Hoofing of Jesse, James & Cornell is a combination of conventional stepping plus acrobatics and general harum-scarum. One of the trio impresses in a solo terping bit sans musical accompaniment. Group is hard working and scores handily. House's standard comedy blackouts are handled neatly by "Crackshot" & Co. while "Doc Wheeler, a disk jockey from WWRL, N. Y., is an okay emcee. Durham band backs the show acceptably.

"Flash" Gordon, cooch dancer, and blues chanter Annie Laurie are reviewed under New Acts.

Gilb.

Chicago, Chi

Chicago, Jan. 12.

Patti Page, Alan King, John & Rene Arnaut, Anthony, Allyn & Hodges, Louis Basil Orch; "Branded" (Par).

Chicago's current bill is top-drawer entertainment. It's well balanced, each of the four turns is above par, and it should satisfy all patron segments. Additionally, the house gets headliner Patti Page on the crest of her platter successes, giving b.o. a healthy lift.

Blonde songstress, in a simple gown, scores with six numbers. Her choice of material is generally excellent, running the gamut from ballads to punchy tunes, and for clincher her disclicks "All My Love" and "Tennessee Waltz."

Comic Alan King gets across in good fashion, though much of his material is familiar. Opens with a series of quickies, during which video, mothers-in-law and children get the lambasting. King is generally indistinguishable from the usual run of comics, both from the standpoint of material and approach. However, when he does a hilarious vocal on "Babalu," a clever satire on Afro-Cuban singing, he's rewarded with heavy yocking.

John & Rene Arnaut click in their comedy bit. Men do comic violining that pays off with big laughs as the fiddles get mixed up in a network of arms and legs. They also have a clever trick in dueting on one violin. Return for a chase sequence, each emulating birds and assisted with mouth whistles. Anthony, Allyn and Hodges, comic terp trio of two males and a femme, open deadpan doing some neatly executed ballrooming. They break up midway into the inevitable comic lifts and roughhouse.

Louis Basil orch is featured in what almost amounts to a production number to open show, doing a top job on "Nola." Orch is excellent on the backing job. *Mel.*

Capitol, N. Y.

Phil Silvers with Harry Froman, Wiere Bros. (3) with Mildred Seymour, Carleton Carpenter & Debbie Reynolds, Paul Sydell, Ted Straeter Orch (15); "Grounds for Marriage" (M-G) reviewed in VARIETY *Dec. 13, '50.*

The Capitol layout comes close to being one of the strongest ever to play that house. The forepart of the show contains some powerhouse entertainment, but unfortunately the finale doesn't measure up to the previous turns.

Booker Sid Piermont has gone far afield to line up this extravaganza. On a studio deal, he got Carelton Carpenter & Debbie Reynolds (New Acts), the Metro starlets who clicked in "Two Weeks With Love" and "Three Little Words." They constitute a refreshing turn.

Phil Silvers, who recently completed a stand at the Copacabana, N. Y., is a literate comedian and shows some good material, but unfortunately, it's not the hit-and-run type of gab that gets attention. He works at a too leisurely tempo for theatres. He fails to capture the crowd at the outset and as a result has some tough sledding even when he does his prime material.

The sock in this lineup is the Wiere Bros. Assisted by Mildred Seymour at the piano, they have an extremely funny act. The lads work their fiddle, bowler routine and juggling antics expertly. It's an act that has good construction, each bit is a logical outgrowth of the previous one. They're on for more than 20 minutes, unusual for a vauder, but it's not too long for the results achieved.

Other act is Paul Sydell, whose dog act puts the house in a good mood at the opening of the show. Sydell handles the hounds nicely, shows some good tricks and gets off to a hot mitt.

The Ted Straeter orch, under these circumstances, has little time to show even a partial line of wares. Maestro does excellently on showbacking and his magnum opus is a medley of Vincent Youmans hits, in which Straeter plays a flashy piano. He shows a danceable tempo, a style which has been his trademark in the hotels in which he's worked. *Jose.*

Oriental, Chi

Chicago, Jan. 10.

Cathalas 4, Buster Shaver & Olive, Leo De Lyon, 3 Suns, Sherman Hayes Orch; "Dallas" (WB).

While all the acts register in the current show, there is an overabundance of music. Except for the first act, a tumbling quartet, all the other stints depend heavily on instrumentals and vocals. This in addition to the Sherman Hayes band and trio doing a flock of western tunes.

Cathalas Four do most of their acro tricks on giant rubber balls, making stunts look so much more difficult to the viewers. Act is rapidly paced with youthful quartet doing running flips all over the stage. Sock closer is the perching of 12 foot ladder on understander's shoulder and then having one of the men do a falling double somersault from the top to the acro's shoulder as he kicks the ladder away. Bit is built up with two highly dramatic tries, which fail, before the final punch.

Buster Shaver and Olive spot seems stronger without the efforts of George, former member of the act, who supplied the hoke. Lowercase femme starts off well with "There's No Business Like Show Business" and then socks across "Orange Colored Sky." However, she finds her best medium in slightly tinged "Laziest Gal In Town." Then does a comedy duet with Shaver. Pair do a polka and cakewalk for solid applause.

Leo De Lyon, young comic, is a miniature Spike Jones review with trick nodules, which has the audience guffawing at his takeoff of popular maestros as well as his falsettoing of tunes like "Summertime" and "Old Man River." His caroling of "The Kiss," with flexible mugging is rib-tickling. He improvised a hilarious running gag with mike feed-back which should be kept in the act. What gets the most applause is the sharp imitation of a trumpet blended in with the orch instruments.

Three Suns, working from the pit, begin their stint with a bounce tune, "That's a Plenty" and then get laughs with parody on "I Never See Maggie Alone." For straight instrumental numbers trio offers a mood music piece, "Jet," a relaxing tune, but really cook with "Canadian Capers," an old standard in their book. Members of the group get more of a chance to show off their fingering on accordian, guitar and organ in a medley of tunes, on a supposed tour of various countries; which gives them opportunity to reprise some oldies and wind with "Stars and Stripes" for solid bowoff.

Sherman Hayes orch bosses proceedings neatly. *Zabe.*

Seville, Montreal

Montreal, Jan. 12.

Jan August, Eileen Barton, Bobby Sargent, Madge & Karr, 3 Dees, Len Howard House Orch; "Double Confession" (EL).

After a varied few months during which time the Seville tried "art" pix laced with a collection of longhair pianists, ballet terpsters, et al. manager Ben Garson has finally come up with a straight vaude offering and current layout which opened yesterday (11) is clicking with local patrons.

Initial stanza includes platter artists Jan August and Eileen Barton who headup this present-day form of vaude which is half nightclub and half theatrical in it's approach to the old four-a-dayers. August scores with his slick piano antics, getting biggest reception for "Miserlou" and a sock interp of "Piano Roll Blues." Asides to boys in the pit, plus a couple of gag attempts add little to his offering with audience more interested in his pianoing than comedics.

Miss Barton reprises her disclick "Baked a Cake" with everyone joining in and intros a couple of her new recordings. Gal has easy manner throughout, pipes are good and she had to beg off on show caught. Comic Bobby Sargent, third on bill, draws heaviest plaudits for his off-beat impresh routines best of which is Groucho Marx. Youngster's fresh appearance and ingratiating style augurs well for his future in this particular line. No milker, Sargent follows one thing after another in fast succession, has a good sense of timing and despite fact that the show-starved payees are a setup for the routine gags and originality is much-appreciated.

The Three Dees supply the visual talent with a hefty session on the parallel bars, mixing comedy and straight stuff neatly for big returns. Opening slot goes to Madge & Karr whose tapping is standard; duo rate best hand with their old time challenge terps which get show off to good start. Local deejay, Lee Hamilton emcees production neatly and Len Howard's orch does a standout job in pit. *Newt.*

Casino, Toronto

Toronto, Jan. 16.

Coleman Hawkins orch (5), Don Cherry, Leonardo & Aneta, Maxellos (4), James & Jardine, Bob Goodman, Archie Stone House orch; "Great Plane Robbery" (UA).

The Coleman Hawkins quintet, with their bop, are the marquee draw, but someone should tell these highly technical players to loosen up and have more fun. These lads are not only serious about their musical attainments but they glare at the audience and challenge the customers to like it.

Hawkins is a top sax player and he has a fine technical group; Harry Edison on trumpet, Kenny Drew at piano, Tommy Potter on the bass and Arthur Taylor on drums; but they seem too self-satisfied. The quintet could also dispense with the mike. Even standing back from it, the musical din is ear-splitting. Incidentally, there are no announcements of numbers, though some of the bop interpretations are recognizable despite musical convolutions.

On equal top billing is Don Cherry who has the bobby-soxers squealing to his "Marshmallow World," "Thinking of You," "Tumbling Tumbleweed" and a boff begoff with "My Heart Cries for You." Shy and appreciative of applause, the Texan sings in an easy and relaxed manner, commendably spurns the shouted requests of the juves and sings what he wants to in a wholesome, homespun manner. Over big when caught.

Whole presentation is well staged, with house orch tiered before a black backdrop with golden drapes. The Maxellos, two boys and two girls, open the proceedings with their swift tumbling; James & Jardine, two youngsters in evening clothes, get across nicely on their soft shoe taps, their eccentrics and a smash Spanish heel-tap finish. But, apart from the headliners, top honors go to Leonardo & Aneta, South American ventros, with Leonardo and dummy doing the usual drunk routine and other standards but finishing with a five-dummy argument, fast and furious, in which there were no visible lip movements. *McStay.*

Strand, N. Y.

Dean Murphy, Betty Bruce, Betty Reilly, 5 Amandis, Florian Zabach; "Dallas" (WB), reviewed in VARIETY, *Nov. 22, 1950.*

Current bill at the Strand adds up to a well-varied layout. Fast-moving show has Dean Murphy toplining, but each of the other turns project with equal impact.

Murphy, as usual, scores with his string of expert seleb impressions. Unusual aspect of his mimicry is that Murphy not only gets the voice of the original characters but also gets a close resemblance via his facial mobility. Tops are his satires on Hildegarde, Mrs. Franklin D. Roosevelt, Bette Davis, Ronald Colman, amidst a flock of others. He retains the sock wind-up bit in which he does F.D.R. in a serious commentary of current world affairs. Although a solid act as constituted, Murphy could improve on it by drastically cutting down on the intermediate chatter and poetry which is mild at best.

Betty Bruce is another standout. For a hoofer, she commands unusual respect. That appeal stems not only from her expert tapterping, but from her personality which is projected both in her dancing and the introes to her number. Gal has a sense of humor and shows it in her sexy boogie-woogie number with suggestions of bumps and grinds. She's also adept in the Latin tempos and straight hoofing routines.

Betty Reilly also scores strongly with her parlay of chile singing and mimicry. Top item is her carboning of Sarah Vaughn, Bette Davis and Margaret Truman singing "Molasses, Molasses."

Florian Zabach, a Strand regular, emcees genially and delivers some fancy fiddling on "Hot Canary" and other instrumentals.

Five Amandis, opening acro turn, is reviewed under New Acts.

Herm.

Palace, N. Y.

Geraldine & Joe, C. Ray Smith, Joe Phillips & Chick, Herman Hyde (2), Kurt Jons Dancers (6), Roger Ray, St. Leon Troupe (6), Don Albert house orch; "Short Grass" (AA), reviewed in VARIETY *Dec. 6, '50.*

Since vaude's comeback at the Palace, now galloping toward its second anniversary, there have been occasions when, because of budgetary limitations and other reasons, the house booker has been unable to corral the desired number of standard turns and therefore had to lean toward available acts around to set his bill. This is one of those weeks. While current layout is sufficiently varied and well-balanced, it seemingly lacks sock appeal in comparison to previous stanzas.

In fact, this time out, on the eight-act layout, five of the turns are making their initial N. Y. vaude bows.

Among the new turns are Geraldine and Joe, nifty terp team, who pace show neatly; C. Ray Smith, slick puppeteer in follow-up; Hannon & Ryan, song and comedy team, in the No. 4 spot; Kurt Jons Dancers, on No. 6 and the St. Leon Troupe, male acro sextet, in closer (all New Acts).

Of the remaining three acts on the bill, Herman Hyde with his zany comedics and trick instruments scores high. He's virtually a one-man band, playing a series of instruments and other outlandish contraptions, and between clowning does some legit music for hefty returns. Jean Marker makes a personable foil for the comic.

Vet comedian Joe Phillips and Chick, personable blonde foil, also cook in the comedy niche with their skit, "Man Wanted." Although a reprise of the comic's former material, it sits well here.

Roger Ray, comedy xlyphonist, also grabs plenty laughs via his nonchalant comedy patter and instrumentals. *Edba.*

Capitol, Wash.

Washington, Jan. 14.

Arthur Godfrey's Talent Scouts," with Bill Lawrence, John Gergely, Jessica Haist, Joe Forman, Maria Neglia, Beachcombers (4), Marshall Uzen, Billy Gilbert, emcee, Jerry Bressler Orch (13).

This hour long package obviously has plenty of b.o. appeal, judging from the attention Capitol payees are giving it. It evolves as a generally smooth revue, though interest is not always sustained and some change of pace might be obtained with a terp number. Accent is on the musical

(Continued on page 55)

Vaude on Upswing Again as Several Chain, Indie Houses Renew Stageshows

Vaudeville is due for another comeback. An increasing number of exhibs are finding that "they can't live with or without it." The situation is especially true in houses which have played stageshows previously and dropped them. Many are now coming back to the talent bookers for shows.

A major example is the RKO Boston theatre, Boston, which is set to resume stageshows Feb. 1. Booker Danny Friendly says it's on a permanent basis if sufficient headliners are found to keep the place going.

The Carman theatre, Philadelphia, is set to resume Jan. 24. This house dropped vaudeville several months ago and has been attempting a straight pic policy. Apparently, it isn't working out and Booker Al Rickard is currently lining up initial show.

The Loew circuit is routing stageshows whenever a suitable headliner is available. Booker Sidney Piermont has set the Ink Spots with a unit on six dates. It's set for a series of stands starting March 29 at the State, Providence; State, Syracuse; Loew's Rochester; Buffalo theatre, Buffalo; State, Cleveland, and the Uptown, Toronto.

The Olympia, Miami, which dropped talent several months ago, recently returned to the vaude format.

Feeling is that most of the theatres returning to stageshows have been reluctant to start again with vaudeville. However, talent displays brought in admissions, and even if a house lost money with vaudeville, losses were greater with a straight pix policy especially with top films being difficult to get.

Losses Underwritten

The top example is seen in the case of the Palace theatre, N. Y. It's claimed that the Palace is running at a figure approximating the house's breaking point. Breaking point is around $17,000 weekly, and grosses have been hovering around that figure. However, during the straight picture run, which it abandoned, loss was at six figures annually.

Another example is Loew's State, N. Y., which has been playing to

(Continued on page 52)

LAMB-YOCUM ICER'S SOUTH AMERICAN TOUR

The Lamb-Yocum ice show has been flown to Brazil for a series of dates in South America. Two planes carrying the cast left last week from Idlewild airport, N. Y.

Icer is slated to play Rio de Janeiro, Sao Paulo, Montivideo, Santiago, Buenos Aires with other dates being lined up. In the cast are Adele Inge, Walter Nellis, Red McCarthy and the Ballards. Juggler Lou Folds, who has been working ice shows for some time, turned promoter for this deal and arranged the dates with Brazilian percenter Willy Andras, who at one time was also a juggler. Outfit is carrying its own refrigeration plant.

Wm. Morris, Jr., in Miami On Josephine Baker Huddle

William Morris, Jr., president of the William Morris Agency, and George Wood, who handles special assignments for that office, are currently in Miami Beach to pact a deal with Josephine Baker, who opened at Copa City last week. Morris agency is seeking the booking rights to the Negro star who has been a draw in cafes on the Continent.

Management rights have previously been allotted to Ned Schuyler and Murray Weinger, owners of Copa City. Their deal calls for a three year pact for nine months of the year. Miss Baker will return to Paris for the other three months to work in Parisian cafes and theatres.

With Miss Baker's click at the Copa, she's being submitted at $7,500 weekly. The American-born gal who went to Paris some years ago and became a popular figure in cafes was cased by the Copa's owners when she played the Montmartre, Havana, and was signed on the basis of her showing there.

Tower, K.C., Spotting First Stage Show in 2 Years

Kansas City, Jan. 16.

Long-dark stage of the Tower Theatre relights for a brief interval with Roy Acuff and Grand Ol' Opry unit beginning Jan. 18.

"Opry" will be presented at regular Tower prices, 65c evenings, 45c matinees. It's the first time in about two years the Tower has had a full week of stage presentation.

Havana Vauders May Drop Shows

Havana, Jan. 16.

Declining grosses for stageshows and higher wage demands by stagehands and musicians may force most of Havana's vaude theatres into double features. Some upbeat is expected during the tourist season, but the operators aren't uptimistic enough to feel that continuation of talent expenses is warranted.

However, some feel that exhibs will find it tough sledding with double features because of tax law which puts an extra levy on theatres when houses without live talent boost admissions to more than 50c.

Coast Stripjoints Ask AGVA to Ward Off Sheriff's Raids

Hollywood, Jan. 16.

Eddie Rio, Coast AGVA chieftain who went to bat for Larry Potter several weeks ago and saved the nitery operator's license, currently is going to the defense of 23 clubs in the Los Angeles area. Spots, all using stripteasers, have been warned by the County Sheriff's office to tone down—or else.

Rio sent a letter to Sheriff Eugene Biscailuz asking that no wholesale raiding of the niteries occur. He promised that his union would do what it could to bring the shows into line with the sheriff's idea of decency.

Spokesman for the Sheriff's office said the niteries will be given a chance to clean house voluntarily. "If they don't," the spokesman added, "we will."

Rio intervened after nitery owners notified him of the warning from the Sheriff's office. Of all AGVA members currently employed in the Los Angeles area, some 40% are on the payrolls of the niteries using strippers and burlesque-type entertainment.

New Syndicate Takes Over Click, Philly, for 25G

Philadelphia, Jan. 16.

The Click has changed hands again. The new owners are Al Freeman and Bud Granoff, two N. Y. pressagents, and three locals—Abe Modell, owner of Chancellor Hall and the Forge; Al Berman and Bernard Kirschner, both business men.

Granoff and Freeman are associated with the George Evans flackery. Granoff will handle the booking for the Click, which plans to embark on a floorshow policy. Freeman will be the resident manager and handle publicity and promotions.

Frankie Laine starred Tuesday night (16) to kick off the new regime's policy. Staff remains virtually intact, with Al Bozzacco staying on as house manager. Frank Palumbo, original owner of Click, still retains hefty chattel mortgage on club. New corporation is said to have put up $25,000 to take over operations.

Carroll's Opening Delayed

Hollywood, Jan. 16.

The reopening of the late Earl Carroll's theatre restaurant originally set for the middle of February has been postponed indefinitely. Reason hasn't been disclosed.

Spot had been slated to operate with an ice-show policy with George Cornell producing.

DANNY O'DAY
"The Mahogany Kid"
Dynamically assisted by Jimmy Nelson with his new pal, Humphrey Higsby.
Currently Riverside Casino, Reno
Opening
Feb. 1, Ciro's Hollywood.
Roxy, New York, in March.
Mgt. LOUIS W. COHAN
203 N. Wabash, Chicago

Members Revolt Vs. AGVA 1% Tax In New Dues Scale

The American Guild of Variety Artists' 1% tax on salaries, slated to go into effect Feb. 1, remains one of the most controversial issues to confront the performer membership. At a meeting of the New York local Tuesday (9) at the Fraternal clubhouse, union execs were howled down when attempting to justify the levy. Majority of the members appeared to be against the impost, and were vehement in their denunciation of the tax. Recommendation was finally made that a national referendum, to be held in conjunction with the forthcoming elections, be made.

The administration declares impost to be necessary inasmuch as current revenues bring in about $500,000 annually while $700,000 is needed to run the expanded AGVA insurance and welfare programs.

Cleveland has already voted to adopt the measure and other cities are in the process of taking action on it. Jackie Bright, chairman of the N. Y. branch board, recently made a tour of several AGVA branches to speak in favor of the levy.

Chi Nixes Tax

Chicago, Jan. 16.

Chi members of American Guild of Variety Artists here last week came out strongly against the 1% salary tax for dues passed by the national AGVA board last fall in Cleveland. In the second meeting voicing their disapproval of the levy, 60 cardholders against three asked that motion either be rescinded or modified. Group went on record that delegates to national convention, June 7, in Los Angeles will ask for a vote to revoke the tax.

Proposal would still have to go before national board again for final decision.

Agents in the smaller towns are rebelling against acting as collectors for the union, but Jack Irving, asst. national administrator, said that AGVA agents would collect the dues, instead of agents, as formerly stipulated in union ukase.

Sonja Henie Icer Slices Chi Run to Make N.Y. Date

Chicago, Jan. 16.

Transportation difficulties caused the cancellation of last two days of Sonja Henie ice show at the Chicago Stadium. With opening date of Jan. 19 set for Madison Garden, N. Y., producers felt closing date of today (16) wouldn't give enough travel and setup time and shuttered three-week stay Sunday (14). Blade revue played to 225,000 people for 25 performances, slightly below that of last year.

Weekends, however, were better than previous stay, with all seats in 18,000 auditorium sold out.

Merger of USO With ASAF Will Spark Extensive Program of Soldier Shows

A revived United Service Organizations Camp Shows will be set to roll next month. This was made possible last week, when the boards of USO and the Associated Services for the Armed Forces voted for a merger of both organizations. Latter group took over task of running USO clubhouses when the latter was furloughed during peacetime.

With the impending merger of both organizations, which will be finalized around Feb. 1, new heads will confer with Defense Dept. officials, who will study the soldier entertainment requirements. On the basis of talks with the Pentagon brass, a budget will then be set up. James Sauter, Camp Shows president, will go to the Coast some time next month to confer with Abe Lastfogel, William Morris Agency general manager and Camp Shows' board chairman.

Announcement of recommendation of the merger was made last week by Harvey S. Firestone, Jr., USO president, and Robert Decher, ASAF national chairman. In a joint statement they declared, "In view of the national emergency and the expansion of our military establishment, our respective organizations some time ago appointed special planning committees to study and report on the possibility of consolidating efforts and facilities for the purpose of best serving the spiritual, social, welfare and educational needs of the men and women in the Armed Forces. A plan and time schedule for the consolidation have been unanimously approved at a joint meeting of the committees. It was decided to recommend affirmative action to the members and boards of directors of the respective organizations. It is anticipated that the directors of the organizations will approve the consolidation and effect it as rapidly as meetings can be scheduled. The consolidated organization will be known as United Service Organizations, Inc. It will carry on under the familiar wartime banner of USO the work heretofore done by both USO and ASAF."

Pitt Nitery Tagged With $3,595 Tax Lien Suit

Pittsburgh, Jan. 16.

The Federal government slapped a $3,595 "cover charge" on the Monte Carlo over the weekend. Downtown nitery had a lien for that amount filed against it by Stanley Granger, collector of Internal Revenue in the Pittsburgh district.

Granger claims Alan F. and Sally M. Clark, husband-wife owners of the spot, owe that much in back Federal taxes dating from the time they opened the Monte Carlo in July, 1949.

Danny Kaye Set For N.Y. Roxy Date

Danny Kaye has been signed for the Roxy theatre, N. Y., starting around the end of the month. He's in for two weeks and options. Kaye is slated to arrive from the Coast Jan. 26 and will appear on NBC's "The Big Show" before Roxy date. It will be his first appearance at this house in two years.

Kaye is expected to return to the Coast after the Roxy stand and will again return east in April before going to London to play the Palladium.

The Dunhills (3) have been signed to appear with Kaye at the Roxy and a deal is on for singer Yma Sumac for same display.

Biller Brothers Circus Thrown Into Receivership; Performers Still Unpaid

Biller Bros. Circus went receivership following its Providence run last week under auspices of the Knights of Columbus of that city. Receivership came after advertising firm of McLarin, Parkin & Kahn sought to serve an attachment for $30,000 on the circus, but service was stayed until the date was played and a receiver, Walter J. Hennessey was appointed.

Circus, the previous week, signed over its assets to the American Guild of Variety Artists because of its inability to pay performers during its New York run under auspices of the Knights of Pythias. Under terms of the AGVA assignment, union's claim would be vacated when acts were paid. However, under the receivership, AGVA members' claims will have to wait until receiver takes action. Union has already filed the salary claims.

Miranda Teeing Off Hawaiian Concerts

Honolulu, Jan. 16.

Carmen Miranda will tee off series of concerts which Benny Holzman of the William Morris office in Hollywood will stage here in the islands for local promoter Leo Leavitt. Brazilian singer arrived here accompanied by Holzman and her own musicians, to do two shows in Honolulu and three others around the islands.

Second name to be imported from the mainland is Billy Eckstine, due here Jan. 27 for a one-shot performance under Leavitt's auspices. Holzman, who returns to Hollywood next week, will line up other talent to assure Leavitt of a continuous series of concerts through the year.

Claudia Pinza's Vaudates

Claudia Pinza, daughter of the former Metopera baritone, Ezio Pinza, who's making her New York vaude bow at the Palace theatre, N. Y., Feb. 1, has been signed for the Hippodrome, Baltimore, Feb. 8. Other theatres are being lined up for her. She's being managed by Alan Corelli, but Jerry Rosen is agenting the vaude stands.

Miss Pinza is also slated for the Faye Emerson tele show tomorrow (Thurs.) over ABC.

6 ST. LOO NITERY OPS JAILED ON TAX HOLDOUT

St. Louis, Jan. 16.

Andrew J. Orlando, manager of the Coconut Grove nitery, was among a half dozen persons jugged last week by State Deputy Collector of Revenue John R. Oliver for failure to pay the state sales tax. It was the teeoff of a campaign to obtain delinquent tax payments, and Oliver said that more than 100 owners of niteries and other public places in St. Louis are on the list to be hailed before the courts.

Oliver said, "We're just trying to get these people to comply with the law. Some have been open and insolent in refusing to do so. They must be shown the law must be obeyed." Investigators discovered that many spots keep no books and have computed sales by checking records of liquor companies, breweries and other films from which purchases are made.

Failure to file returns for the state 2% sales tax is a misdemeanor punishable by fines, workhouse sentences or both.

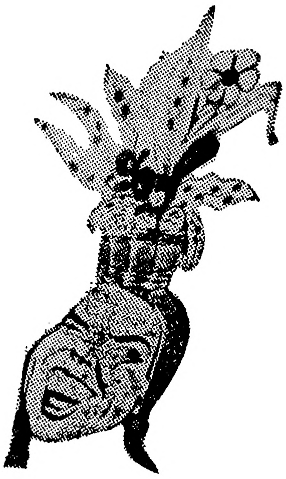
Mack's Amateur Unit To Tour European Bases

Washington, Jan. 16.

Ted Mack's "Original Amateur Hour" unit has been signed by the Air Force for an eight-week tour of U. S. troop bases in Europe. Unit, composed of 19 people with Danny Drayson as emcee, leaves first week in March in a C-54 cargo plane, specially fitted with seats.

Initial stop will be at the Azores with subsequent engagements in England, France, Germany and Austria. The troupe will play both hospitals and camps. Air Force is providing transportation and expenses and Old Gold cigarets is paying the salaries for the members of the unit.

The Ted Mack amateur hour show also moves into the troop entertainment field Feb. 8, when show will originate at Ft. Monmouth, N. J. Following week, Feb. 15, show will originate at the Jacksonville, Fla., air base.



America's Foremost Impressionist

ARTHUR BLAKE

HOLLYWOOD REPORTER
Night Club Review
BAR OF MUSIC

Too often when an artist hits his peak as an entertainer and is able to draw customers and a multi-figure salary he finds it easier and more comfortable to take it easy in both the preparation and projection of his material. Among the exceptions who prove the rule is mimic Arthur Blake, who is back on the platform of the Bar of Music for an eight-week stand and options thereafter.

—David Hanna.

DAILY VARIETY
BAR OF MUSIC

Now in his seventh week, Arthur Blake still is smashing over a socko show. Blake, probably the best mimic working the bistro belt, adds zing to his topnotch miming with some sidesplitting new material. It's devastatingly funny and leaves an audience holding its ribs.

VARIETY

With Arthur Blake as the lure, film names have begun dropping in on this Beverly Boulevard spot to partake of some sock entertainment. Mimic's advent has cued a steady business upsurge and the spot is holding him for a long run.

Currently

CAFE SOCIETY DOWNTOWN
New York

VARIETY
January 10.

Blake, who opens the bill, steals the show, staying on for better than a half-hour and drawing a continuous stream of yocks. He combines good physical and vocal mimeing with some excellent material, and the result is solid humor. Especially good is his physical aping of femme celebrities. His best routines, especially from the point of view of material are takeoffs on Louella Parsons, Orson Welles and Tallulah Bankhead.

Chan.

Just Completed—

20 WEEKS—STARLITE ROOM
Chi-Chi Club
Palm Springs, Calif.

20 WEEKS—BAR OF MUSIC
Hollywood
(Booked to Return
for 20 Weeks July 25th)

8 WEEKS—CIRO'S
San Francisco

Currently on the Screen
Eagle Lion's
"PORT OF NEW YORK"
STANLEY KRAMER'S
"CYRANO DE BERGERAC"

Special Material . . . . DORA MAUGHAM
Special Music . . . . . . ROGER ADAMS
LOU QUADLING

Eastern Press Rep. . . . PAT PATRICOF
Western Press Rep. . . . JERRY RILEY
ORIN BORSTEN

Personal Management, IRVING COHEN

Eastern Representative
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EDDIE ELKORT - NAT DEBIN
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JUdson 6-4190

Motion Picture Representative
HERDAN SHERRELL AGENCY
8913 Sunset Blvd.
Hollywood 46, Calif.

Direction
EDDIE SHERMAN AGENCY
8580 Sunset Blvd.
Hollywood, Calif.
CRestview 5-0186

Sellers' Mkt. Return Ups N.Y. Cafe, Hotel Biz With Buyers Nabbing Tabs

A huge amount of scare buying is pumping some life into the amusement industries in New York. A terrific influx of buyers has virtually loaded most of the major hotels and cafes are getting a large share of the newly found business.

Buyers, anticipating shortages in all lines, are making large purchases. The wartime era of courting the seller has returned to some extent, but it's still not as strong as it was during World War II. The checks are higher and some spots are enjoying a new prosperity because of this type business.

The pickup has been appreciable at the dinner business, but late trade is still a problem in some spots. The buyers have to hit the manufacturers and purchasing agents during the morning hours, and therefore must turn in reasonably early.

The buyer trade is more than making up for the loss of the general run of cafegoer, who has retired from night haunts temporarily because of necessity of buying up items which may be missing from the market during the next few months. It's a better payoff for the boniface because of the larger checks run up by the visiting businessmen. Cafemen anticipate that the laymen will resume nitery going by the spring because of expected upturn in business and beginning of overtime pay in many industries.

Enactment of the excess profits tax is also set to add revenue to the amusement industry. Tabs run up in cafes on entertainment of manufacturers and salesmen are considered a legitimate expense and can be written off on income taxes.

This type of prosperity hasn't hit many keys other than New York. Talent agencies are still faced with the problem of servicing cafes in the provinces on short budgets. Feeling, however, is that since there's been a pickup in New York, the provinces will start getting their share shortly.

PAUL GOLDIN
(Anglo-French Hypnotist)

Now in New York on short vacation desires to contact PROMOTER to road-show him through smaller towns, any section U. S. GOLDIN is expert SHOWMAN, does entire show alone, no stooges. Just completed nine months in Ireland. Terrific success. Big money-maker for go-getter who knows territory. No risk; 50-50 basis.
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Edgware, Middlesex, England

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BALLOON SCULPTOR.
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Returning to London, May, 1951
Opening Savoy Hotel
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AGVA, Roxy, N.Y. Huddle on Pact

The American Guild of Variety Artists has started negotiations on renewal of pact with the Roxy theatre, N. Y. Union's current agreement expires at the end of this month.

Union is seeking a general salary hike for the singing, dancing and ice chorus, plus elimination of the escalator clause which permits a beginner in the terp line to start at $55 and advance to $72.50 in two years. Starting salary for singers is currently $60 with a $75 top within two years. Skating chorus has a uniform $75 scale. Union seeks to revise this, since a comparative few remain long enough to collect maximum salaries.

The Roxy, until a few weeks back, operated with a curtailed line. The chorus is currently up to its usual length.

Union has already had meetings with house officials and the chorus members. Negotiations will continue.

Current pact has been in effect nearly two years and was signed after a threatened walkout. No difficulty of this kind is expected during current negotiations.

A.C. Convention Hall Seeks 951G for '51 Operations

Atlantic City, Jan. 16.

The resort owned Convention hall, which houses "Ice Capades" and legitimate shows in the summer and the big conventions all year round, will need $951,000 for operations in 1951, according to a budget submitted by its manager, Phillip Thompson, to the city commission here Friday (12).

Of this total Thompson has estimated that the various attractions will give it an income of $766,000. Its budget includes an item of $150,000 left over from previous appropriations. Taxpayers will be required to make up a $35,000 deficit, according to submitted budget figures.

This is considered a good break because during previous years the city was required to put up at least $100,000 for the big hall, valued at $15,000,000 and now 20 years old.

Hall officials asked for and got this annual $100,000 appropriation even though, at one time, they had $300,000 cash on their books, it was disclosed during the recent municipal probe.

It was the probe that has caused the annual "nick" on the city's taxpayers to drop from the usual $100,000 to slightly more than one third of this amount

The budget will have its annual hearing on Jan. 25 when some inquiring citizen may ask why the $35,000 when the hall has $150,000 plus on its books.

The 1950 budget was for $861,000 and showed $60,000 as usable previous appropriations.

Voit Succeeding Molony As Mgr. of New Yorker, N.Y.

Gene Voit, who was with the Hotel New Yorker, N. Y., in 1930, has resigned his post with the Greenbrier hotel, White Sulphur Springs, W. Va., to become the New Yorker's general manager, effective Feb. 16. He succeeds Leo A. Molony, who has resigned, effective Feb. 15.

Voit had been with the old and new Hotel Waldorf-Astoria, N. Y., where he was manager prior to entering the Army, and was veepee of the Intercontinental Hotel Chain, and general manager of the Schine hotels.

ARA, EMA Talk Merger To Offset AGVA Dual Edict

Possibility looms that Artists Representatives Assn., organization of N. Y. agents, and Entertainment Managers Assn., clubdate bookers' group, may merge. Reason is the new American Guild of Variety Artists regulations which classifies EMA as producers and can make a profit on a show, while ARA members, who book clubdates, will be restricted to a straight 10% when handling dates of this kind. ARA members face a terrific loss, consequently, when handling casuals.

Preliminary talks have already started and the American Guild of Variety Artists has sat in on discussions. EMA meeting was held yesterday (Tues.) but no definite decision was reached.

Under the merged setup, agencies would be listed as both percenters and producers, and would be entitled to make a profit, other than flat commissions, on clubdates.

Vaude, Cafe Dates

New York

Patti Page pacted for the Latin Quarter, Boston, March 24 on show with **Leo De Lyon** and **Lewis & Van** . . . **Bill Farrell** into the Click, Philadelphia, Jan. 26 . . . **Norman Evans** slated for the Waldorf-Astoria hotel, N. Y., March 29 . . . Singer **Fran Warren** set for the Seville theatre, Toronto, March 25. Casino theatre, Toronto, will headline the **Borrah Minevitch Harmonica Rascals** on show starting the same day . . . **Sammy Walsh** tapped for the Circus Room of the Bradford hotel, Boston, starting Feb. 8.

Evelyn Knight into Flame Room of Radisson hotel, Minneapolis, Jan. 26 for two weeks . . . **Three Notes** opened at Danberry Room, Boston, for two weeks.

Chicago

Leo Salkin to Florida for the United Fruit show . . . Entertainment Managers Assn. annual dinner-dance Jan. 29 . . . Show for the Grand, Evansville, Feb. 7 cancelled when **Al Morgan** went into the Chez Paree has been set again with headliner being joined by **Eileen Barton, Betty McGuire** and **Lynn** and Co.

Hotel Bismarck Swiss Chalet dropping acts and bands due to new AFM five-day week plan . . . **Paul Gray** and **Elissa Jayne** set for Desert Inn, Las Vegas, Feb. 6 . . . **Jimmy Ames** comics at the Golden hotel, Reno, Feb. 17 . . . **Bill Falbo** holding over at Club Hollywood . . . **Ronnie Eastman** set for the Frolics, Minneapolis, Jan. 19 . . . Whitcomb hotel, St. Joe, Mich., using variety acts on weekends . . . **Andrews Sisters** will headline Minneapolis Home Builders Show April 19.

Hollywood

Nat "King" Cole Trio open Monday (22) at the Palomar, Seattle, for a one-week vaudate, drawing $4,000 . . . **Larry Darnell** inked for a fortnight at the Oasis, opening Feb. 16 . . . **Dick Haymes** headlines the new show at the Flamingo, Las Vegas, opening Jan. 26 . . . **Dolores Parker** and **Oscar Moore Trio** inked for a one-day vaudate at the Lincoln theatre Sunday (21) . . . **Nick** and **George Alexander** open a fortnight stand tomorrow (17) at the St. Francis, San Francisco . . . **Herb Jeffries** inked a new long term contract with Coral Records, leaving Columbia for the Decca subsid.

Constance Moore headlines the new layout at El Rancho Vegas, Las Vegas, opening tomorrow (17) . . . **Jane Pickens**, current at the Cocoanut Grove here, prepping an RCA-Victor album of tunes she recorded when a member of the Pickens Sisters Trio . . . **Martha Stewart** and the **Blackburn Twins** will split up following act's Jan. 31 date at El Rancho . . . **Beverly** and **Jimmy Paycee** inked for a fortnight at the Lido, Paris, starting June 4 . . . **Jean King**, who disk-jocks under the name of "Lonesome Gal," inked to a wax pact by Columbia Records . . . **Carl Brisson** opens tonight (16) at the Mark Hopkins hotel, San Francisco . . . **Arthur Lee Simpkins** reoptioned for another fortnight at Charley Foy's . . . **Evelyn Farney** signed to support **Dick Contino** in the vaude bill opening Thursday (18) at the Orpheum . . . **Kirby Stone Quintet** at the Riverside, Reno, for $2,500 per week and signed for a similar salaried fortnight at El Rancho Vegas, starting March 28.

Proser Bows Out of Copa With 100G, Will Use Coin to Open 2 New N.Y. Cafes

Monte Proser will finance his two forthcoming nitery ventures out of the hefty settlement he obtained last week from the Copacabana, N. Y., management. Proser, who had been president of the cafe until last week, bowed out of the operation for a sum reported in excess of $100,000. Part of the deal calls for Proser to act as technical advisor on Copa shows for the next year.

Proser started the Copa as a corporation in which he owned 35% of the stock. Jack Entratter, room's managing director, had 55% and Jules Podell, 10%. Until two years ago, Proser was active in the management of the cafe and dropped out after a disagreement with partners. Negotiations for a settlement started sometime ago and were finalized last week.

Proser has already deposited $10,000 for the lease of La Vie En Rose, an eastsiderie which will be operated as a restaurant until 10 p.m., after which it will assume a supper-club format. It's on the site of the old 123 Club and Monte Carlo.

Also on Proser's agenda is the takeover of the defunct Paradise. He stated that he'll sign lease of the room next week. He plans to run latter with condensed legit musicals on a theatre-in-the-round idea. He's already acquired the cafe rights to "Wonderbar," "On the Town" and "Billion Dollar Baby."

Both rooms will open as soon as the liquor licenses come through and upon completion of the decor. Jean Lessyeu is decorating La Vie. Proser will also continue to produce the tele show "Holiday Hotel" sponsored by Packard.

Vaude on Upswing

Continued from page 50

dismal business for the greater part of its straight pix policy. There have been recurrent rumors about house returning to stageshows, but top execs have consistently denied the rumor. However, the theatre, itself, is reported as being insured against loss by the Metro film distribution dept., which has been underwriting the operation. Consequently, there's little hope that stageshows will return as long as this arrangement stands.

The Earle, Washington, is another theatre in a similar predicament. The Warner distribution dept. similarly guaranteed that the theatre would return a profit under a film policy.

The reverse has been true in several situations where house losses were less with straight pictures. Lou Martin, operator of the Majestic, Paterson, N. J., figures that he loses less with pictures than with vaude. He's now running triple features. The Adams, Newark, N. J., which abandoned vaude after a long run, finds itself in a similar situation. But this house made up for its losses when it had a suitable headliner.

In most cases, it's been shown that combination house grosses have held up better than those with picture policy. Rub here is that operation costs have been higher, and it's more difficult to come out ahead. But again when the right combination hits the house, profits are generally sufficient to make up for a few bad weeks.

Martha Wright into Legit, Cancels N.Y. Waldorf Stint

Martha Wright has stepped out of her date at the Wedgwood Room of the Waldorf-Astoria, N. Y., slated for March 1, in order to take the role of Katie in the forthcoming George Abbott musical, "The Brooklyn Story."

She'll fill her commitment at the Mayflower hotel, Washington, Feb. 5.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Jan. 16.

Staff and personnel of the Variety Clubs hospital for 1951, comprises Dr. George E. Wilson, medical superintendent, assisted by Drs. William Stern and Homer McCreary; Ruth Norman, supt. of nurses. Latter staff includes Ann Duquette, Marion Gjersvik, Mabel Betters, Annabelle Buckley, Dolores Kilroy and Frances Sheldon. Research laboratory has Dr. Homer McCreary, Morris Dworkin and Eddie Vogt.

Lawrence (IATSE) Garber out of the general hospital after undergoing Thoracoplasty operation and back at the Variety Clubs hospital recuperating.

Delphin (RKO) Streder off to N. Y. C. for a 10-day furlough.

Laura (Loew's) Sloan and Julia (Yost) Kaufhold given a top clinic report that ups them for meals and picture shows.

Among the new arrivals showing nice improvement are Eddie (IATSE) Stott, Glenn Phillips, Robert R. Tarr and Patricia Payne.

Harry Nason, Philadelphia editor and pressagent, upped for meals. Ditto Mary Lou Weaver ex-Warner Bros. staffer

"We, the Patients" held their New Year's party at the lodge with card games and a buffet supper. Kitty Bernard and Harry Nason were the life of the party, with Mary Lou Weaver a perfect hostess.

Frank Walters, former manager of minstrel shows in Philadelphia, drew his first good clinic report.

Write to those who are ill.

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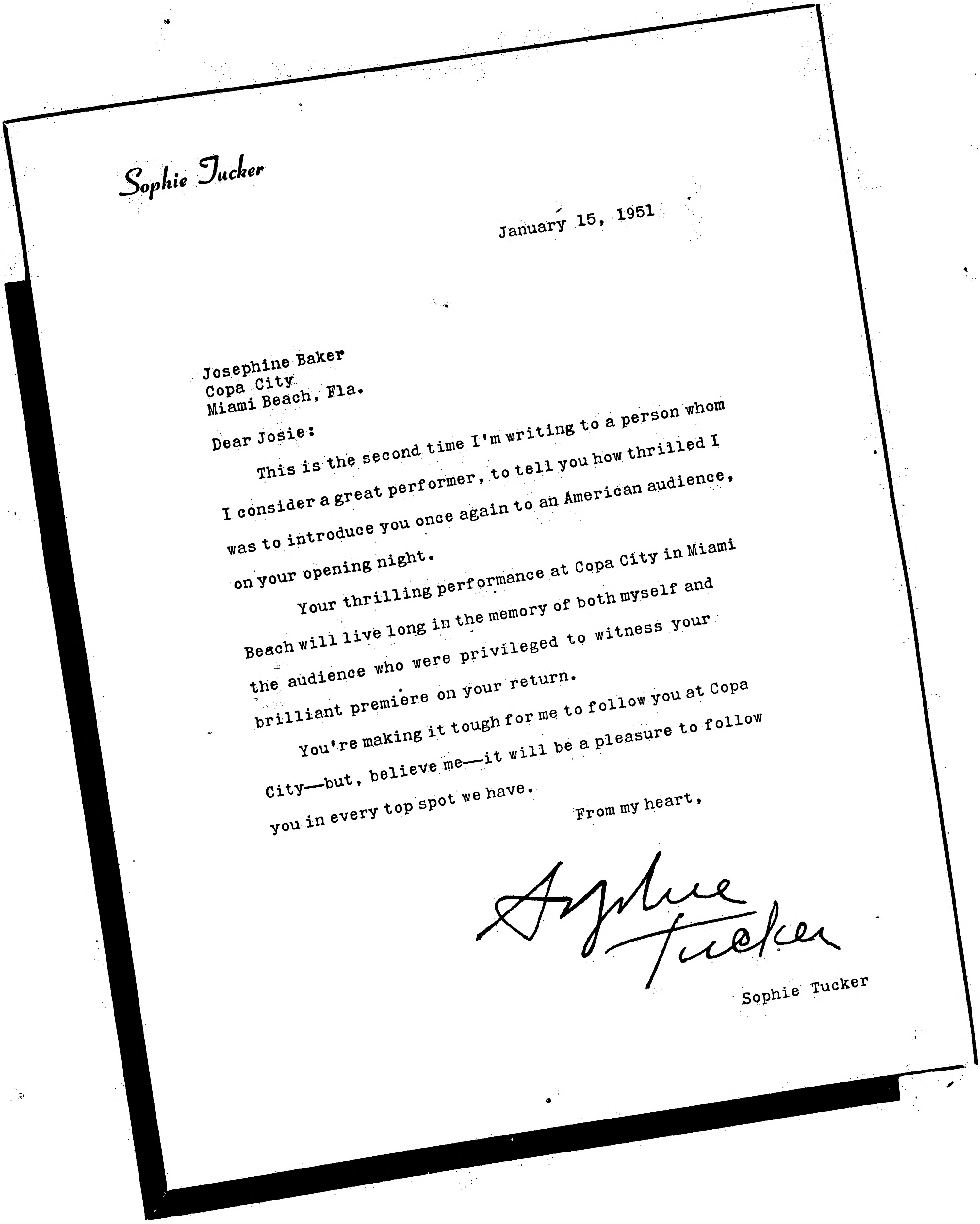

Sophie Tucker

January 15, 1951

Josephine Baker
Copa City
Miami Beach, Fla.

Dear Josie:

This is the second time I'm writing to a person whom I consider a great performer, to tell you how thrilled I was to introduce you once again to an American audience, on your opening night.

Your thrilling performance at Copa City in Miami Beach will live long in the memory of both myself and the audience who were privileged to witness your brilliant premiere on your return.

You're making it tough for me to follow you at Copa City—but, believe me—it will be a pleasure to follow you in every top spot we have.

From my heart,

Sophie Tucker

Sophie Tucker

Copa City, Miami

Miami Beach, Jan. 14.

Josephine Baker, Harmonica Rascals with Johnny Puleo, Paul Steffen Dancers, Stan Kramer & Co., Arden-Fletcher line, Dave Tyler's orch, Don Ostro's orch; minimums $3.50-$6.

Practically unknown to most cafegoers in this area, Josephine Baker (New Acts) is proving the biggest draw for this largest club in southern Florida since Jimmy Durante.

Thanks to hefty ad campaign by operators Ned Schuyler and Murray Weinger, plus word of mouth after opening night, the Parisian-adopted songstress is wrapping up in her first appearance on these shores in many years. Added zing opening night was intro by Sophie Tucker for first show. The reception by a full house was solid. But it was after her first number that Miss Baker had to stop for an ovation that lasted several minutes. Rest of her stint kept building into a begoff.

Remainder of the show is well-routined and keeps building in pace. It's all holdover and satisfying, Arden-Fletcher production numbers are cleverly staged, the gals all lookers and the costuming nifty. Harmonica Rascals with Johnny Puleo garner laughs again via the little guy's panto work with his partners on the mouth organs.

Stan Kramer and puppets click again. Lad's gone through three changes of show here with a steadily building impact. Scores with manipulation of effectively designed dolls adeptly handled including miniatures of Betty Hutton, Bill Robinson, a drunk and Carmen Miranda.

Paul Steffen dance group, assigned the difficult spot of breaking up Miss Baker's routines, come through in top manner with their knee-slides and modern interps earning them plaudits.

Dave Tyler and crew handle backgrounding in neat fashion.

Lary.

Folies Bergeres, Mont'l

Montreal, Jan. 12.

Henri Salvador, with Jacques Deval at piano; Jimmy Valentine & Rita, Arden-Fletcher Line (7), Tommy Day orch (7), Boh Hahn Trio with Joyce; admission $1.

The policy established last September of "name" acts for this room faded during the end of '50, but present engagement of Henri Salvador (New Acts) has more than regained lost prestige. Salvador is prepping for his U. S. debut with this showing and if reception is as great as has been given this hep performer in Montreal, guy should be set for a session equal to Piaf and others from the Parisian boites.

Back of the Salvador session is the singing of Johnny Martin, who continues on for another show. Johnny does well in his single slot and boosts the fancy Arden-Fletcher girls which to date are the best collection of hoofers in town. Jimmy Valentine and Rita do the terp routines and garner okay mitting for their rhumba and jitterbug tries.

Tommy Day's baton wielding is steady throughout show and the Bob Hahn Trio pleases for dancing during interludes.

Newt.

Painted Rm., Las Vegas

(DESERT INN)

Las Vegas, Jan. 9.

Billy Eckstine, Paul Gilbert, Peggy Taylor Trio, Johnny Bosworth, Arden-Fletcher Dancers (10), Bobby Tucker, Carlton Hayes Orch (10); no cover, no minimum.

Billy Eckstine's initial appearance here is causing favorable comment, with bary warbler pouring smooth and mellow vibratos with warm approach. Mr. B's new lyrics penned by Sid Kuller and dished out in a sort of talking song manner helps to make a neat setup all the way.

Intro "Almost Like Being in Love" is followed with the Kuller treatment in "I Love a Ballad" with Eckstine kidding animal, bird, freak tunes—melts into projection of "I'm in the Mood for Love." This first barrage of combined humor and pash perks up audience, unleashes first batch of kudos. Takes "My Foolish Heart" for solid registering, winds up first set with "I Like It Here," dramatic flag-waver.

Responding to encores, Eckstine pays tribute to Ellington, chants "Caravan" a carbon of the disking. Special "Eulogy" tells how singer got the name Eckstine, plays for big laughs and mitts. Topper is heartfelt "Old Man River" poured on with great feeling, retiring to big salvos.

Peggy Taylor Trio whips through fine display of flying adagio turns. Miss Taylor's acrobatics and contortions while being pivoted by two male understanders are breathtaking and show split second timing precision.

Comic Paul Gilbert sells with smart new approach. He builds material neatly, slaps over boffo duo aria treatment of "Largo al Factotum" using bary and falsetto notes and mop wig. When he begins handstands on table, meanwhile shooting asides, the house roars with laughter. Calls ringsider up for help in acrobatic turn, puts him on balanced chair edge of table, with participator's uneasiness registering for yocks while Gilbert calmly handstands on balanced chair and one atop table. Earns ovation at close of sesh.

Arden-Fletcher Dancers prance through three holdovers, with emcee Johnny Boswell, affably taking care of song and gab chores throughout. Carlton Hayes orch provides excellent backgrounding for acts, with maestro flipping baton to Eckstine's conductor, Bobby Tucker, for singer's stanza.

Will.

Mermaid Room, N. Y.

(PARK SHERATON HOTEL)

Jose Melis Trio, Mimi Warren, Ernestine Holmes; no cover, no minimum.

Jose Melis, who some years ago debuted as a single at the upper-crust supper clubs, has developed into one of the prime 88ers who can register either with a flashy-full bodied Steinway or get serious and knock off some classic numbers in a creditable mood. Melis, originally from Cuba, has a solid classical background, which makes itself evident in his modernized arrangements of the masters, in which he creates interesting musical patterns without destroying the essential calibre of the piece.

Melis for some time has been working with a bass and electric guitar accompaniment which gives his offerings a solid background and further embroiders the Melis piano. He probably shows up best when portraying a Latin mood. These offerings have unusual depth and feeling as well as a picturesque liveliness. The Latin tempi are further amplified by the bassist who doubles on the maraccas. However, Melis is similarly potent when essaying either a pop or a light classic. Melis provides an extreme grade of musical literacy and could hold down the podium at top hotels as well as vauders.

The rest of the bill has two excellent fillers. Mimi Warren plays a warm piano. She's a looker who commands respect with a good brand of piano pounding in a variety of moods, while Ernestine Holmes rounds out the show with solos on the electric organ. Miss Holmes weaves some interesting patterns on this instrument.

Jose.

Minnesota Ter., Mpls.

(HOTEL NICOLLET)

Minneapolis, Jan. 10.

Ken Griffin, Perry Franks, Cecil Golly orch. (12) with Mildred Stanley; $1 *cover,* $2.50-$3.50 *minimum.*

This marks first local appearance of Ken Griffin, and patrons of this plush supper club find him a personable, unassuming chap whose organ emanations have the same appeal when delivered in person as they have had on disks. In what amounts to pretty much a straightforward keyboard recital, minus extraneous trappings and embroidery, and with a minimum of conversation, he delivers the type of melody that has spelled popularity for his records.

Pleasant and listenable, if unexciting, the Griffin offering is well received, even though a supper club may not be the best showcase for its projection. His original arrangements and distinctive musical touches make for effective melodic treatments of such sure-fire, hit parade numbers as "You Can't Be True, Dear," "By the Waters of Minnetonka," "Harbor Lights," "Good Night, Irene," "St. Louis Blues," "Tennessee Waltz" and "Sentimental Journey." For novelty there are an impression of Jack Benny and the latter's violin and a bit of vocalizing as part of "The Whistler and His Bird" and "Quaker Capers." It all adds up to a generous amount of first-rate entertainment.

Working as a single because of an injury sustained by his partner Janyce, Perry Franks wins plaudits for his tap routines, whirls and acrobatics as well as for his impressions of Pat Rooney and the late George Primrose doing their soft shoe and buck and wing stepping. As usual, Cecil Golly and his orchestra do a slick job for guest dancing and the show and vocalist Mildred Stanley is in customary fine form. Moderately filled room at show caught.

Rees.

Old Knick Music Hall

(NEW YORK)

Paul Killiam production of "Gold Diggers of 1890," with Connie Anderson, Bill Meigs, Al Norman, Clara Cedrone, Al LeRoy, Gene Courtney, Sid Marion, Eddie Bernard Orch (3); minimum, $3.50.

The Old Knick's offbeat formula continues to draw a steady patronage looking for a change-of-pace in nitery entertainment. Combination of Paul Killiam's oleo and melodrama productions, silent films, singing waiters and community sings, plus a Gay '90s decor, makes it one of the more successful of New York's unique nitery operations.

Killiam has brought a new show in with some new faces. Entitled "Gold Diggers of 1890," it's a routine meller that's hoked to the hilt for laughs. Story concerns an old drunk who's discovered a gold mine, and how the drunk's daughter and the hero foil the efforts of the dastard to take it away from him. While everything is completely obvious, the cast of seven burlesques the story nicely, and the play is funny.

All members of the cast are good in their own departments—Connie Anderson as the daughter, Bill Meigs as the hero, Al LeRoy as the blustering villain, Sid Marion as the father, Al Norman as a gambler, Clara Cedrone as a man-chaser and Gene Courtney as the villain's accomplice. Especially funny are Marion in his drunk scenes and LeRoy's asides.

The vaude oleo which follows is a showcase for the cast's individual talents, but it also serves to point up their individual weaknesses too. Norman, Marion and LeRoy appear in a couple of burlesque-style sketches, which aren't very funny. Norman has an excellent eccentric dance routine, but weakens it by too much talking between dances. Miss Anderson sings and dances nicely, and Meigs delivers his songs in personable fashion. Miss Cedrone registers nicely in a couple of duets.

About the funniest feature of the entire bill is Killiam's spoofing commentary accompanying the silent films. Killiam also heads the community sings as well as acting as emcee. There's an okay quartet of singing waiters, and the Eddie Bernard unit backs the show well and provides okay dance sets.

Chan.

Oval Room, Boston

(COPLEY PLAZA HOTEL)

Boston, Jan. 13.

Rudy Vallee with Clyde DuPont, Ranny Weeks Orch (8), Bob Taylor Trio; cover $2-$2.50.

Rudy Vallee, whose two week stint last season at the swank Oval Room pulled sock biz, is back for another two-weeker, but his new material shapes slower and doesn't stack as solid as last year's with overall impresh that crooner is pressing too hard for results.

At show caught, diners were reluctant to warm up until Vallee injected his trademarks, "Whiffenpoof," "Alloutte" and "Stein Song" which is apparently what they expected and came to hear. His opening with carbon of Fred Allen in his vaude stint "Disappointments of 1932" was okay but many customers missed the point, and the dramatic vocalization of the Rogers & Hart opus, retrain caller who bemoans his not being part of the excitement around him but who is ironically killed in gunfight at his post, was overlong. However, when he reverted to the old Vallee and played his saxophone, told a few gags and tossed bottles of Drene to the diners he was back in the groove and at bowoff rated nifty reaction.

Clyde DuPont assists ably at the piano and Ranny Weeks batons the house crew with okay results. Bob Taylor alternates with Weeks for customer dancing. Biz okay.

Elie.

Bellevue Casino, Mont'l

Montreal, Jan. 12

Nina Corda, Ming & Ling, Brick Bros. & Gloria, Harry Snow, Patti Donahue, Skating Macks (4), Casino Line (8), Bix Belair orch (12), Julio Reyes quartet, admission $1.

With the accent primarily on lavish productions staged by Mme. Kamarova with music by George Komaroff, the Bellevue continues to draw plenty of biz and current revue is no exception. The talent spread through the layout only serves to link up each spectacle, and show-stopper is the roller skating stint with the line nervously cutting corners during this boffo finale. Routine gets additional impetus from the Skating Macks, three gals and a guy, whose sensational spins and lifts cover the rough spots of the pony line.

For the vaude-lovers who frequent this saloon, the Brick Bros. and their eye-appealing partner, Gloria, offer a trampoline session that is a definite cut over the average. Usual comedy sequence is good and trio have evolved several new gimmicks that sharpen this type presentation and draw salvos for their double bouncing numbers. Singer Nina Corda suffers the usual Bellevue fate; nobody listens to her. The continued insistence by the management to always include a chirper who gives with the semi-classics is countered as usual by the payees who set up a gab session till the next act comes on.

This week, the novelty is Ming and Ling, holdovers from last revue, and although duo are wearing pretty thin with their impresh stuff, the incongruousness of two Chinese imitating Crosby, Como, Laine and Autry still picks up hefty plaudits. Terp values are neatly expressed by Patti Donahue who appears briefly in the productions and male vocals are handled by Harry Snow.

Newt.

Ciro's, London

London, Jan. 9.

Kaye Ballard, Ambrose & Orch, Francisco Cavez Samba Band; cover $1.50.

Kaye Ballard is a newcomer to British cabarets, but Londoners became familiar with her exhuberant comedy during the months she played in the musical "Touch & Go." In that production she was a regular show stopper and she is doing likewise on her nitery stint.

There is something refreshing about Miss Ballard's approach. She understands comedy is her forte and sticks to that style. As a result, her act is a solid 40 minutes of laughter which well timed gags and a high standard of original lyrics.

Hardly a number is sung straight through in the conventional way. Using a semi-point style, Miss Ballard frequently breaks off half way through a number to interpolate a few gags and appropriate mugging wihch keep the customers howling. She also clicks with nifty impreshes of Bette Davis, Joan Davis and Barbara Stanwyck, interwoven in a special song number. Outstanding of her song contribs are amusing channel swimming number, "Fabulous You," a song about Hollywood stars and an entertaining "Why Joe?"

Ambrose's Orch, which has just moved into this lush night spot provides most of the dance music with the hot rhythms coming from Francisco Cavez.

Myro.

Latin Quarter, Boston

Boston, Jan. 12.

Ted Lewis & Orch (11) Geraldine DuBois, Elroy Peace, Paul White, the Appletons (3), Ben Yost's Colleens (4). Zarde Bros. Continental Orch (4); minimum $3.

That ageless antidote for the blues, Ted Lewis, is back at the L. Q. for a 16 day stint and is dispensing his usual assortment of gags, songs, chitchat and general sesh of entertainment for solid results.

Using practically the same lineup as last season, except for the Appletons and Ben Yost's Colleens, most of the material has been switched although it follows the Lewis format with Lewis dominating entire show. He tees off vocalizing the nostalgic "I've Got a Million Dreams" following with a medley of oldies associated with him, a bit of clarinet playing, his famous "Me and My Shadow" strut, with injection of boff sense of showmanship throughout the entire production, topped off with the inevitable "Is Everybody Happy?"

As for the surrounding talent, Geraldine DuBois, unit's well-stacked thrush, clicks with medley of songs, neatest returns for "C'est Petite" with French and English lyrics. Elroy Peace and Paul White team up in some zany antics badgered by Lewis for neat yocks. Solo bit by White vocalizing "Woodman Spare That Tree" in Bert Williams manner scores nicely. Newcomers, Ben Yost's "Colleens" are lookers, but vocal arrangements are only so-so. Best stint, when caught, was a barbershop arrangement of "I Had a Dream" sans mike. Standout apache trio, the Appletons sell well with lively, rouhouse stint climaxed by one of gals getting heaved through a prop window.

Stanza winds with Lewis hoking through "Whiffenpoof Song" before segueing into finale, "When You're Smiling." Makes nifty windup and grabs solid mitt action at bowoff. Biz good.

Elie.

Mocambo, H'wood

Hollywood, Jan. 11.

Kay Thompson with George Martin, Jimmy Thompson, Buzz Miller; Eddie Oliver Orch (7), Latin-Aires (5); $1.50-$2 *minimum.*

Kay Thompson unveiled some out-of-character material at her opener, to indicate that a wider usage of the numbers employed by the act when the Williams Bros. backed her is needed. It was evidenced that this will be done. With this addendum, Miss Thompson's sleek, suave, sophisticated cavortings constitute a top turn for the smarter saloons, as heretofore.

The new sketches seem subtler, and certainly less earthy, than the song-and-dance routines displayed during her previous Coast stands, and George Martin, Jimmy Thompson and Buzz Miller, unbilled replacements for the Williams trio, stress via their balleturns the volatile atmosphere of the layout. It's all fast and furious, of course, in the Thompson tradition, but the fact remains that mass appeal just isn't there material-wise. The verbiage is just too doggone Freudian for the most part.

This doesn't apply to the curtain-raiser, "Gotta Rejoice," a rousing, flashy teeoff that sounds and looks like a Metro production number and gets the customers off their hands smartly by sheer force. Letdown comes with "Madeleine d'Esprit," a determinedly puckish saga about a society dame and her three lovers. Things pick up somewhat, however, with "Ruby from Morocco" and "The Birds Are Talking," both niftily chanted and impeccably routined.

Sag occurs again when Miss Thompson solos a smouldering "I've Got the Blues for Keeps," preceded by some writhings by the three terpsters. She gets thrown around herself in this one, and not too gently. It takes one of the numbers originally introduced by the star and the Williams crew to give the act that sorely needed sock. This is the memorable "Suzette," and the applause that greeted it cued a need for more of the same.

Mike.

Latin Quarter, N. Y.

(FOLLOWUP)

There isn't much subtlety to anything that Lessy and Moore do in the act that they've brought back to the Latin Quarter, but there's no questioning the results. The only newcomers in an otherwise holdover production, Ben Lessy and Patti Moore, mixed team of comedy songologists, are clicking at this Broadway oasis for the out-of-town tourist, and the main reason for this is their verve and the manner in which they pile on the corn.

It's all commercial corn, too. judging by the way this mob went for them opening night, as they went through a flock of cob stuff, with all the business that goes with it. On the Coast, Lessy and Moore have been standbys for years; this is their first appearance in the east in several years.

They do songs such as "Nothing Like an Old-Fashioned Song," "Merry Oldsmobile," "By the Sea," and the like, many of them with original arrangements. Lessy does a standard bit at the piano, during which he pounds the keys with his big schnoz; after he's through his nose is all lit up as if he's tilting.

Otherwise, there is enough divertissement in this show to suit most tastes of the visiting firemen, with the show-stopper of them all, of course, being the phenomenal Senor Wences, with his assorted ventro stuff and juggling. Highlights of the rest of the layout include Mlle. Nirska, in her standard moth dance; Mila Raymon, violining virtuoso, and Les Zoris, in dance of the leopards.

Kahn.

Embassy, London

London, Jan. 10.

Amru Sani, Don Carlos Bands; cover $3.

Amru Sani, who came to London after a tour of Spain and France is billed as a "Chanteuse Exotique." It would have been better showmanship if the Indian songstress had lived up to this billing and appeared in exotic Eastern costume, rather than a sophisticated evening gown.

On show caught, Miss Sani was recovering from a bout with influenza and act had been held to five numbers. All were in an intensely earnest style, dramatic and sombre.

Miss Sani has a strong voice, but tends to hug the mike too closely. For opening she does "You Do Something to Me" and follows with a nice rhythmic Spanish number "Come Closer to Me." Then come two more songs in the same intense key before winding with a pleasing French number "Maladie d'Amour."

Myro.

Emerald Rm., Houston
(SHAMROCK HOTEL)

Houston, Jan. 10.

John Carroll, Nuts Bros., Nick Stuart's Orch; minimum $3.50.

Local lad, John Carroll, came back from Hollywood to make a nitery bow here in the Emerald Room.

Tall, dark screen menace, in this new phase of his career, stacks up as a pleasant, if not sock, cafe entertainer. He has a rich, full-bodied baritone that reaches to the far corners of the big room, a repertoire of pop and light opera tunes admirably suited to this voice, new and smartly styled arrangements.

Obviously, Carroll has been devoting much time to vocal studies, developing near-operatic tonal qualities and a way for lilting ballads. With only a half-developed style and a disconcerting boyishness, he lacks conviction and poise.

Carroll's patter between songs is fair, but could be improved by better material.

The Nuts Bros.—comedy trio who kick around audience stooge gimmick, pantomime with records, in wacky costumes and softshoe takeoffs—got off to a bad start, as Carroll's supporters on the new show. Seems boss Glenn McCarthy took a dim view of the burley flavor of their act. So did the customers, typical Texans who frown on the off-color stuff when their women folk are around.

Second day, McCarthy helped them revise the act. Result was a satisfactory performance, still slapsticky, but sans the tired jokes and questionable humor. The new routine goes over with gusto, gets audience in giggling good humor.

Fraz.

Raleigh Room, N. Y.
(WARWICK HOTEL)

Cass Franklin & Monica Moore, Magic Notes (3); *cover* $1.50.

The Raleigh Room of the Warwick hotel, after a long term with musical combos for dancing has reverted to a one-act policy of the past season. The inaugural display has Cass Franklin & Monica Moore as the solo act with the Magic Notes (3) providing showbacking and dance tunes.

Franklin and Miss Moore previously made an impact on the hotel trade with an appearance at the Savoy Plaza, N. Y. They're a highly efficient team both having good voices, a nice sense of harmony and some entertaining patter. They're neatly garbed, Franklin wearing in full dress and Miss Moore wearing creations and jewels which take on the aura of an exhibit with Franklin reeling off the credits.

Vocally, the duo makes their usually good impression. They are on for about a half-hour during which time they do a wide category of tunes ranging from musical comedy selections, parodies, pops, and a few novelties to win a pair of encores.

The Magic Notes (3) indicate a good potential in the instrumental field. Outfit comprising an electric organ, guitar and accordion, have a solid rhythmic base and create a lot of music for a three-man ensemble. Their arrangements are well-designed, with accent on easy listening and terping.

Jose.

Cocoanut Grove, L. A.
(AMBASSADOR HOTEL)

Los Angeles, Jan. 9.

Jane Pickens, Georgie Tapps, Eddie Bergman Orch (15), *Geri Galian Rhumband* (5); *cover*, $1.50, $2.

Overlong opening night offering took some of the edge off this layout, but it looks as if the Cocoanut Grove can count on slightly better than average business for the current three-week stand. As soon as trimmed, it's a show calculated to find favor with the Pasadena Potentates and Movieland Moguls who like to do their after-dark entertaining 'neath the swaying palms.

Top-billed Jane Pickens delivers a walloping show, scoring with well-selected stuff ranging from parodies to pianistics. Whether standing easily at mikeside and singing to the band backing, or providing self-accompaniament on keyboard or guitar, she's a polished performer at all times, cannily dishing a variegated melody menu spiced with pertinent patter. Songstuff ranges from a laugh luring parody of "Adios Muchachos" to the expected jazzed-up version of "Dixie." In between, she pleases with "I Can't Give You Anything But Love" as it might have been written by Wagner and/or Donizetti, "La Vie En Rose," "Blues In The South" and the clever "I Want a Husband." Turn also is spiced by effective use of the spiritual "Joshua Fit the Battle of Jerricho." Miss Pickens blends a fine voice with smart showmanship to earn top returns all the way, winding with a community-sing bit as an encore.

Georgie Tapps, who shares the spotlight, was on too long opening night, displaying an even half-dozen routines in a 25-minute turn. It's a little too long for sustained nitery attention, although it's all good. Choice of numbers permits him to run the gamut from the usual tap terp stuff to the swivel-hipped "Noche de Ronde." Windup, following a clever "Me and the Drums" bit is the impressionistic "Slaughter on Tenth Avenue." Tapps is good and some of the routines are strong, but others need shapening to show his undeniable talents to best advantage.

Eddie Bergman house orch continues to project the expected hotel-room type of terp music, albeit occasionally with a trifle too much emphasis on the brass. Galian Rhumband alternates on terp tunes.

Kap.

Chez Paree, Montreal

Montreal, Jan. 12

Johnny Howard, Harold Barnes, "Tables" Davis, Wally Aspell, DeRay & Young, Buster Burnell, Boots McKenna Line (8), *Nick Martin orch* (8), *Peter Barry rhumba group* (4) *with Julita; admission* $1.

Despite the government edict which knocked out both holiday eves plus Little Christmas (Jan. 6), this fancy boite has been doing okay biz due chiefly to Johnny Howard, a heavy Montreal fave and holding over in current layout for another big session. Although Howard's standards are repeaters from other visits to this town, his appeal still seems to be his unlimited energy and his adaptability to each audience he plays. Belabored by some local crix for his indigo material, subsequent viewings prove that Howard simply gives the payees what they want. An inexhaustible collection of yockers at Howard's disposal covers all tastes and after a few feelers no comedian can resist the blue stuff if that is what the patrons want; the Chez Paree is a broad, flashy room and the Howard approach is a natural here.

Showcasing the Howard offering is the wire work of Harold Barnes which, although nothing out of the ordinary, is slick, packing plenty of sight appeal and talent. "Tables" Davis warms up with a hoofing set that clicks and then goes into his topper which is picking up a table, any table, with his teeth and continuing his terping. Interp dancers DeRay and Young enter briefly for an East Indian set that shows nothing that hasn't already been corned up by many other groups over the past few years. Duo has style and ability but choice is poor particularly after an overdose of this type dancing in a previous Paree revue.

After a couple of dreary production attempts, the McKenna line finally comes up with a couple that wrap up present show in sock fashion. The first, a reprise of the '20s which despite repetition still draws salvos and the finale "Revival Time" sparked by the dancing of Buster Burnell and the songs of Wally Apsell makes for a smash begoff. The Nick Martin orch plays a complicated show score expertly and the Peter Barry combo with well-stacked Julita on vocals backs customer dansapation sets neatly.

Newt.

Churchill's, London

London, Jan. 10.

Eartha Kitt, Frank Weir Orch, John Havana Rhumba Band; cover $3.

Churchill's Club, West End's newest ultra night spot, is making a bold pitch for nitery leadership. The Bond street spot has been refurbished and operator Harry Meadows is going all out for name talent.

Current attraction is Eartha Kitt, French sepia chanteuse and dancer, formerly with the Katharine Dunham Dancers. Holding an audience at 1:30 a.m. is quite a feat, and although obviously disturbed some by orchestra miscues, Miss Kitt receives a rousing ovation for a fine act, comprising British and American tunes, French, Spanish and Mexican numbers, and winding with a moving Negro spiritual, "I'm Going to Live the Life I Sing About Down in My Soul."

Miss Kitt has a forceful personality and a deeply moving style. She has experienced approach to each number, varying the time and tempo to provide an evenly balanced show. She also has a polished technique and a good range of numbers which are particularly suited to the type of customer attracted by this cafe.

Myro.

Old Roumanian, N. Y.

Radio Aces (3), *Sadie Banks, Carmen & Antonio, Marusia Sava Line* (8) *with Betty Anderson, Joe La Porte Orch, D'Aquila Rumbas;* $1.90 *minimum.*

This lower east side nitery remains one of the most fabulous operations in New York. Whatever the ebb and flow of business may be in the rest of the nitery belt, this spot consistently packs 'em in. It's a doubly remarkable phenomenon in view of its food and drink prices, which are the equal of any uptown class bistro, and its out-of-the-way location. But for the predominantly Yiddish clientele, the stiff tabs are apparently palliated by the cuffo bottle of seltzer supplied to each table, and the inconvenient site is compensated for by spot's relaxed and familiar atmosphere.

The floor shows probably supply the major ingredient in the box-office formula. Without benefit of high-priced performers, the shows are generally big, colorful and angled towards the comedy side. The current layout follows form.

Radio Aces, toplining the bill, fit neatly into spot's requirements. Male trio has a hectic song, patter and mimicry routine in which zany and coarse humor are intertwined. Although usually good for laughs here, some of the vulgarity could be toned down, especially the flock of bathroom gags which are not too appetizing in a restaurant. Trio dishes up a quiz show parody, a takeoff on Ted Lewis and a couple of novelty numbers.

Marusia Sava registers well with a brace of Gypsy songs. Attractively garbed and goodlooking, Continental songstress has a dramatic delivery and a good set of pipes. Carmen and Antonio score with well-executed flamenco hoofing routines, completing cafe's usual mixture of magyar, flamenco, and Yiddish elements.

Sadie Banks, a regular at the Old Romanian for almost two decades, emcees the show and delivers a couple of her familiar indigo patter songs, a la Sophie Tucker, to an appreciative clientele. Show is rounded out with a couple of production numbers by a well-trained, goodlooking line of eight ponies plus one showgirl, Betty Anderson, who warbles one tune in fair style.

Joe La Porte's orch, another regular here over the years, backs the show competently alternating with D'Aquila's rhumba combo for the dansapation rhythms. *Herm.*

Society, London

London, Jan. 8.

Line Renaud, Jack La Roc & Roberto Taylor Bands; minimum $4.25.

The first of the 1951 attractions at this lush, intimate night spot is Line Renaud, Parisian chanteuse. Her husband, Louis Gaste, who accompanies on the guitar, has written the song numbers for her stint.

Miss Renaud, a good-looker with a warm and appealing personality, has a pert, vivacious style and a clear, well-modulated voice. She possesses only a limited knowledge of English, consequently her songs are sung in French.

Although the cafe was doing only fair business when she was reviewed, the customers responded enthusiastically. One of her toppers is "My Cabin in Canada" sung partly in English and partly in French, and she also does nicely with "My Heart Keeps Singing" in English. A novelty number, "Basil," hits the comedy jackpot of an evenly balanced stanza.

In addition to her husband-guitarist, the chanteuse is also accompanied by her regular pianist, Pierre Guillermin. For dancing the cafe offers the Roberto Taylor Orch, while between sets customers are serenaded by Jack La Roc and the string players in his outfit.

Myro.

Roundup Rm., Las Vegas
(HOTEL EL RANCHO VEGAS)

Las Vegas, Jan. 10.

Nellie Lutcher, Gali Gali, Cliff Ferre, George Moro Dancers (8), *Henry Busse Orch* (13); *no cover, no minimum.*

Nellie Lutcher in top slot here, has two established disk hits to purvey, otherwise stint is mostly filled with her set style of rhythmic bombast and 88ing. Although patrons gave okay reception, singer may have to toss in more w.k. pop stuff to sell better.

She opens with "He Sends Me," interspersed with trick voicing and keyboard weavings, eases into mood modulation of slow "Let Me Love You Tonight." Then Miss Lutcher unleashes one of her hitunes, "Hurry On Down," for solid response, with followup "Melody Lingers On" spotting some classy melody weavings. "Fine Brown Frame" is sly lyricing, "Real Gone Guy" gets big mitts to bring her back for "Walla Walla," and "Alexander's Ragtime Band" for solid plaudits. Thrush uses her own rhythm section comprising Earl Hyde on drums, and George Duvivier on bass.

Gali Gali with his fast magico is one of the most amusing acts of its kind to hit this town. Enlisting two men from ringside, he pulls baby chicks from their pockets and with steady patter baffles participators with several appearing and disappearing objects. Off to solid returns.

Cliff Ferre emceer, sings, hoofs, and looks like good bet for future Roundup Room shows. He works smoothly and solo cleating to "Night and Day" gets over nicely.

George Moro Dancers open show with "Southern Custom" in hoop skirts, pantaloons and parasols, for okay top ensemble. Closer is "Spanish Fantasy," accented by fancy whirling scarlet capes and Nancy Williams' castaneting. Both routines win big applause.

Henry Busse is proving to be top show band and also handles neat sets for customer dansapation.

Will.

Carousel, Pitt

Pittsburgh, Jan. 11.

Divena, Artie Dann, Jackie Heller, Herman Middleman's Orch (5); $3-$3.50 *minimum.*

Carousel has come up with a real novelty click in Divena, a shapely, good-looking gal who does a striptease under water in a specially built tank that's glassed on three sides so her mermaiding can be seen from all part of the room. She stays submerged for nearly 15 minutes, or so it seems, but her spins upward for a breath of air are so cleverly concealed in apparent dives that the trick is hardly noticeable.

Divena starts out swimming around fully clothed, and gradually removes piece by piece until she's virtually down to a G-string and a couple of rosebuds. It's a classily produced act, however, and in such good taste that there's nothing offensive about the turn at all. Box-office potentials of the tank turn are being proven here nightly; Carousel hasn't done business like this in months.

Artie Dann, the long-beaked comic, is back at Carousel again peddling his fast-moving and wise-cracking turn. Dann, who last played Pittsburgh in Frankie Laine unit at Penn theatre several months ago, works like a windmill and never lets up from the start to finish, which is smart since by the time one gag may not possibly go over, he's on to another. His toppers are still "God, You Made the Nose Too Long" and the takeoff on Jimmy Durante, a natural for this lad. Jackie Heller is around, of course, to peddle his songs, and he's still an uppercase showman who has the Carousel crowd in his lap.

Good dance music by Herman Middleman's small combo, but acts are a little handicapped this week because Middleman has to play on the floor, off the regular bandstand, where Divena's tank had to be set up.

Cohen.

Terrace Grill, K. C.
(MUEHLEBACH HOTEL)

Kansas City, Jan. 10.

Lenny Colyer, George & Iris Palmer, Bernie Cummins Orch (12) *with Jane Kelly;* $1, $1.50 *minimum.*

Muehlebach is continuing its floor show policy in the new year, bolstering its lineup of name bands with comedy and singing turns in addition. This one is a varied bill with Lenny Colyer handling the comedy assignment, the Palmers doing the singing, and Bernie Cummins in as m.c. It makes a moderately pleasant half hour.

In the opening spot Palmers warble musical comedy numbers in dramatic style, working both solo and in duo on numbers such as "Song of the Vagabond," medley from "Naughty Marietta" and an Irish medley. Cummins, show biz vet that he is, handles the m.c. assignment creditably in straight fashion, calling on Colyer to follow the Palmers.

Bespectacled comedian wraps up chatter, parodies and impressions in his 20-plus minutes. One of his better bits pokes fun at the ciggie business with "No Business Like Smoke Business," while on the impressions side he goes in mostly for the song stylists—Eckstine, Carmen Lombardo, Mel Torme, Frankie Laine, Ink Spots, Ted Lewis, Vaughn Monroe and Rose Murphy as the final clincher. Cummuns orch backs neatly, with Jane Kelly doing okay on vocals.

Quin.

House Reviews

Continued from page 49

Capitol, Wash.

side of the Godfrey recruits, with nothing to tie it all together except comic Billy Gilbert's rather lopsided emceeing.

Obvious headliner of show, both on marquee and in payee interest, is tall, likable baritone Bill Lawrence. This Godfrey regular needs no introduction to the femme fans who jam the house. His is a homespun quality, in keeping with this show and that of the CBS airer with which he is identified. His manner is boyish, with an appealing hint of shyness, despite his ease at the mike. His voice is rich and deserving of the attention it is getting. Style is unpretentious, but winning. Sticks to romantic themes in his initial two tunes, "My Blue Heaven" and "All My Love," with assuring appreciation from the galleries. Winds with a novel version of "Good Night Irene," with assist from the Beachcombers, who precede him on bill. Thanks to plenty of action and some comedy, this provides a sock finish to the act and to show.

Next to Lawrence, biggest splash is made by Joe Forman, whose takeoffs had an authentic ring and unique flavor. Forman starts slowly, largely because his subjects are the lesser known Hollywood personalities. By virtue of the appeal of Gary Cooper, whom he eventually does, and his own personality, he walks off to bangup response. Holds act together with a story line, which adds interest and appeal. Routine includes Slapsie Maxie Rosenbloom, John Garfield, Pete Smith, James Cagney et al.

Beachcombers, that happy combo of three men and their pint sized Oriental femme partner, please with virtually the same act they brought here several months ago. Once again, their "Skip to My Lou" square dance novelty is their best bet. By now, this is strictly professional fare, and good, too.

Marshall Izen, with his comic play on a German opera, gets laughs, but, though he tees off well, he never quite achieves the punch he promises. Act has promise, but needs to build to a higher pitch.

Maria Neglia shows a definite flare of showmanship with a brace of classical music on the violin. This clicks exceptionally well for longhair fare. Jessica Haist's blonde godd looks and fine set of pipes has a less enthusiastic, but still warm reception in a routine of show tunes. John Gergeky tees off show pleasantly with his smooth, soft banjo tunes. All in all, payee reception at show caught was good.

Billy Gilbert ties it all up with his w. k. sneezing routine. Gilbert fans went all out for this, anticipating each sneeze before comic got to it. As for the balance of his emceeing, the familiar lisp, the Gilbert bellylaugh, all the other stock tricks are there. It's all part of the show, adding welcome comedy touches. Comic, however, doesn't quite supply the continuity and revue flavor that belongs with such a package.

Lowe.

Palomar, Seattle

Seattle, Jan. 11.

Julita, Walters & Priscilla, Dick Hyde, Shavo Sherman, Fred & Fae, Ray Watkins House Ork (5); *"Deported" (UI).*

Fred and Fae, bright young pantomimists spark this bill, with Shavo Sherman also scoring with impressions and comic songs.

Julita opens with Spanish dances, followed by Walters and Priscilla in a ventro turn. Walters does a nice job in playing a slide whistle while his dummy yodels, and the pair get nice returns for well-handled patter between the boy and girl dummies.

Dick Hyde, who emcees, has a warm baritone and does a neat job on "Zing Went the Strings of My Heart," "September Song" and "Temptation," winding with special arrangement of "Lullaby of Broadway" for good applause.

Fred and Fae open with panto to recording of "Maharajah of Maggidore" that's socko, going on to put over more mugging and gestures to disk of "Bebop Spoken Here." They also get big response to "private eye" skit, recorded by themselves, and done mutely to accompaniment of recording.

Closing number for pair is hilarious routine to Spike Jones' recording of "Cocktails for Two," with gal scoring with frenzied interpretation.

Small house at first afternoon show.

Reed.

New Acts

JOSEPHINE BAKER
Songs, Dances
35 Mins.
Copa City, Miami Beach

The class cafe circuit is due for a tremendous hypo in the person of Josephine Baker, who came back to her native land after many years absence, with as electrifying results, biz and showwise, as any performer to have played this names-surfeited resort in many a winter season.

Opening night found a full house witnessing her advent after an enthusiastic intro by Sophie Tucker. In a dazzling Dior creation with a huge fur piece that brought gasps from the femme contingent, she earned an ovation after her first number, "Merci Beaucoup." She built from thereon into a series of wham palm receipts. Followed with an English medley which included "Begin the Beguine," "Night and Day" and "Solitude."

Versatility in handling the languages is further revealed in a Cubano number, "This is Happiness," with the lissome frame she still possesses accentuating the rhumba movements for sparkling effect. Change of costume is smoothly achieved with result that a French-Moroccan street hawker's bit needs no translation for the tableholders. Colorful and exciting, she makes the lyrics sound international in essence. Adds comedy with an afterpiece and then offs to change again while the Steffen Dancers take over. Return brings another brilliant Parisian gowning idea and with it a Latino number worked with hand mike, with comedy accented. There's still another change of costume for added impact. There's neat handling of her theme, "Two Loves Have I," and the bowoff with a brief and mitt-sparking curtain speech.

It adds up to a class performer whose every move and lyric is timed for maximum results. Whether it be a dance break, with her torso-twisting and natural rhythm, or a simple graciousness that wins them all the way, Miss Baker adds up to one of the most solid acts to have played as demanding a room as this one since the plushery was opened two seasons ago.

Changes routines completely, as well as four new gownings for the second show, with standouts her "Spider" number and a Parisian street scene that wraps them up. First three nights here found sellouts for the 750-seater, with reservations pouring in for the balance of engagement. She's money in the bank for any top spot that gets her. *Lary.*

DENISE DARCEL
Songs
13 Mins.
Hotel Pierre, N. Y.

Buxom French gal, who was no bust on her first U. S. film try in Metro's "Battleground," has all the attributes for a nitery floor—but a sufficiently sturdy act. Loaded with s.a., personally ingratiating, possessed of warmth and not a little savvy with the small-talk while circling the ringside with the portable mike, she misses fundamentally because her voice lacks authority. She is authoritative in every other respect. A blonde looker with a terrific chassis, she sought to insure herself with such Franco-American familiars as "Petit Vin Blanc," "The Seine," a Gallic conception of Texas (pronounced Tex-soss) including a snatch of "Frankie & Johnny" in French, and the inevitable "La Vie en Rose." She also "explains" the lyrics, for extra insurance, but with the fundamental shortcoming of vocal inadequacy she doesn't make the grade.

And this league is her metier, because she packs class as well as chassis. On her last year's Broadway Strand vaudfilm booking she had three boys for mass bolstering, but even so proved the No. 1 wolf-call appeal. However, more talent to fortify her powerful s.a. is needed.

(Reviewed on the same night was Julie Wilson, another arch-exponent of supercharged s.a., but here it's a case of supporting the curvaceous attributes with a solid songalog on her third or fourth return to the Hotel St. Regis' Maisonette, where accompanist Lester Crosby at the ivories and Milt Shaw's tiptop band gives her strong support.)

Back to Miss Darcel's Cotillion Room (Hotel Pierre) engagement, the returning Bob Fosse & Mary Ann Niles are showstoppers with their unique terps. Fosse is definitely of the Astaire school, openly aping him with that cane routine (and so announced), while Miss Niles' semi-eccentric balletmania is good contrast. The "Mary Smith dancing school" routine might be better developed into a kidding-on-the-square exposition of what goes into the making of a professional terper. It could be a real dance saga, obliquely spotlighting the travail of what makes for a finished terpsichorean product. As now, it is thrown away through underdevelopment. Their Palace - school, song - and - dance vaudery nonsense is also good.

Per usual, Stanley Melba does a fine emcee job, besides batoning the No. 1 band. Chico-Relli is the alternate Latin combo. Business good. *Abel.*

HENRI SALVADOR
Songs-Comedy
35 Mins.
Folies Bergeres, Montreal

Henri Salvador, long a fave with the French Canadians via his recordings, is currently heading layout at the Folies Bergeres and his initial try in Montreal is a solid smash. Born on the island of Gaudaloupe in the West Indies, Salvador has retained, despite having lived 29 of his 32 years in Paris, the inherent rhythms of these islands which are apparent throughout entire song-and-mime session.

Getting his first break with the Ray Ventura orch as vocalist and guitarist, Salvador cinched his rep when he introed the song "Clopin, Clopant" which was later translated into English as "Comme Ci, Comme Ca." Primarily a vauder, Salvador plays everything broad but with very little trimming could easily adjust routines to fit the average-sized boite.

Wearing a white suit and white shoes, the guy maintains a pace that holds interest throughout stint. Material for the most part accentuates comedy and biggest click is panto-interp of an oldtime film with invisible man routine picking up almost equal salvos. A switch to "Church Bells" with his own guitar accomp hits and a Parisian version of "Sam's Song" gives him a breather. The inevitable behop riff, which none of the present day French vocalists can resist, appeals but fails to score with localites as does his pickpocket song or "Silence."

Salvador has a hefty repertoire doing upwards of nine offerings at each showing, with different routines at dinner and supper shows. Songs are all in French and are given added boost by his amusing intros, half English and half Gallic; Jacques Deval, an important part of the Salvador setup, rates kudos for his deft piano accomps. Staging, lighting and overall showmanship make this one-man musicomedy a cinch for cafes and video. *Newt.*

MARGO GOOD
Songs
15 Mins.
Casino, Chicago

Margo Good, svelte brunet recruit from the airlanes, is a welcome addition to the bistro ranks of songstresses, adding a cheerful rendition to some of the tunes of yesteryear, although not entirely neglecting the pops. Also, not like many of the chanteuses from radio, she's not hampered by the mike, projecting her bright personality with liberal use of hand and body motion.

Starts out with a bouncy rendition of "I Can't Believe That You're in Love With Me" and switches to a ballad, "Too Soon to Know" to reveal fine diction and husky shading. She gets chuckles with her sly overtones on "You Got to See Mama Every Night," and slams across a lively version of "Sunnyside of the Street" for hefty palming. For a sock closer she reprises "Charlie My Boy," punctuated by a frantic Charleston session. Miss Good should be a welcome addition to platter rosters and is also a good bet for musical comedy. *Zabe.*

HANNON & RYAN
Songs, Comedy
12 Mins.; Three
Palace, New York

Johnny Ryan and Bob Hannon have worked as a team for more than a year in niteries and teevee mostly. This is their first N. Y. theatre date and they stack up well as a singing comedy team. Lads have personality and harmonize well on their songs, injecting amusing patter throughout. Ryan carries the accomps on a white baby grand. Working along lines of the yesteryear Van & Schenck, they have a neat act for either vaude or cafes.

Teeing off with a topical parody on "Dear Hearts and Gentle People," they segue into a hoked version of "Goodnight, Irene" for a wrapup, and follow through with "Sam's Song." Ink Spots impresh on "If I Didn't Care," medley of Van & Schenck tunes and a couple of other tunes for additional plaudits. *Edba.*

CARLETON CARPENTER & DEBBIE REYNOLDS
Song
12 Mins.
Capitol, N. Y.

Carleton Carpenter & Debbie Reynolds, who clicked in Metro's "Three Little Words" and "Two Weeks With Love," are making theatre appearances under studio auspices to give the public a closer gander at one of the fresher discoveries in the juve song and dance turns.

The youngsters are personable and competent singers as well. They open with "Abba-Dabba Honeymoon" in the nature of a throwaway, an error since its the tune with which they're best associated. It would have made an excellent finale. Miss Reynolds impresses with her Helen Kane impresh and Carpenter socks over "Where Did You Get That Girl." Team throws in some dancing for good measure and they register for maximum impact. They are casually garbed so that youthful impression is amplified.

Their work indicates that they haven't reached their peak. More work around the circuits for additional polish would make them one of the top teams in this category. *Jose.*

FIVE AMANDIS
Teeterboard
10 Mins.
Strand, N. Y.

Five Amandis, all-male Continental import, make up one of the top acro turns in the business. Quintet works at a fast pace and neatly builds up the impact by progressing to increasingly difficult and dangerous - looking stunts. Team works with such speed that the audience can't even mitt the individual feats but they get off to a powerful hand.

Team alternates between fancy tumbling on a mat stretched across the stage and a teeterboard routine. Latter work is the clincher with the youngest of the crew being flipped through the air in twisting double spins from the board into a chair that's balanced on the shoulders of one Amandi standing on the shoulders of another. This stunt is repeated in several variations with the flips becoming more complex. Unit, of course, is a solid video bet. *Herm.*

"FLASH" GORDON
Dance
5 Mins.
Apollo, N. Y.

"Flash" Gordon, a diminutive Negro coocher, dashes off a wealth of hip-weaving, grinding and bumping in her five-minute stage stint. She works in a bra and hula skirt as an opener then later strips down to tights (retaining the bra, of course).

Miss Gordon has the interesting ability to undulate her buttocks to the uncanny rhythm of the accompanying music. High point of her turn is a sequence where she does a full split and simultaneously wriggles her toes and posterior. Act is a good one of its kind, but is more suitable for sideshows than vaude or TV. *Gilb.*

GERALDINE & JOE
Acro - Dance
8 Mins.; Three
Palace, New York

Terp team, neatly garbed in blue outfits, project nifty routines which are interlarded with acrobatics to provide added zest to turn. Starting out with regulation tapstering, they swing into tumbling and somersaulting while still maintaining rhythmic tempo, to garner prolonged applause.

Although new around New York, their smoothness bespeaks experience. They fit well here and should do okay in vauders, cafes or video. *Edba.*

ANNIE LAURIE
Songs
7 Mins.
Apollo, N. Y.

A pert Negro gal in a strapless blue gown, Annie Laurie shows a fair voice in chanting "One Man Blues" and a couple of ballads. She gives the blues number a nice jump effect, but her delivery is only so-so on the other two ditties.

Miss Laurie's vocal interpretations of "I'll Never Be Free" and "Since I Fell for You," both plaintive pieces, demonstrate that she has latent talent. However, she must develop a more individual styling and better salesmanship before she can qualify for the better bookings. *Gilb.*

KURT JONS DANCERS (6)
Dance
12 Mins.; Full
Palace, New York

This dance ensemble could be recruits from musicomedy ballets. All show too much experience in their terps to be trying their initial wings in vaude. Act is patterned along lines of the Jack Cole Dancers and other similar groups. Jons' slick balleterps both in solo stuff and in the ensembles is of top-drawer calibre.

A group of five attractive gals, also expert in the ballet hoofery, give out neatly in trio of ensemble numbers, which range from East Indian dances to ballet jazzique. Routines are imaginative, colorfully costumed and superbly executed to win maximum returns here. Can fit into any visual medium and especially in productions. *Edba.*

ST. LEON TROUPE (6)
Teeterboard
6 Mins.; Full
Palace, New York

St. Leon Troupe has been featured with various circuses, but is making its N. Y. vaude bow here. It's an Australian import, comprising Clyde St. Leon, this two sons and three other guys.

For their acros they employ two teeterboards, with the elder St. Leon and another member working as understanders, while the remainder of the lads are bounced on the teeters for hand and chair catches. All are adept performers in their line and several of the chair-catching stunts are worked up for thrills. Speediness of act incorporates many stunts in its brief running time. *Edba.*

C. RAY SMITH
Puppeteer
10 Mins., One
Palace, New York

C. Ray Smith reputedly has played out-of-N. Y. theatres and cafes prior to Palace date. Working on blacked-out stage, with baby spot on the dolls, much the same as puppeteer Frank Paris, he has a slick stanza for all sight media. He manipulates his wooden charges adeptly and clicks particularly with the toe-dancer, bosomy opera diva chirping to an operatic aria recording, and a jazz pianist, which he makes uncannily real for sock bowoff. *Edba.*

VARIETY BILLS

WEEK OF JANUARY 17

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 18
Phil Silvers
Carlton Carpenter
Debby Reynolds
Wiere Bros
Paul Sydell
Ted Straeter Orc
Music Hall (I) 18
Margery Mayer
Donald Dickson
Ben Wrigley
Margaret Sande
Peter Hamilton
Anthony Makas
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 18
Lewis & Oliver Sis
Sirdani
Lucienne & Ashour
(Five to fill)
Paramount (P) 17
Kay Starr
Dick Brown
Johnny Morgan
Clark Bros
Jerry Wald Orc
Roxy (I) 19
Al Bernie
Hollace Shaw
Robert Maxwell
Strand (W) 19
5 Amandis
Betty Reilly
Dean Murphy
Betty Bruce
Florian Zabach
CHICAGO
Chicago (P) 19
Patti Page
Arnaut Bros
Alan King
Anthony Allyn & Hodges
Oriental (I) 18
3 Suns
Leo De Lyon
4 Cathalas
Buster Shaver & Olive
Sherman Hayes Orc
MIAMI
Olympia (P) 17
Anita Velez Dcrs
Herky Styles
Mary Hatcher
Rinald & Rudy
Kirby Stone 5
ROCKFORD
Palace (I) 19-21
Hilton Sis
Jimmy Husson
Bobby May
Farais 2
(1 to fill)
UTICA
Utica (W) 17-18
Elliot Lawrence Orc
Georgie Kay
WASHINGTON
Capitol (L) 18
4 Whirlwinds
Sammy White
Fran Warren
Low Hite & Stanley
Howard (I) 18
Paul Williams Orc
Larry Darnell
Chubby Newsome
3 Chocolateers
Buddies
Wilfred Mae 3

AUSTRALIA

MELBOURNE
His Majesty's (I) 15
Armand Perren
Marion Davies
Elimar
Devine & King
Gerda Bornstad
Chribi
Marika Saary
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Bronimann
Cissy Trenholm
Tivoli (I) 15
John Calvert
Ann Cornell
Maurice Colleano
Co
Horrie Dargie 4
James Cardwell
Romanoff 3
Les Ritchie
Ronnie Shand
SYDNEY
Tivoli (I) 15
Guus Brox & Myrna
M & H Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroy
Ileana Sazova
Rob Murray
Eugene's Flying Ballet
Celebrity 8

BRITAIN

BLACKPOOL
Palace (I) 15
Robb Wilton
V & M Norman
Nichols & Merrin
Bob Grey
Strut Hard
3 Cottas
Flying Cromwells
Laurie Watson
Bemands Pigeons
EAST HAMPTON
Metropolitan (I) 15
Lesters Midgets
Ruddy Bolly
Timar Bros
3 Denysios
Coopers Festival Fountains
EDINBURGH
Empire (M) 15
Fred Lovelle
Dr Crock & Crackpots
Evy & Everto
Bernard Miles
Dolinoffs & Raya Sis
Leslie Sarony
Bebe & Belle
GLASGOW
Empire (M) 15
Jack Radcliffe
Merry Macs
MacKenzie Reid & Dorothy
Jackley & Jee
Agnette & Sylvio
LEICESTER
Palace (S) 15
Billy Cotton Bd
Gloria & Splendid
Alan Clive
Archie Glen
Original Peter
Tattersall & Jerry
Royalettes
NOTTINGHAM
Empire (M) 15
Vic Oliver
Steve Conway
Bergman & Boros
June Manton
Helen Jutsen
Sylvia Campbell
Maureen Power
Douglas Argent
Ernie Brooks
Les Rayner & Betty
I & S Davis
PORTSMOUTH
Royal (M) 15
Billington
Bill Johnson
Lowe & Ladd
Mischa Auer
Mills & Belita
Paul & Pauline
Elizabeth & Collins
Paula Coutts

Cabaret Bills

NEW YORK CITY

Birdland
Dizzy Gillespie Orc
Lester Young Orc
Dinah Washington
Blue Angel
Pearl Bailey
Wally Cox
Stuart Ross
Paula Drake
Eadie & Rack
Page Cavanaugh 3
Harold Cooke
Bon Soir
Jimmie Daniels
Joan Shaw
Ghostley & Wood
Norene Tate
Reginald Bean
Garland Wilson
Cafe Society
Josephine Premice
Arthur Blake
Cliff Jackson
Phil Napoleon Orc
Copacabana
Frankie Laine
Betty & Jane Kean
Harrison & Patricia
M Durso Orc
Regina Price
Sonny Callelo
F. Alvares Orc
Diamond Horseshoe
Ross & LaPierre
Saxon Sisters
W. C Handy
Billy Banks
Eddie Franklin
Noble Sissle Orc
Chic Morrison Orc
Joe E. Howard
Wallen Twins
Havana-Madrid
Steve Murray
Tony Bari
Nana Ramon
Jerry Cooper
Pupi Campo Orc
Little Club
Ernie Warren Orc
No 1 Fifth Ave
Louise Howard
Erik Rhodes
Downey & Fonville
Hazel Webster
Old Knick
Geene Courtney
Connie Anderson
Sid Marion
Old Roumanian
Sadie Banks
Radio Aces
Buster Burnell
Marusia Sava
Alverda
Juliette Koka
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Gloria Elwood
Scotty Graham
Charlie Stewart
Penthouse
Paul Taubman
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Ray Robbins Orc
Carol Lynne
Farrar & Carter
Sid Krofft
Johnny Kirby
Hotel Pierre
Denise Darcel
Fosse & Niles
Stanley Melba Orc
Manuel Jiminez Orc
Habibi
Lota
Bracha
Hillel & Aviva
Mort Freeman
Martha Schlamme
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
Leon & Eddie's
Eddie Davis
Louise & Harris
Peggy O'Neil
Holden Dcrs
Myron Bell
Jimmy Dale
La Commedia
Jo Hurt
La Martinique
Ben Blue
Johnny Conrad
Richard Hayes
Sid Fields
Roberta Lee
Whiporwills
Ralph Font Orc
Val Olman Orc
Latin Quarter
Moore & Lessy
Sarah Ann McCabe
Wences
Christiani Troupe
Mila Raymon
Vikings
Nirska
Genia Mel
Wilson Morrelli
Calvin Holt
Art Waner Orc
Le Ruban Bleu
Joyce Indig
Hugh Shannon
3 Riffs
Ronnie Graham
Norman Paris 3
Julius Monk
Hotel Park Sheraton
Jose Melis 3
Mimi Warren
Ernestine Holmes
Hotel Plaza
Herb Shriner
Yvette
Nicholas Matthey
Mark Monte
Dick La Salle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Julie Wilson
Milt Shaw Orc
Horace Diaz Orc
Hotel Shelbourne
Carol Blaine
Harding & Moss
Hotel Statler
Frank Carle Orc
Hotel Taft
Vincent Lopez Orc
Versailles
Florence Desmond
Teresa Brewer
Emile Petti Orc
Panchito Orc
Village Barn
Bourbon & Bayne
Tex Fletcher
Jane Abel
Peter Rubino
Village Vanguard
Richard Dyer Bennett
Clarence Williams 3
Waldorf-Astoria
Continentals
Fisher & Ross
Emil Coleman
Mischa Borr Orc

CHICAGO

Blackhawk
Patsy Abbott
Norma Lee Doggett
Joel Friend
Ray Hyson
Henry Brandon Orc
Chez Paree
Stan Grover
Paul Gray
Elissa Jane
Moore & Lessy
Richard France
Chez Adorables
Manuelitto Orc
Cee Davidson Orc
Palmer House
Connie Haines
Romanos
Sharkey Bonamo Bd
M Abbott Dcrs
Eddie O'Neal Orc
Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc
Hotel Bismarck
Norman Martin
Trude Adams
Lee Morgan
Johnny Alladin Orc
H Edgewater Beach
Xavier Cugat Orc
Abbe Lane
Dulcina
Tato & Julia
Otto Garcia
Hotel Stevens
Skating Ryles
Arnold Shoda
Jerry Mapes
Jack Raffloer
Mac MacGraw
Reed Williams
Harper Flaherty
Bob Fitzgerald
Skating Blvdears
Jo Barnum
Jack Spoons
Chordmen (4)
Buddy Rust
Bill Perry
Leighton Noble Orc
Vine Gardens
Myron Cohen
Carter Sis (2)
Minda Lang
Susan King
Mel Cole Orc

LOS ANGELES

Ambassador Hotel
Jane Pickens
Georgie Tapps
Eddie Bergman Orc
Biltmore Hotel
Bob Williams
Frakson
Barbara Perry
Paycees (2)
Russ Morgan Orc
Ciro's
Martha Stewart
Blackburn Twins
Lindy Doherty
Geri Galian Orc
Dick Stabile Orc
Mocambo
Kay Thompson
Latin-Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
Billy Eckstine
Carlton Hayes Orc
El Rancho Vegas
Nellie Lutcher
Last Frontier Hotel
Carmen Cavallaro O
Maurice & Marya
Al Donohue Orc
Thunderbird Hotel
The Weavers
Sonny Howard
Al Jahns Orc

League Riled at 'Icy' Slant of Broker Pleas for Aid in Upping Tix Fees

Renewed request by Broadway ticket brokers for an increase in the legal limit on ticket fees from 75c to $1 (plus 20% tax) has aroused dispute among members of the board of governors of the League of N. Y. Theatres. The brokers are appealing to the Legislature at Albany to boost the legal limit on such fees, and have asked the League to endorse the plea. Entire membership of the board will be polled on the matter within a few days.

When the proposal was first presented to the League board several weeks ago it received a tie vote, so it was brought up again last week. According to those present at the previous session, the matter might have been approved at once except for the manner in which it was submitted. Accompanying the request was a detailed explanation of the necessity for the raise, including a reference to the high operating costs of ticket agencies. As an example, the request cited one anonymous broker as having had to pay large sums in "gratuities" to obtain tickets.

Apparently this frank reference to "ice" outraged certain board members, who argued that endorsement of the bid to Albany would "condone" the illegal payments. Other pooh-poohed this stand, claiming that the broker's mention of "ice" had been merely an honest statement about a situation every theatre owner and producer knows exists. Opposi-

(Continued on page 60)

Moral Rearmament Tuner May Go B'way After Conclave Tryout

Musical done by the Moral Rearmament Assn. in Washington last week for its annual conclave may be moved to Broadway by Edward Peskay, film exhib and rep for indie pic producer Harry Popkin. Peskay is also considering possibility of filming it.

Show, labeled "Jotham Valley," was written in its entirety by Cecil Broadhurst, scion of the Broadhurst theatrical clan. He has been associated with the Moral Rearmament group for many years.

Peskay figures the nut for moving the musical to Broadway would be about $50,000. He has already raised part of the coin among some of the wealthy members of MRA who were at the international assembly last week.

"Valley," which is said to be in the general tenor of "Oklahoma," was done at the convention for the purpose of illustrating the MRA thesis. It was alternated during performances at Lisner auditorium with a straight play of the same nature, "Annie, the Valiant." They're being repeated this week.

Peskay was among a number of film and legit people invited to view the two plays for possible commercial use.

New Stages to Reactivate With Studio Production

New Stages, Inc., which was active a couple of seasons ago, is reactivating, and plans a production in downtown N. Y. next month. Group, composed mainly of radio actors, will stage a new social drama by Elihu Weiner, "I'll Take My Stand," the first week in February, in four studio performances for invited audiences. There will also be one preview for New Stages stockholders.

Drama had a strawhat tryout at New Hope, Pa., two years ago. Merrill E. Joels has been set as production manager. Karl Weber is prez of the outfit.

Kaycee House Robbed

Kansas City, Jan. 16.

About $1,000 was taken from the manager's office of the Orpheum theatre, major downtown house, last Friday (12) by thieves.

The money represented mostly receipts from the advance sale of "Brigadoon," which opened a three-day run Saturday (13). Loss is covered by insurance.

Florence Desmond Back To London for Hylton

Florence Desmond, comedienne currently at the Club Versailles, N. Y., returns to London in April to co-star with Arthur Askey in a new Jack Hylton revue. This is not the first time she will have been in one of Hylton's shows. Alex Shanks is staging.

Both Shanks and the producer were in New York for 10 days on a flying visit, returning by air on Monday (15) to London. Hylton is bringing over "Kiss Me, Kate" and also setting Gene Autry for a London engagement at Earls Court arena. The British kids are as cowboy-minded as in America.

Gingold to Star In Brattle Revue

Boston, Jan. 16.

The Brattle theatre will present a tryout of a new revue, starring British comedienne Hermione Gingold, for two weeks, beginning March 5, at its theatre on Harvard Square, Cambridge. The test showing, budgeted at $7,500, will be staged by Broadway director Mary Hunter and the material will include songs and sketches from the "Sweet and Low," "Sweeter and Lower" and "Sweetest and Lowest" revues in which Miss Gingold starred in London several seasons ago.

If the musical looks promising it will be presented on Broadway this spring, with a budget tentatively set at $60,000. In the latter case the scenery and costumes would be made in the Brattle workshop, and the local group would get a 16½% share of the profits. Miss Hunter and several others would be associated in the Broadway presentation.

Sam Jaffe will star in Moliere's "Tartuffe" as the first production of Brattle's 1951 season, opening next Tuesday (23) and scheduled for a two-week run. Allan Davis, of the directorial staff of the Old Vic, in London, will stage the show, in which members of the Brattle company who recently appeared in the Broadway revival of "The Relapse" will have parts.

'BELL' EARNS BACK 75G OUTLAY IN NINE WEEKS

"Bell, Book and Candle," John van Druten comedy at the Barrymore, N. Y., has earned back its $75,000 investment (in nine weeks) and will pay off its backers in full in two or three more weeks. The Irene M. Selznick production, starring Rex Harrison and Lilli Palmer, is currently netting about $6,200 on a weekly gross of nearly $28,000 (depending on theatre party commissions) and has played to standee attendance at every performance thus far. The production cost $47,800 and has earned operating profits of about $58,000 for the first nine weeks through last Saturday night (13).

Harrison is now set to remain with the show through May 31, having obtained his release from a verbal commitment to appear in Gabriel Pascal's scheduled film adaptation of Shaw's "Androcles and the Lion."

'State' Seen in Summer Hiatus as Holm Rests

With Celeste Holm planning to take a vacation next summer, "Affairs of State" will probably lay off at the Music Box, N. Y., resuming in the fall for an indefinite run before going on tour. Actress, making her first starring appearance in the Louis Verneuil comedy, has a run-of-the-play contract, so she'll be a free agent after next May 31. However, she says she "won't be unreasonable" about renewal terms.

Star intends spending the summer with her husband and family on the Coast, and may do a picture if a suitable proposition is forthcoming. She is not under studio contract, however.

'Roger' to Bow on Coast

Hollywood, Jan. 16.

El Capitan will rekindle Jan. 30 with the premiere of "Roger the Sixth," comedy by Joseph Carole, who wrote "Separate Rooms." Donald Woods will star.

William Jarvis, who will co-produce with Ted Tetrick, will stage the one-set, 13-character play. Show is budgeted at $10,000, plus bonds of $7,500. Harry Zevin is company manager.

250G 'Dolls' Due In Black by March

Backers of "Guys and Dolls" have been informed by producers Cy Feuer and Ernest H. Martin that the show will be in the black by early March and they will be repaid their $250,000 investment in full early in April. They were repaid $50,000 last week, representing the overcall, which was not actually used. According to the accompanying statement, the musical had been netting over $9,000 on a weekly gross of between $40,000 and $43,000, depending on theatre party commissions and the changing boxoffice scale. The total operating profit for the first five weeks, through Dec. 30, was $50,563. The weekly net has since risen to about $11,000.

The production cost for the Frank Loesser - Jo Swerling - Abe Burrows musical was $177,900 and there are bonds amounting to nearly $23,900. Rental terms for the 46th Street, N. Y., call for 30% of the gross to $25,000 and 25% on the balance. Company payroll runs to about $6,300, and royalties total 12½%.

New League, Dramatists Pact Talks Seen Geared To Avoid Govt. Hassles

New minimum basic contract between the Dramatists Guild and the League of N. Y. Theatres will be drafted so as to avoid conflict with the antitrust or Taft-Hartley laws. Move in that direction may be the omission of foreign authors from the pact's guild-shop requirements. Negotiations for the new agreement may be started within the next few weeks, but are expected to continue a month or more.

Way for the negotiation of a new contract was apparently cleared last week when the U. S. circuit court of appeals, N. Y., decided an appeal of the Ring case, on which the N. Y. federal court had ruled that the basic agreement was monopolistic and granted an injunction forbidding its enforcement. The upper court vacated the injunction, but refused to pass on the legality of the basic contract one way or the other. It also tossed out Ring's appeal for reversal of the lower court's refusal to grant him damages against the Guild.

Ring's suit against the Guild, involving production of a musical called "Stovepipe Hat," was based on the 1941 basic contract, which was superseded by the revised contract of 1946. The latter is due to expire a few weeks hence, so negotiations for a new agreement may be just about in time.

Leery on 'Lear'

Announcement of closing of "King Lear" at the National, N. Y., Saturday (20), after 32 performances, recalls an incident while the play was in rehearsal. Louis Calhern, who plays the name lead, was picked up by a cabby, who recognized him and asked about his plans. When the hackie learned that Calhern was rehearsing for the Shakespearian revival, he remarked that he had seen the show several times when it was done by the Yiddish Art Theatre downtown on Second avenue, with Joseph Schildkraut and Jacob Ben Ami.

"It'll be tough," said the cabby. Calhern agreed, saying that it was demanding on the actors.

"I'm not worried about that," the cabby interjected. "I just wonder how a play like that will go in English."

CTP Mulling Lester Cowan Offer Of Co-op Pic to Glorify Legit

The Committee of Theatrical Producers is considering cooperating in the production of a full-length picture, with a cast including numerous stage names, to exploit the legit theatre. Lester Cowan has offered to produce such a film, giving the CTP half the profits for helping line up stars and script, etc. The legit organization is also talking to other Hollywood producers about such a deal.

According to preliminary plans, Robert E. Sherwood would supply a rough plot outline for the picture, with other name authors recruited to do the actual shooting script on a gratis basis. Idea at first was for Sherwood to do the entire scripting job, but he's finishing a legit play scheduled for fall production by the Playwrights' Co. and is due to go to England in April to start work on a biography of Lloyd George.

If the project actually goes through, proceeds would be devoted, at least in part, to the Council for the Living Theatre, for use in the organization's public relations job for legit. Some of the coin might also be used as a fund to help support weak-grossing shows on the road.

McClintic to Take Long Rest After His Collapse

Guthrie McClintic, who collapsed last week from exhaustion, is due to leave St. Luke's hospital, N. Y., this week and go to his home at Nyack, N. Y., with his actress-wife, Katharine Cornell. He may go away in a few weeks for an extended rest.

The producer-director apparently overworked himself recently as stager of Miss Cornell's presentation of "Captain Carvallo," which folded in Cleveland after a short tryout tour.

ATPAM Blacklists Fla. Tent Shows

The Assn. of Theatrical Press Agents & Managers has blacklisted the Treasure Island Music Circus, St. Petersburg, Fla., and the Miami Music Circus, both operated by St. John Terrell and Laurence Schwab. Union at first included Richard Aldrich in the rap, but subsequently removed his name when it was pointed out that, while financially interested in the two Florida show tents, the Broadway producer is not directly involved in the management.

Action against the two Florida spots followed the union's failure to reach an agreement with Terrell and Schwab for the employment of ATPAM members as manager and p.a. It isn't clear just how effective the blacklisting will be, unless the union wants to spend enough money to have the tents picketed, in which case members of other unions, such as Equity, stagehands, musicians, teamsters, etc., might refuse to enter the premises.

Brief inclusion of Aldrich's name on the blacklist was said to have been due to a "misunderstanding." The producer is a member of the union, with a withdrawal card, and has always been in good standing. Extension of the blacklist to him would have affected tonight's (Wed.) opening of "Four Twelves Are 48," in which he's co-producer with Richard Myers, Otto Preminger and Julius Fleischmann.

EQUITY, AUTHORS IN TIFF ON BENEFIT ROYALTY

Actors Equity and the Dramatists Guild are engaged in a tussle over the authors' royalties from Equity welfare fund benefit performances of Broadway shows. The situation also involves the director royalties of author-directors. Efforts are being made to arrange formation of committees representing the two organizations to work out a compromise.

Thus far, the shows giving Equity welfare benefits have included "Call Me Madam," "Affairs of State," "Black Chiffon" and "Lady's Not for Burning," while such performances are scheduled for "Season in the Sun," Jan. 28, and "Country Wife," Feb. 11. As far as is known, in only one case has an author given his royalties to Equity, although one Guild member is understood to have given his directorial fee to the actor union's fund.

After learning of the two cases, the Guild asked all its members to earmark their author royalties for the benefit showings to the Authors League Fund. It's figured that in most cases the playwright-stagers will probably devote their director royalties to the same cause.

Webster-Hurok Huddle

David L. Webster, general administrator of Covent Garden Opera Trust, flew into N. Y. from London last Thursday (11), and trained to Boston with impresario Sol Hurok to see the Sadler's Wells Ballet.

Two managers are huddling over details of next fall's U. S. visit of the sister British dance troupe, Sadler's Wells Theatre Ballet.

Concert Booking Hassle May Snag 'Peter Pan' Cleve. Appearance in Civic Hall

Cleveland, Jan. 16.

Hassle between concert booker George Bernard and Milton Krantz, manager of the legit Hanna, threatens to snag the latter's original plan of sponsoring the New York touring version of "Peter Pan" at the Public Music Hall week of March 12:

When Krantz tried to get a clearance from the civic auditorium for that date, he discovered it conflicted with a booking made by Bernardi, who had a concert by Met soprano Erna Berger and pianist Eunice Podis contracted for Saturday, March 17, in the same hall.

Hanna impressario had been aware of the rival attraction for at least a month, as a matter of fact, but couldn't do anything about it: Bernardi to date has refused to consider Krantz' offer of switching the concert duo to the 1,300-capacity legit house—rent free.

Concert promoter claimed he couldn't make the change, contending that his subscription series customers preferred to hear the Berger-Podis affair in the Music Hall, and that the Hanna is "not as suitable a theatre for musical events of this nature." It's reported that Bernardi might change his mind, for a fee, but so far Krantz has refused to offer one.

Controversy is similar to one they had last season when the Hanna's first road date booking of "South Pacific" clashed with another of Bernardi's concerts. That squabble was ironed out, but not too amicably, when Bernardi gave up a Music Hall contracted night needed by "Pacific" for certain considerations.

His Longines Symphonette concert on that occasion was moved to the Masonic Hall, but deal entailed such heavy expenses, according to Krantz, that the Hanna sponsors "hardly made a profit on 'South Pacific.'"

2 New England Talent Rep Groups in Merger

Boston, Jan. 16.

Theatrical Agents, Inc., of New England and the Rhode Island Agents Assn. voted to merge last week. The action was taken at the annual TANE meeting and election here last week. Henry Cogert was re-elected president of the combined talent representation organizations, with Harry Drake as vice-president; Jacy Collier, treasurer, and Peg Norton, secretary.

Sam Silverman, RIAA president, and Ray Mullin, v.p., were elected to the board of directors of the enlarged outfit. Directors named from the TANE were Danny White, Billy Waldron, Jack Ford, Cogert, Drake and the Misses Collier and Norton.

Plays on Broadway

Darkness at Noon

Playwrights Co. presentation of drama in three acts by Sidney Kingsley. Stars Claude Rains; features Walter J. Palance, Kim Hunter. Staged by Kingsley; associate producer, May Kirshner; settings and lighting, Frederick Fox; costumes, Kenn Barr. At Alvin, N. Y., Jan. 13, '51; $4.80 top.

Rubashov	Claude Rains
Guard	Robert Keith, Jr.
402	Philip Coolidge
302	Richard Seff
202	Allan Rich
Luba	Kim Hunter
Gletkin	Walter J. Palance
Storm Trooper	Adams MacDonald
Richard	Herbert Ratner
Girl	Virginia Howard
2nd Storm Troooper	Johnson Hayes
Ivanoff	Alexander Scourby
Bogrov	Norman Roland
Hrutsch	Robert Crozier
Albert	Daniel Polis
Luigi	Will Kuluva
Pablo	Henry Beckman
Andre	Geoffrey Barr
Barkeeper	Tony Ancona
Secretary	Lois Nettleton
President	Maurice Gosfield

Sidney Kingsley's new melodrama, "Darkness at Noon," is fairly impressive, but is unlikely to repeat the success of Arthur Koestler's bestseller. Much of the trouble apparently stems from the original novel, in which a major portion of the story consisted of flashback reveries of the doomed revolutionist in the hands of his own secret police.

But in this dramatization, there is a plethora of philosophical conversation, insufficient direct action and little audience identification. Coupled with the elaborate production, including a large cast and a sizable backstage crew, that indicates slight boxoffice prospects, although there may be film potential in the play.

Despite the current public sentiment against Communism, the play's anti-Soviet theme seems unlikely to give it popular draw, not only because of its talkiness, but because the "hero" is an unregenerated Bolshevik fanatic and the story tends to run downhill to a foregone fadeout. Moreover, even the drama's exposure of the moral bankruptcy of Soviet policy is for the most part expressed in esoteric philosophical palaver.

Claude Rains, returning to the stage after 14 years in pictures, gives a penetrating, sustained and superbly modulated performance as star. The character degeneration is skillfully developed from impatience and partial disbelief in the opening scene as the "old guard" leader is suddenly imprisoned; through growing confusion and alarm as he is held for weeks without learning the charge against him, to despair and demoralization as he is tortured into confession and convicted, and at the end, only numbness as he is led away to be executed. The portrayal earned Rains an unusually fervent ovation from firstnighters.

Rains' starring role as the Bolshevik warhorse caught in his own credo that the end justifies the means, and that even the slightest deviation from party thinking is fatal, dominates the play throughout. But Kim Hunter is appealing as the devoted secretary-mistress; Walter J. Palance suggests the proper ruthlessness of the sadistic inquisitor, although his voice occasionally seems not fully controlled; Alexander Scourby is admirably human as a cynical officer of the revolutionary army, and Philip Coolidge is persuasive as a sardonic political prisoner. As usual, Kingsley has expertly chosen and directed the memorable supporting cast.

Frederick Fox has devised expressively foreboding scenery, including a complex multiple setting, with scrims and elaborate lighting, to represent a prison cell, the prison administrative headquarters, an industrial office, several apartment interiors, a vertical tier of cells, corridors, an art gallery, courtroom, etc., while Kenn Barr's costumes add an authentic note.

Hobe.

The Royal Family

N. Y. City Theatre Co. (Maurice Evans, artistic supervisor) revival of comedy-drama in three acts, by George S. Kaufman and Edna Ferber. Stars Ruth Hussey, Ethel Griffies, Peggy Ann Garner, John Emery, J. Edward Bromberg; features Theodore Newton, Bernard Nedell, Olive Blakeney, Robert Webber. Directed by Richard Whorf; settings and lighting, Ben Edwards; costume director, Emeline Roche; executive producer, George Schaefer. At N. Y. City Center, Jan. 10, '51; $3 top.

Della	Evelyn Ellis
Jo	Ossie Davis
Hallboy	Wendell Whitten
McDermott	Morris Miller
Herbert Dean	Bernard Nedell
Kitty Dean	Olive Blakeney
Gwen	Peggy Ann Garner
Perry Stewart	Robert Webber
Fanny Cavendish	Ethel Griffies
Oscar Wolfe	J. Edward Bromberg
Julie Cavendish	Ruth Hussey
Anthony Cavendish	John Emery
Another Hallboy	Walt Witcover
Gilbert Marshall	Theodore Newton
Gunga	Chris Gampel
Miss Peake	Marjorie Redmond
Chauffeur	Tom Hughes Sand

Even on the basis of the ragged opening-night performance "Royal Family" proves a candidate for Broadway revival under commercial management. The George S. Kaufman-Edna Ferber play, originally a hit of the 1927-28 season, remains fairly animated, laughable and surprisingly moving entertainment in its slightly modernized edition. However, the show should be given a new production if done on Broadway, as the present one suffers from the limitations of City Center budgeting, the casting is subject to improvement (not all the present leads would be available, in any case) and the staging is inadequate.

Despite its manifest faults, however, this revival is bright and amusing, meeting the City Center standard maintained the last two seasons under the supervision of Maurice Evans and George Schaefer. Once it gets past the exposition-heavy opening scene, it's an effective combination of broad comedy and backstage sentiment in popular backstage terms.

Partly because Richard Whorf is occupied with his co-starring assignment in the current "Season in the Sun," perhaps, his direction of "Family" is sketchy and the cast seems under-rehearsed, even considering the two-week rehearsal limit under Equity's stock rules. Particularly in the first act, the performance was embarrassingly disjointed opening night, with players missing cues, fluffing lines and occasionally standing around awkwardly.

Nevertheless, largely due to the example and prodding of Ethel Griffies as the lovable matriach of the Barrymore-like family, the play finally triumphs over the production flaws. In nearly every case, Miss Griffies is not only the center of the effective scenes, but actually carries them, with occasional assistance from John Emery as the rambunctious matinee idol apparently patterned on the late John Barrymore, and to a lesser degree by J. Edward Bromberg as an appreciative Broadway producer, Peggy Ann Garner as a third-generation scion of the stage family, and Ruth Hussey as the reigning star.

Although no one else approaches Miss Griffies' expert and poised playing, Emery gives agreeable vitality to the farcical role of the Perfect Lover of the screen, and Bromberg's portrayal is persuasively direct and relaxed. Miss Hussey seems lacking in the flamboyance that the Ethel Barrymore-ish character requires, while Miss Garner is acceptable as her daughter.

Theodore Newton is believable as the actress' millionaire suitor, Robert Webber is convincing as the mundane son-in-law, and Ossie Davis is amusing as the unruffled Man Friday. The duplex-apartment setting by Ben Edwards is excellent within the obvious budget requirements, although its flimsiness is accentuated by the use of numerous pendant ornaments, pictures, etc., which shake visibly whenever anyone uses the stairs or shuts the door.

Incidentally, Emery sprained his ankle badly just before the first-act curtain opening night, but was able to finish the performance. John Baragrey has since succeeded him, probably for the balance of the fortnight run. *Hobe.*

Rockefeller Kin Expend 463G on Ballet in 1950

Margaret de Cuevas, wife of Marquis George de Cuevas and granddaughter of John D. Rockefeller, has put $987,500 into the Marquis' Grand Ballet troupe in the past three years. Almost half of that, or $463,272, was spent in the past year alone.

Disclosure results from filing of amended certificate of limited partnership in N. Y. county court Dec. 27, '50. This is the sixth in a series of such amendments made since the partnership papers were originally filed May 7, '47, raising the first contribution of $60,000 by various stages to the present $987,500 outlay. Fifth amended certificate was filed Dec. 19, '49, when amount was then $524,228, indicating that the $463,272 remainder was expended in 1950. Of this, over $150,000 was lost in the recent four-week season of the Grand Ballet at the Century, N. Y. Reason for the various amended certificates is to establish loss of all this coin (probably originally considered as loans) for tax purposes.

The de Cuevases also spent about $800,000 in 1944 in a brief eight-week season with Ballet International at the International, N.Y. With other small investments in the dance field, this brings their expenditures on ballet to almost $2,000,000.

Lewis Wants to Avoid 'Wish' Title Confusion

Appeals to the Dramatist Guild and League of N. Y. Theatres are being made by Al Lewis, in an effort to avoid a title conflict between his scheduled musical, "Three Wishes," and the incoming "Make a Wish." Producers of the latter show, Harry Rigby, Jule Styne and Alexander H. Cohen, refuse to retitle their offering, arguing that no public confusion in names is likely.

The Lewis show will be an adaptation of the Charles O'Neal novel, "Three Wishes of Jamie McRuin," with score by Ralph Blaine. The producer acquired the rights to the property over two years ago and announced the show title about three months ago. "Make a Wish" is an adaptation of Molnar's "Good Fairy," with score by Hugh Martin. It was previously titled "Suits Me Fine."

"Make a Wish" is tentatively slated to arrive on Broadway about mid-April, with "Three Wishes" due about a week later.

Hayward Buying 2 More for '51-'52

Leland Hayward, already represented by "Call Me Madam" on Broadway and two companies of "Mister Roberts" on the road, is lining up an extensive production schedule for next season. Latest additions to the list are "The Magic Bell Knob," dramatization by British authoress Mary Norton of her own novel, and "Moulin Rouge," Pierre La Mure's novel based on the life of painter Henri de Toulouse-Lautrec, which the author, currently in the U. S., is dramatizing. The producer has just optioned the former, having acquired the screen rights from Walt Disney, and is about to close a deal for the latter.

Only recently set by Hayward is an agreement for him to team with Joshua Logan in the presentation of "Huck and Jim," a musical version of "Huckleberry Finn," for which Maxwell Anderson and Logan are collaborating on the adaptation. Although Anderson is a member of the Playwrights Co., the latter firm is not to be associated in the production. Until his death last year, composer Kurt Weill was collaborating with Anderson on the musical edition of the Mark Twain classic, and the Playwrights Co. was in line to produce it. No one has been selected to succeed Weill as composer for the show.

Hayward's production of "Point of No Return," Paul Osborne's dramatization of the John P. Marquand novel, is scheduled to go into rehearsal early next fall, with Henry Fonda as star and screen director H. C. Potter staging. Still on Hayward's 1951-52 slate but apparently an uncertain item now, is "Accolade," the Emlyn Williams melodrama in which the author is currently starring in London.

Hayward's association with Anderson on "Huck and Jim" will be their second such deal. The previous one was "Anne of the Thousand Days," Anderson's drama about Henry VIII and Anne Boleyn, which Hayward co-produced with the Playwrights Co. during the 1948-49 season. Incidentally, Potter directed that show, having taken over the assignment from Bretaigne Windust during the extended road tryout.

Kettering Quits as Mgr. Of New Pittsburgh Nixon

Pittsburgh, Jan. 16.

Ralph Kettering, veteran Chicago showman who came here late this summer to manage the new Nixon theatre, resigned last week. He has a couple of other irons in the fire, one or two which may possibly find him remaining in Pittsburgh.

Kettering's withdrawal from the local legit picture was due in part to the slow, indifferent season the town's playhouse has been having. Since theatre was opened last September, it has only played a total of eight weeks.

Nixon is the old Senator, a longtime film house which was renovated at a cost of around $200,000 by a local group headed by Gabe Rubin, who operates the local foreign film site, the Art Cinema, as well as the Silver Lake Drive-In.

Inside Stuff—Legit

Flora Robson, who closed Saturday night (13) in "Black Chiffon," will probably sail for England next weekend for an extended rest. She has turned down several legit and film offers, both in U. S. and England, including a starring role in a London revival of "A Winter's Tale," to be presented by H. M. Tennent, Ltd.

Although the actress has been tired for some time, having appeared in the Lesley Storm play for a year in England before bringing it to the U. S., she was willing to continue in it on Broadway or on tour. When business sagged recently at the 48th Street, N. Y., the management decided to close. Miss Robson, who had undergone a minor operation last fall, necessitating the play's layoff for two weeks, was advised by her physician not to tour. But she offered to do so if the management's doctor thought it safe.

Members of the executive committee of the Equity Library Theatre, elected at the annual meeting last week, include Casey Allen, Joseph Anthony, John Boruff, Peggy Cass, Leora Dana, Jack Effrat, Rita Fredericks, Herbert Gellendre, Ella Gerber, Wynne Gibson, Sally Haring, Marjorie Hildreth, Ben Kranz, Rusty Lane, Phoebe Mackay, Carmen Mathews, Elizabeth Parrish, Ernestine Perrie, Walter Reimer, Beverly Roberts, Pat Rogers, Bill Ross, Fay Sappington, Ted Tiller, William Tregoe, Dick Via, Jeffrey Warren and Mary B. Winslow, to serve one year. Incumbents with one more year to serve include Clinton Anderson, Brace Conning, Morton Da Costa, Florida Friebus, Anita Grannis, Elizabeth McCormick, Edith Meiser, Linda Carlton Reid, Philip Robinson, Romola Robb, Miriam Scott, Jane Seymour and Jane White.

Members of the theatre party agents' association are burned at the management of "Out of This World," which is the only Broadway production so far this season on which party commissions were not allowed. As invariably happens in such cases, there were squawks when organizations booking benefits for the show had to pay a fee, which had to be deducted from the proceeds going to the cause involved. Although theatre party commissions formerly varied, they have been standardized in the last couple of seasons at 7½% for straight plays and 5% for musicals.

Paul Vroom, who last week succeeded John Tuerk as manager of the Michael Grace production, "King of Friday's Men," is now general manager of five current or incoming Broadway shows. Others are the current "Affairs of State" and "King Lear," and the scheduled "Mike MacCauley" and "Sodom, Tennessee." He doubles as company manager and g.m. of "Affairs." Clarence Taylor will be company manager of "Friday's Men."

Legit Bits

Edward Choate has joined the **George** and **Dorothy Ross** publicity office as an associate . . . "Cocktail Party," which closed Saturday night 13 at the Henry Miller, N. Y., has been acquired by **Russell Lewis** and **Howard Young** for touring, probably going out this spring . . . **Warren Munsell** is general manager of "Darkness at Noon" and **Warren, Jr.**, is company manager of the show . . . **Burl Ives** is being sought to star in "Apple of His Eye" this winter with **William Miles'** stock company in Bermuda and the **Martin Manulis-Philip Langner** operation in Nassau, B.W.I. . . . **J. Charles Gilbert** will be company manager of "Peter Pan" for the tour . . . **Murray Weisberg** appointed house manager of the Locust Street theatre, Philadelphia . . . Modern-dress production of "Electra," by Euripides, will be presented Feb. 2-5 by the Laughing Stock Co., at Master Institute, N. Y. . . . **Al Eckhart** has joined the boxoffice staff of the Shubert, Chicago, as associate treasurer with **Irving Wonders.** There are also three assistant treasurers during the current run of "South Pacific."

Arthur Singer is company manager of "Ti-Coq" . . . **Robert Downing,** who was stage manager of "Streetcar Named Desire" during its Broadway run, planed to Cincinnati last week to direct refresher rehearsals for the touring edition . . . **Lester Al Smith** is company manager and **Charles Washburn** press-agent of the incoming "Springtime Folly" . . . **Emmett Callahan** is manager and **James Hughes** p.a. of "Mike MacCauley" . . . After failing to reach an agreement with producers **Herman Levin** and **Oliver Smith** on a renewal of her contract for "Gentlemen Prefer Blondes," dancer **Anita Alvarez** withdrew from the musical Saturday night (13), with **Evelyn Taylor** replacing . . . **Peter Elgar Productions, Inc.,** has been chartered in Albany to conduct a theatrical business in New York. Directors of the corporation are **Peter F.** and **Dorothy W. Elgar,** of Elmsford, N. Y., and **John I. Riddle,** of New York . . . May 24 performance of "Guys and Dolls" will be for the benefit of the Assn. of Theatrical Press Agents & Managers welfare fund . . . Legit actor **Walter Klavun** went to the Coast last week on a Columbia contract. His first picture will be "Remember That Face."

Another $40,000 dividend will be distributed this week on "Gentlemen Prefer Blondes," bringing the total profit on the show to $320,000 thus far . . . **Dixie Lee** is press-agent of the Playhouse, Houston, which opens Feb. 21 with **Vicki Cummings** in "Candlelight" . . . **Eleanor Worthingham** announces a spring production on Broadway of "The Savage," **Marcel Strauss** dramatization of a novel by **Michael Artzybasheff** . . . The Lambs will hold a "Burlesque" Gambol at their New York clubhouse Jan. 28 in connection with the inauguration of **Bert Lytell** for a fourth term as Shepherd . . . When the second-act curtain of "Royal Family" was delayed last Wednesday night (10) at the N. Y. City Center after **John Emery** had sprained his ankle, **Ethel Griffies** came out and told several anecdotes. She was introduced by **Maurice Evans,** artistic supervisor of the series, who had just arrived from the Coast . . . **Jean Muir** will play the lead tomorrow (Thurs.) through Sunday (21) in the Equity Library theatre revival of "Road to Rome," at the Lenox Hill Playhouse, N. Y. . . . **George Sanders** will resume his singing career as lead in the Broadway company of "South Pacific" when **Ray Middleton** withdraws May 31.

Quarterly membership meeting of Chorus Equity will be held Friday afternoon (19) at the Astor hotel, N. Y. . . . Legit-film actor **William Harrigan,** who recently left the Broadway company of "Mister Roberts" after two-and-a-half years as the Captain, has returned from the Coast after completing a three-week film stint . . . **Jacob A. Weiser** begins his 26th year at City College of N. Y. by giving an additional advanced course in playwriting in the evening session . . . **Robert W. Dowling,** chairman of the ANTA fund campaign, reports that $264,675 has been raised toward retiring the mortgage on the ANTA Playhouse, N. Y. . . . Backers of "Member of the Wedding" received a $6,018 dividend Jan. 5, the play's first anniversary. That brought the profits to exactly $150,000 on the $75,000 investment . . . The **Harald Bromley-George Brandt** revival of "Springtime for Henry," which will bring **Edward Everett Horton** back to Broadway, will probably be done in the 1910 period, at the insistence of author **Benn W. Levy.**

Christopher Fry's first American showing of "The First Born," set for March 2 at the Loyola University Community theatre, Chicago, has been cancelled, with author doing a rewrite on the play.

Actress **Peggy Cass (Mrs. Carl Fisher)** planes Saturday (20) to Europe with Vogue associate editor **Mary Haas,** wife of composer **Richard Lewine,** and ex-actress **Ellie Pope** for a vacation of six or eight weeks . . . **Ellen Fenwick,** standby understudy, takes over the leading part in the touring edition of "Streetcar Named Desire" for the Indianapolis and Toledo engagements the week of Jan. 29. She succeeds **Louise Platt,** wife of director **Stanley Gould,** who is withdrawing for approaching motherhood. Meanwhile, **Barbara McCoy** (who recently changed her name from **Barbara Kocyan**) is rehearsing to assume the role permanently. **Miss Fenwick,** incidentally, is the wife of **George Brandt,** coproducer of the show . . . "Nat Turner," new play by **Paul Peters,** will be presented Jan. 25 by Peo-

(Continued on page 60)

Total Legit Grosses

The following are the comparative figures based on VARIETY'S *boxoffice estimates for last week (the 33d week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	27	24
Total weeks played so far by all shows	646	635
Total gross for all current shows last week	$675,300	$633,400
Total season's gross so far by all shows	$14,505,100	$16,168,500
Number of new productions so far	47	28
ROAD (*Excluding Stock, Ice Shows and Outdoor*)		
Number of current touring shows reported	22	28
Total weeks played so far by all shows	584	566
Total road gross reported last week	$468,500	$519,600
Season total road gross so far	$13,065,800	$11,644,500

Convention Hypos Chi Boxoffice; 'Love' 25G, D'Oyly 23G, 'Rose' 14½G

Chicago, Jan. 16.

With the largest commercial convention of furniture men, all heavy spenders, in town, all attractions have upped their take. Heaviest demand last week, of course, was for "South Pacific," but the others had several sellout nights also.

Fridolin comes in tomorrow (Wed.) with "Ti-Coq" at the Harris, and "It's a Great Day" rolls in at the Blackstone Jan. 28. Selwyn reverts to a film art house policy with "Cyrano de Bergerac" Thursday (18). February looks light, with only three attractions on the scene.

Estimates for Last Week

"Angel in the Pawnshop," Harris (10th wk) ($3.80; 1,000). Closed Saturday (13) with neat $13,000.

D'Oyly Carte, Blackstone (1st wk) ($4; 1,358). Heavy word-of-mouth brought in lush $23,000.

"I Know My Love," Selwyn (5th wk) ($4.40; 1,000). Shuttered Saturday (13) with nifty $25,000.

"Red, White and Blue," Opera House (2nd wk) ($4.94; 3,600). A bit brighter with $23,000 this week. Closes Saturday (20).

"Rose Tattoo," Erlanger (2d wk) ($4; 1,334). Drama is picking up, with okay $14,500.

"South Pacific," Shubert (9th wk) ($5; 2,100). This still is the tops, with $51,200.

'Charley' $36,700, Sadler's 74G, Hub

Boston, Jan. 16.

Hub legit season hits rock bottom this stanza with only one house (Shubert) alight, with "Where's Charley?" still pulling nicely, although skedded to close Jan. 27. Only other legits on the horizon are "King of Friday's Men," bowing into Plymouth, Jan. 29, and "Peter Pan," at Opera House Jan. 30.

Estimates for Last week

Sadler's Wells Ballet (Opera House) (3,000; $6). Sold out months in advance and racked up terrific $74,000. Two benefit performances at $12.50 netted $5,000 for two charities.

"The Innocents" (Plymouth) (2d wk) (1,200; $3.60). Poor $9,000 for final week. House dark.

"Where's Charley?" (Shubert) (3rd wk) (1,750; $4.80-$6 Sat.). Still in the chips at $36,700. Next to last week current.

Gelinas 'Ti-Coq' Advance $24,500 Toronto Sellout

Toronto, Jan. 16.

Directing and starring in his own play, "Ti-Coq" ("Little Rooster"), Gratien Gelinas, French-Canadian comedian, was a sellout a week in advance, for a $24,500 gross at the Royal Alexandra (1,525) at a $3.50 top.

With the first all-Canadian troupe to be imported to the U. S., "Ti-Coq" opens tomorrow (17) at the Harris in Chicago for two weeks under the Shubert banner and then into one of the Shubert houses in New York.

Apart from the Broadway reception, Ernest M. Rawley, manager of the Royal Alexandra, wants the "Ti-Coq" troupe back for another three-week engagement, on basis of the current reception.

'Sheba' 12G in 2 Stands

Rochester, Jan. 16.

"Come Back, Little Sheba" grossed a mild $12,000 in eight performances divided between Buffalo and here.

Shirley Booth-Sidney Blackmer starrer is in Washington this week.

'BIRTHDAY' BOWS ARENA LEGIT IN BALTO WITH 8G

Baltimore, Jan. 16.

Don Swann, Jr., got his season of theatre-in-the-round off to a rosy start at the Sheraton Belvedere hotel here last week with Joan Blondell, in "Happy Birthday," reaching out for a near-capacity $8,000 for the 450-seater scaled at a $3.65 top. Attraction also hypoed the hotel's bar and food trade to unusual highs.

Arthur Treacher, in "Clutterbuck," is current, with Marsha Hunt set to follow in "Design for Living." Possibility of repeating the setup in Washington is being mulled by Swann who is negotiating with a hotel there.

Ballet Theatre mopped up here Saturday (13) with sellout performances at the Lyric for both matinee and night. Tied in with Baltimore Symphony Orchestra, in the pit throughout, combo drew a rousing $12,000 for the day's effort.

Current Road Shows

(*Jan.* 15-28)

"Apple of His Eye"—American, St. Louis (15-20); KRNT theatre, Des Moines (22); Aud., St. Joseph, Mo. (23); Orpheum, Kansas City (24-28).

"As You Like It" — Mayfair, Portland (15-20); Metropolitan, Seattle (22-27).

"Billy Budd" (tryout) — Shubert, New Haven (24-27).

"Blossom Time"—Shubert, Phila. (15-20) (consul).

"Brigadoon"—Orpheum, Kansas City (15); Robinson Aud., Little Rock (17-18); Aud., Memphis (19-20); Civic, New Orleans (22-28).

"Come Back, Little Sheba" — Gayety, Wash. (15-27).

"Death of a Salesman"—Shubert, New Haven (15-20); Ford's, Baltimore (22-27).

"Diamond Lil" — Taft Aud., Cincinnati (15); Murat, Indianapolis (16-20); Town Hall, Toledo (21-24); Hartman, Columbus (25-27).

D'Oyly Carte — Blackstone, Chi. (15-20); Royal Alexandra, Toronto (22-27).

"Guardsman" (tryout) — Erlanger, Buffalo (25-27).

"I Know My Love" — Hanna, Cleve. (15-20); Taft Aud., Cincinnati (22-27).

"Innocents" — Erlanger, Phila. (15-27).

"King of Friday's Men" (tryout) —McCarter, Princeton (27).

"Kiss Me, Kate" — Biltmore, L. A. (15-27).

"Mike MacCauley" (tryout) — Lobero, Santa Barbara (26-27).

"Mister Roberts" (John Forsythe)—Avon, Utica, N. Y. (15-16); Aud., Rochester (17-20); His Majesty's, Montreal (22-27).

"Mister Roberts" (Tod Andrews-Henry Fonda) — Quimby Aud., Ft. Wayne (15-17); Hall of Music, Lafayette, Ind. (18-20); Nixon, Pitt. (22-27).

"Oklahoma" — Lyceum, Minneapolis (15-20); Aud., Rochester, Minn. (22-23); Vocational H. S., La Crosse, Wis. (25); Orpheum, Davenport (26-27).

"Romeo and Juliet" (tryout) — Cass, Detroit (22-27).

"Rose Tattoo" (tryout) — Erlanger, Chi. (15-27) (Reviewed in VARIETY, Jan. 10, '50).

"South Pacific" — Shubert, Chi. (15-27).

"Streetcar Named Desire" — Shubert, Detroit (15-20); American, St. Louis (22-27).

"Ti-Coq" (tryout) — Harris, Chi. (15-27) (Reviewed in VARIETY, May 24, '50, and Nov. 15, '50).

"Where's Charley?" — Shubert, Boston (15-27).

'Roberts' 18G in Columbus; 13G for 5, Schenectady

Columbus, O., Jan. 16.

"Mister Roberts," in its second week-long stay (8-13) at the Hartman here, started slow but built to a whirlwind finish for a respectable near $18,000 at a $4.35 top. Weather and unknown quality of cast led by Tod Andrews in the title role was to blame for the sluggish opening. House was a sellout from Wednesday on.

Hartman is dark until the arrival of Mae West in "Diamond Lil" Jan. 25, followed by the Lunts in "I Know My Love" Jan. 31.

Schenectady Record

Schenectady, Jan. 16.

The New York company of "Mister Roberts," starring John Forsythe, opening a road tour at Fabian's Erie, established a record by grossing almost $13,000 at a $1.80 to $3.60 scale, on four evening and one matinee performance (10-13). The drama drew capacity audiences Thursday, Friday and Saturday nights; large turnouts, Wednesday evening and Saturday afternoon.

Leland Hayward, Joshua Logan and Jo Mielziner came to Schenectady for the premiere.

'Blossom' $14,000 'Four' 10G, Philly

Philadelphia, Jan. 16.

There are sure to be a bunch of dark weeks for all Philly's legit houses, according to all present indications. Latest booking to be taken away is the tryout of George S. Kaufman's "The Small Hours," which was to have preemed at the Forrest Feb. 13 but will have some previews in New York instead.

This week has exactly two legit shows on the local boards, "Blossom Time" in its second and final week at the Shubert, and "The Innocents," which opened a two weeks' run at the Erlanger last night (15).

Surprising factor of the booking situation is the number of dark weeks indicated for the Forrest, flaghouse here of the Shubert chain, while the Walnut, after little or no activity in the fall, gets renewed activity. Preem of new musical, "Make a Wish" (tune version of "The Good Fairy"), is set for the Forrest March 12, and the Shubert is listed to bet the musicalized "Marco Polo" following the "Peter Pan" engagement.

Estimates for Last Week

"Blossom Time," Shubert (1st week) (1,870; $3.90). Operetta is using cutrate policy to rather good effect. Grossed $14,000 in first of two stanzas. House will be dark three weeks, then "Peter Pan."

"Four Twelves Are 48," Locust (2nd week) (1,580; $3.90). Comedy tryout never did get really started here, but picked up slightly in second and final week to reach close to $10,000 mark. House has nothing booked at all.

WEST-'LIL' FINE $18,600 IN WEEK AT ST. LOUIS

St. Louis, Jan. 16.

After a four-week hiatus, Mae West relighted the American last week with a single-stanza engagement of "Diamond Lil" that drew mixed reviews from the critics but a neat b.o. record. Eight performances, with the house scaled to $3.66, grossed an estimated $18,600. The engagement wound up Saturday (13).

A fair advance is reported for "Apple of His Eye," with Edward Arnold and Frances Waller, that opened a one-week stand at the American last night (Mon.). The 1,500-seat house is scaled to $3.66 for this piece.

Arnold-'Apple' $11,500 In Detroit; 'Rose Marie' 35G

Detroit, Jan. 16.

"Apple of His Eye," with Edward Arnold, did a poor $11,500 in a week's engagement at the Shubert. Current production is "Streetcar Named Desire," in for a week. The Cass reopens Jan. 22 with a fortnight's presentation of "Romeo and Juliet," starring Olivia deHavilland.

The Civic Light Opera's presentation of "Rose Marie" grossed a poor $35,000. Current production is "High Button Shoes," with Audrey Meadows, Jack Goode and Joey Faye.

B'way Reacts from Post-New Year; 7 SRO Shows, 9 Others Exiting; 'Threshold' $15,500, 'Century' $23,000

Business on Broadway recovered somewhat last week after the traditional post-New Year slump, but not as well as had been anticipated. Although conditions were generally better, the fact that the previous week's total included the extra-price New Year's Eve performances tended to obscure the actual improvement.

The total gross for all 27 shows last week was $675,300, or 78% of capacity. The previous week's total for 26 shows was $681,000, or 74%.

Closing last week were "Cocktail Party" and "Black Chiffon." Due to fold this week are "Enemy of the People," "House of Bernarda Alba," "King Lear," "Ring Around the Moon," "Arms and the Man" and "Royal Family." Shuttering next week is "Peter Pan."

In the summary for last week, the potential capacity gross figure in brackets shows a drop from the previous week, when the special performance at extra price was included. That also explains the fact that although the total gross for last week was only a trifle below that of the previous stanza, the average of capacity dropped 4%.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (17th wk) (C-$4.80; 1,012; $26,874). Hit $27,000 (previous week $27,800).

"Bell, Book and Candle," Barrymore (9th wk) (C-$4.80; 1,066; $28,060). Over $27,900 (previous week, $30,344).

"Black Chiffon," 48th Street (13th wk) (D-$4.80; 925; $22,165). About $11,000 (previous week, $10,000); closed Saturday night (13) after 109 performances; repaid its $50,000 investment and possibly made a slight profit.

"Bless You All," Hellinger (5th wk) (R-$7.20; 1,543; $55,000). Nearly $47,000 (previous week, $42,100).

"Call Me Madam," Imperial (14th wk) (M-$7.20; 1,400; $51,847). The usual $52,500 (last week, $57,020).

"Cocktail Party," Miller (52d wk) (C-$4.80; 940; $21,600). About $9,400 (previous week, $8,000); closed Saturday night after 409 performances; earned approximately 100% profit on its $50,000 investment.

"Country Girl," Lyceum (10th wk) (D-$4.80; 995; $22,845). Nearly $20,800 (previous week, $21,600).

"Darkness at Noon," Alvin (1st wk) (D-$4.80; 1,360; $34,276). Opened Saturday night (13) to six favorable notices (Barnes, Herald Tribune; Chapman, News; Coleman, Mirror; McClain, Journal-American; Hawkins, World-Telegram & Sun; Watts, Post), one pan (Atkinson, Times) and one noncommittal (Pollock, Compass); premiere drew $7,400 and a single preview added $3,400.

"Enemy of the People," Broadhurst (3d wk) (D-$4.80; 1,160; $32,000). About $13,400 (previous week, $18,000); closing next Saturday night (20).

"Gentlemen Prefer Blondes," Ziegfeld (58th wk) (M-$6; 1,628; $48,244). Nearly $42,200 (previous week, $43,200.

"Guys and Dolls," 46th Street 8th wk) (M-$6.60; 1,319; $43,000). Got the limit attendance, but party commissions held the gross to $42,000 (previous week, $46,000).

"Happy Time," Plymouth (51st wk) (C-$4.80; 1,063; $29,019). Just $22,100 (previous week, $21,100).

"House of Bernarda Alba," ANTA Playhouse (1st wk) (D-$3; 924; $22,730). Almost $18,000 for first nine performances.

"King Lear," National (3d wk) (D-$4.80; 1,172; $29,534). Just topped $16,000 (previous week, $17,100).

"Kiss Me Kate," Shubert (105th wk) (M-$6; 1,361; $40,847). Over $29,800 (previous week, $30,500).

"Lady's Not for Burning," Royale (10th wk) (C-$4.80; 1,035; $27,100). Reached $22,000 (previous week, $24,700).

"Member of the Wedding," Empire (53d wk) (D-$4.80; 1,082; $24,196). About $11,900 (previous week, $11,300).

"Out of This World," Century (4th wk) (M-$6; 1,645; $49,191). Nearly $48,600, allowing for party commissions (previous week, $50,935).

"Peep Show," Winter Garden (28th wk) (R-$7.20; 1,519; $55,677). About $31,000 (previous week, $34,400).

"Peter Pan," St. James (38th wk) (M-$4.80; 1,571; $34,500). Almost $24,900 (previous week, $26,200).

"Ring Round the Moon," Beck (8th wk) (C-$4.80; 1,214; $28,000). About $16,500 (previous week, $13,300); closing next Saturday night (20).

"Season in the Sun," Cort (16th wk) (C-$4.80; 1,056; $24,101). Nearly $21,600 (previous week, $21,700).

"Second Threshold," Morosco (2d wk) (CD-$4.80; 914; $24,300). Almost $15,500 (previous week, first six performances got $12,000).

"South Pacific," Majestic (91st wk) (M-$6; 1,659; $50,186). As always, $50,800.

"Twentieth Century," Fulton (3d wk) (C-$4.80; 976; $23,228). Press seats held the first week at this house to $23,000, which meant SRO all times (previous week, $19,000 at smaller-capacity ANTA Playhouse).

Stock

"Arms and the Man," Arena (13th wk) (C-$3; 500; $10,600). About $3,400 (previous week, $6,100).

"Royal Family," City Center (1st wk) (CD-$3; 3,025; $32,000). Opened Jan. 10 to unanimously favorable reviews; first seven performances bettered $19,700.

Openings

"Angel in the Pawnshop," Booth (D-$4.80; 712; $20,365), A. B. Shiffrin play, presented by Eddie Dowling and Anthony B. Farrell; production financed at $50,000, cost about $40,000 (excluding $10,000 tryout loss and $10,000 in bonds) and can break even at around $13,500; opens tomorrow night (Thurs.).

"Four Twelves Are 48," 48th Street (C-$4.80; 925; $22,165). Play by Joseph Kesselring, presented by Richard Aldrich, Richard Myers, Otto Preminger and Julius Fleischmann; production financed at $50,000, cost about $34,000 (excluding $9,000 tryout loss and $10,000 bonds), and can break even at around $14,000; opens tonight (Wed.).

Future Schedule

"Richard II," City Center, Jan. 24.

"Peer Gynt," ANTA Playhouse, Jan. 28 (rehearsing).

D'Oyly Carte," St. James, Jan. 29 (touring).

"Where's Charley?" Broadway, Jan. 29 (touring).

"Green Bay Tree," Golden, Feb. 1 (rehearsing).

"Rose Tattoo," Beck, Feb. 3 (trying out).

"Billy Budd," Biltmore, Feb. 6 (rehearsing).

"Not for Children," Coronet, Feb. 8 (rehearsing).

"Razzle Dazzle," Arena, Feb. 14.

"Small Hours" National, Feb. 15.

"King of Friday's Men," Playhouse, about Feb. 16 (rehearsing).

"Mary Rose," ANTA Playhouse, Feb. 25.

"Springtime Folly," unspecified theatre, week of Feb. 26 (rehearsing).

Lillian Hellman play, Coronet, March 7.

"Romeo and Juliet," unspecified theatre, March 9 (rehearsing).

Hepburn-'Like' $36,484, Frisco House Record

San Francisco, Jan. 16.

"As You Like It," with Katharine Hepburn, wound up a third and final week Saturday (13), by setting a Curran house record for dramatic shows scaled to $4.20, with a sock $36,484. Les Ballets de Paris opened last night (15) at the Curran with over $35,000 advance for its scheduled three-stanza booking. House is scaled to $4.20.

The 1,550-seat Geary remains dark, but on Jan. 29, "Mike MacCauley" bows there under the aegis of Fred Finklehoff and Richard Krakauer. Show is to star Dan Defore and Isa Miranda.

'Salesman' 22½G in Split

Providence, Jan. 16.

"Death of a Salesman" grossed nearly $22,500 last week in Springfield, Hartford and here.

Arthur Miller drama is playing the current week in New Haven.

Ballet Theatre Boff $10,000 in N.Y. Single; Big Social, Show Biz Splash

Ballet Theatre, giving a special performance at the Met Opera House, N. Y., last Tuesday (9) after its four-month European trip and prior to a four-month U. S. tour, racked up an estimated gross of over $10,000 on the event. Top was $6, instead of the troupe's normal $4.80, and house was a sellout, with 250 standees, and with at least 200 mail orders returned. Despite extra expenses involved in this special one-nighter, such as an augmented orchestra (50 men used instead of the 20 on tour), orch rehearsals, hauling, posters, etc., troupe made an estimated profit of $3,500 on the stand.

Event was also gala socially, with a big society as well as Broadway turnout. Blevins Davis, Ballet Theatre Foundation prez, bought up all the boxes (for $1,500), with Mrs. Harry Truman and daughter Margaret occupying one, and diplomatic and consular reps of the European countries which Ballet Theatre visited last summer filling the others boxes. Broadway contingent included the Moss Harts, Garson Kanins and Elliott Nugents, with Samuel Goldwyn also present. Every phase of the dance world was also represented.

There were several unusual angles to the presentation, which included two Agnes de Mille ballets, "Fall River Legend" and "Rodeo"; George Balanchine's "Theme and Variations," and the "Black Swan" pas de deux. "Rodeo," in Ballet Theatre's repertoire for the first time, had Allyn McLerie, James Mitchell and John Kriza in the lead roles. Miss McLerie and Mitchell had joined the troupe for the European tour, pulling out right after the New York date, Miss McLerie going back into the Ray Bolger legiter, "Where's Charley?"

Alexander Smallens, until recently maestro at Radio City Music Hall, was chief conductor, back in the pit where he led Ballet Theatre when it was first formed 10 years ago. Alicia Alonso was back with the troupe, after several seasons on her own in her native Cuba, to do the pas de deux with Igor Youskevitch. Mary Ellen Moylan was dancing with the troupe for the first time, appearing in the Balanchine work. Nora Kaye had the lead in "Fall River Legend."

Troupe will be back in N. Y. for a regular spring season in April.

'Streetcar' 11G, Cincy

Cincinnati, Jan. 16.

"Streetcar Named Desire" registered a good $11,000 last week in the 1,300-seat Cox theatre at a $3.69 top. Slow start picked up to a near sellout Saturday night.

Only stage show here this week is Mae West in "Diamond Lil" for Monday and Tuesday night performances in the 2,500-seat Taft theatre at a $3.69 top.

'Brig' 21G in 1-Niters

Kansas City, Jan. 16.

"Brigadoon" wound up a week of one-nighters here Saturday night (13) with a gross of about $21,000.

Musical remained in town for extra performances Sunday night (14) and last night (15) and is one-nighting the balance of this week.

'Kate' $32,600 in 3 Spots

Salt Lake City, Jan. 16.

"Kiss Me, Kate" continued to roll up healthy grosses last week, getting a total of $32,600 in stands in Denver, Pueblo and here.

Cole Porter musical moved to Los Angeles over the weekend.

FOR RENT

Summer Theatre in Penna., Musical Review Policy; 520 seats, air conditioned, fully equipped, highly profitable to right party. Write R. Bello, 1003 Commercial Trust Bldg., Phila. 2, Penna. or phone LO 7-1358 for full particulars.

JOSEPH SWEENEY

Springfield Season Dark With Two Lopped Legits

Springfield, Mass., Jan. 16.

The legit outlook for the rest of this season is a blank, with the cancellation of the only two remaining productions. One of the town's concert series has also come to an abrupt end.

Playgoers of Springfield, who have had four executive managers since beginning of season, have canceled the two shows left on the 1950-51 calendar, and house will now remain dark for legit until further notice, giving the city its skimpiest season since end of the war.

Internal reorganization of Playgoers, plus general dissatisfaction with the Court Square theatre rental tie-in, are believed two major factors involved. "Death of a Salesman," which closed Jan. 10, will probably end the season, with Cornelia Otis Skinner and a "Blossom Time" revival cancelled out.

Bloomgarden Will Try Reducing House Seats For New Hellman Play

Kermit Bloomgarden's production of the new Lillian Hellman play, as yet untitled, will be the first show to use the setup of limited house-seat allotments. Under this system, a total of only 24 house seats will be held out for each performance, with the management, theatre, cast and authors, etc., included. The new limit will be 48 seats per performance for musical shows.

Although Bloomgarden expects to receive squawks from people who cannot be accommodated under the 24-seat setup, he hopes that when they are unable to get tickets they will stop calling the office and go to the boxoffice or brokers. In that case, he figures his production staff will have time to attend to its regular duties instead of acting as ticket order clerks.

In that connection, Bloomgarden recalls that during the heighth of the "Death of a Salesman" popularity two seasons ago, his general manager, Max Allentuck, was kept busy handling the house seat requests alone. On one occasion, when Allentuck returned to the office after being at lunch for an hour, there were 30 phone calls to be returned, all involving orders for house seats.

The Hellman play, which opens March 7 at the Coronet, N. Y., may have a $6 top for the Friday and Saturday night performances, the first straight play to do so this season. Bloomgarden and Miss Hellman will probably reach a final decision on the matter this week. In any case, the top for Monday-through-Thursday nights will be the usual $4.80.

Fredric March, Florence Eldridge, Jane Wyatt, Lucille Watson, Kent Smith and Colin Keith-Johnson will have principal parts in the play, all with star billing. Rehearsals start Jan. 27 under Harold Clurman's direction.

Columbia Artists Shift Changes Two Divisions

Columbia Artists Mgt. has had an important switch in execs. Walter Brown, former member of the Mertens, Parmelee & Brown division, and a Columbia veepee, has become a partner with F. C. Coppicus and Fred C. Schang, latter name being changed to Coppicus, Schang & Brown.

The five divisions of Columbia now are Judson, O'Neill & Judd; Coppicus, Schang & Brown; Lawrence Evans & Weinhold; Mertens & Parmelee, and Community Concert Service. Last-named is headed by Ward French, who is board chairman at Columbia this year. Schang is Columbia president.

'Okla' $26,700 in Split

St. Paul, Jan. 16.

"Oklahoma," back for its umpteenth stands in the two towns, put together a snappy $26,700 gross last week in Lincoln, Neb., and here.

Musical is playing all this week in Minneapolis.

Nothing But the Best

Roger L. Stevens, who last week became associated with Cheryl Crawford in the production of Paul Green's adaptation of Ibsen's "Peer Gynt," to star John Garfield as part of the ANTA Play Series, thereby continued his unique record of putting his coin on only big-name authors. The producer-realtor is already partnered with Peter Lawrence in the current revival of Sir James Barrie's "Peter Pan" and has also been solo presenter of Shakespeare's "Twelfth Night" and Shaw's "Getting Married."

In addition, Stevens has a $10,00 investment in Cheryl Crawford's production of the incoming Tennessee Williams play, "Rose Tattoo," and a $20,000 slice of Lars Nordenson's presentation of the Arthur Miller version of Ibsen's "Enemy of the People." He's also still mulling a revival of Pirandello's "Naked."

Legit Bits

Continued from page 58

ple's Drama, Inc., N. Y. . . . Boston authorities have made an exception to the city's established Sabbath law to permit a Sunday matinee Feb. 4 of "Peter Pan" . . . "Anna and the King of Siam" may go into the St. James, N. Y., or possibly the Century (provided a suitable house can be found for "Out of This World"), but it definitely won't go into the Majestic, with "South Pacific" moving across the street to the St. James. Incidentally, producer-authors **Richard Rodgers** and **Oscar Hammerstein, 2d,** probably won't have an upped scale for down-front orchestra tickets, as rumored in the trade. . . . Film producer **Stanley Kramer** is dickering for the screen rights to "Happy Time," "Death of a Salesman" and "Member of the Wedding" . . . **Harold Gary** is sailing Saturday (20) to take role of first gangster in the London production of "Kiss Me, Kate." Musical opens latter part of February in Oxford, then goes into the Coliseum, London, in March.

Virginia Sale left New York over the weekend to start a 20-day lecture tour in the Pacific northwest. Her first "monodrama" is at the Washington Athletic Club, Seattle . . . **Jennifer Bunker** (Mrs. Hugh Reilly), who's now playing Wendy in "Peter Pan" at the St. James, will tour with the play at the end of the month . . . Tent House starts its third winter season in Palm Springs, Cal., Jan. 16 for 15 weeks with **Marian Walters, Bernard Hughes** and **Helen Stenborg** returning. Equity group returns to Highland Park, Ill., June 1.

Robert Breen, executive-secretary of ANTA, is in San Antonio, where his mother is seriously ill . . . **Martha Wright** and **Harlan Dixon** have been added to the cast of "The Brooklyn Story," the musical adaptation of "Tree Grows in Brooklyn," in which **Shirley Booth** and **Johnnie Johnston** will have leads. **Richard Maney** will press-agent the **George Abbott** show and **Charles Harris** will be general manager, except for the tryout tour, for which **Joseph Harris** will sub while his father remains in New York as company manager of "Guys and Dolls" . . . **Joseph M. Hyman** has added **Irving Elman's** "Brass Ring" to his production schedule, which already includes the **Arnold Horwitt-Lee Rogow-Dimitri Tiomkin** revue, "Big Time" Strawhat operator **Guy Palmerton** will present a guest-star stock season at the new Roosevelt theatre, Miami Beach, opening in February . . . **Ben Segal,** manager of the Hellinger, N. Y., will be production associate on the **Chandler Cowles-Anthony Brady Farrell** presentation of "Billy Budd."

A new problem is facing Houston's Lyric Theatre producers. **Cornelius Kroll** and **Bob Altfeld** in the fact that their Summertime Opera Co., presentations may be cancelled by the Government next summer, if the Houston nearness to the Gulf coast causes a blackout of lights in this area.

New Small-Seater Being Prepped for Bow on Coast

Hollywood, Jan. 16.

Recently-built Ivar theatre will be opened next month by Harold J. Kennedy, Frances Graham and Peter Adams, who will tee off a lengthy legit season in the 402-seat house.

House is the only small-seater in town which claims a stage big enough to accommodate touring attractions. At a $3.60 top, it can gross approximately $7,500 weekly.

Plays Out of Town

The Willow Tree

Dallas, Jan. 9.

Theatre '51 presentation of mystery melodrama in three acts by A. B. Shiffrin. Directed by Margo Jones. Assistant director, Spencer James; technical director, Marshall Yokelson; costumes, Ken Barr. At Fair Park, Dallas, Jan. 8, '51; $2.50 top.

"The Willow Tree" is producer Margo Jones' second original of the season and probably her best since "Summer and Smoke." She has taken a good play and matched it with good acting and direction. The strong element of suspense, plus motivating lines, make up for the lack of scenery.

The mystery melodrama concerns a handsome 20-year-old psycho who is petted and pampered by his possessive widowed mother until his "baby boy" complex drives him to distraction and destruction—destruction of five young girls in Central Park. A young female writer, who is doing a series of articles on crime for a national magazine, takes an interest. She finally discovers that the boy is mentally sick from being cuddled by mother, and tricks him into admitting his crimes. Her reporter boy friend and a disgruntled detective enter in time to add confusion to the confession, and the play rings down with mama calling to her baby-face killer to come home from the park.

Author A. B. Shiffrin accomplishes suspense without mystery, having let the audience in on the killer's movements from the very first scene. Shiffrin's play is meaty, while dialog and dialect ring true. Colorful Central Park characters who enter and exit throughout the three acts, doing nothing for the plot, add spice for audience amusement.

Charles Proctor as the boy and Karolyn Martin as the writer are fine leads. John Denney as detective, Betty Green Little as the boy's possessive mother, and Richard Venture as the boyfriend reporter, are also good. Grayce Grant as the last of the victims, though appearing briefly, registers in a constant guffaw of dialect and dialog.

Edwin Whitner, Marshall Yokelson, Charles Braswell and Spencer James, all regulars of the troupe, do well in bits. Among the imports for fill-in spots, Edwin Tankus stands out as a checker-playing immigrant.

"The Willow Tree" is a good play and probably will be in the Theatre '51 repertory lineup starting April 23. *Berg.*

Mother Goose

London, Ont., Jan. 12.

Johnny Wayne & Frank Shuster production of pantomime with book by Wayne, Shuster, Eric Christmas; music and lyrics, Wayne, Shuster, choreography, Betty Oliphant; musical arrangements, Johnny Dobson; costumes, Everett Staples; settings, Johanna Heitinga; musical director, Henry Matthews. At Grand, London, Ont., Jan. 12, '51.

Demon	Ben Lennick
Squire Longacres	John Maddison
Jill	Joan Fairfax
Colin	Mae Craven
Jack	Paul Kligman
Bo-Peep	Zena Cheevers
Mother Goose	Eric Christmas
Priscilla	Jack Medhurst
Fairy Queen	Sheila Billing

The first Canadian company of touring pantomime in recent times boasts above all a slick treatment and two exceptional panto performers.

Eric Christmas as Mother Goose, is really the only experienced comedian in the show, and takes all the major bows in this section. Mae Craven, talented, experienced panto performer, is the hero Colin, typical knight in shining armor. She sings the part in keeping with the panto tradition.

But above all the delightful goose played by Jack Medhurst is the show stopper. Covered with the huge frame of the man-sized bird who laid the golden egg to get Mother Goose out of trouble, Medhurst's expressive wordless part cuts an expert swath in the production. His dancing and acting are aces.

Although the $40,000 show follows the traditional lines, hung around the thin fairy tale, there is a tendency for it to become slowed with the revue-like change of tempo. While the Spanish dance and the ballet of the second act are well executed, both these items could be trimmed to improve movement toward the climax.

This is only the second appearance for the company, appearing previously in Montreal. For advancement on the shakedown cruise, the show should be tightened up by the authors and some of the tunes contributed by Johnny Wayne and Frank Shuster should be developed, adding freshness to the production. The performance here was marred by an incompetent orchestra, often the case in this city, and much of the elaborate musical arrangement was lost by its fumbling.

"Mother Goose" marks the first Wayne and Shuster appearance in stage production and writing since the Canadian Army show during the last war. It has three tunes that have some possibilities and given the right treatment they may go a long way commercially. These are "Hurray for Everything," "Glamour" and "I'm Glad I'm Me."

The panto is slick enough to meet the approval of Canadian audiences. It was written after study of the subject with West End producers and Wayne and Shuster have introduced an expert comedian in Christmas. They have, too, given their own abilities a successful workout. Already there is talk of a tour in the U. S.

In supporting cast, Joan Fairfax shows competent stage presence as Jill. Paul Kligman's Jack is competent, but not as funny as it might be. Ben Lennick's Demon is outstanding and real. *Newm.*

Sweet Tyranny

Pasadena, Jan. 11.

Pasadena Playhouse Patio Theatre production of comedy in three acts (five scenes) by Conrad Seiler and Gwendolen Logan. Directed by Jack Lynn. Settings by Robert E. Truhlar, 2d. At Patio, Pasadena, Jan. 11, '51; $1.20 top.

Francois Voltaire	Sydney Walker
Saint-Lambert	Charles Turley
Gen. du Chatelet	Harold Shackley
Marquise du Chatelet	Mary Wing
Marquise de Boufflers	Helene Koon
Longchamp	James Wellman
Susette	Mary Worch
Antoine	Humbert Astredo

In the century and a half since Voltaire's death, no playwright has been able to come up with a successful script dealing with the 18th century French writer-philosopher. This new Conrad Seiler-Gwendolen Logan "comedy" is no exception.

Talky, dull and at times rather insulting to one of the great minds of modern times, "Sweet Tyranny" professes to limn a two-month period of Voltaire's life. Plot revolves around his relations with the Marquise du Chatelet and her new attachment for the young Chevalier de Saint-Lambert. When the latter succeeds Voltaire as the lady Chatelet's lover and is unwilling to face the responsibilities of illegitimate parenthood, Voltaire concocts the plot that satisfies all conventions by luring the Marquise's soldier-husband back to her side.

Basically, "Sweet Tyranny" has only a mildly amusing peg at best. As written, it contains no great humor. Biggest laugh of opening night came when Voltaire, striking his head in disgust, created a minor blizzard with the powder from his wig. As scripted, directed and played, Voltaire emerges as a senile old fool, rather than the sick man of 54 he is supposed to be.

None of the cast is particularly standout and Jack Lynn's direction is pretty stylized. *Kap.*

League Riled

Continued from page 57

tion to the request on that ground is disingenuous, it was implied.

Illegal System?

One League member subsequently expressed the opinion that an increase in the broker fee would be a healthy development since it would tend to help the more legitimate brokers. On the other hand, he declared, some of those opposing the boost may be actually hoping that some of the brokers will be forced out of business, so the agency patronage involved may be channeled to other outfits. In the latter case, he suggested, control of the ticket distribution setup would tend to be further centralized and a greater share of "ice" obtained.

However, several leading board members, while conceding that their opposition to the proposed raise puts them in the embarrassing position of siding with those who hope to see the broker ranks decreased and thereby grab more of the "ice," insist that the League cannot ethically approve an admittedly illegal system. They assert that until the brokers themselves take steps to remedy the situation the League should not recommend higher fees, a sizable portion of which will be used as graft. In any case, they point out, it is up to the Legislature to allow or refuse the boost, and League approval is unnecessary.

William Warfield, baritone, who made his Broadway debut last season in "Regina," and followed with his first N. Y. song recital last March, will give his second N. Y. concert at Town Hall, Jan. 28.

Literati

Guild's $3,800,000 Wage Hikes

More than $3,800,000 in wage boosts has been achieved in contracts negotiated by the Newspaper Guild of N. Y. since the week of Aug. 20, 1950 according to the CIO local's exec veepee Thomas J. Murphy. He characterized 1950 as "one of the most productive years" in the New York Guild's history.

Following settlement of the 11-week strike at the N. Y. World-Telegram & Sun last August, the Guild went on to ink 13 agreements with various other publications. Including the W-T & S pact, these deals covered about 6,200 workers.

Guild gained another victory last week in a National Labor Relations Board union security election when members of the Morning Telegraph unit approved the union shop by a vote of 60 to 1. It was the 11th union security election won by the Guild within the past year.

Macmillan on the 'Big Board'

Another big publishing house is going on the Wall Street exchange—Macmillan, according to a proposal for Hemphill, Noyes Co. to float a stock issue. It is pegged at around $20-$21 a share, and some 167,015 shares, representing 61.3% of the control, are being offered. This is indicated by a tentative prospectus which the Securities & Exchange Commission has yet to approve.

Macmillan of England owns dominant control of the American firm, which also has a Canadian branch. Macmillan claims to be the largest publisher in the world. George Brett is president. He owns about 15% of the stock, and his management contract deal has until Dec. 31, 1958 to run. If he remains as president it calls for around $50,000 annually; if board chairman, at $35,000 per annum.

Major publishing houses now listed on the Stock or Curb Exchanges are Henry Holt, Prentice-Hall and McGraw-Hill.

Mary Garden Bio Due

Serial rights to Mary Garden's autobiography, "Mary Garden Tells Her Story," which Simon & Schuster will publish in April, have been sold to the Woman's Home Companion for $30,000, to start in the March issue. There is also active film interest in the book.

Ex-opera dive, now 73, spent most of the last fortnight in Denton, Tex., coaching North Texas State College students for a presentation of "Daughter of the Regiment." Miss Garden is sailing for her native Aberdeen, Feb. 10, but will return next September, again under management of Carleton Smith, of the National Arts Foundation, for a lecture tour as well as a limited course in opera interpretation for several Met singers.

Musical and Other Biogs

Simon & Schuster bringing out two musical biogs next month, "The Maestro" (Toscanini), by Howard Taubman, and "Puccini," by George Marek. Raymond Loewy's autobiog, "Never Leave Well Enough Alone," is also due about the same time.

Groucho's son, Arthur Marx, has authored a novel, "The Ordeal of Willie Brown," which also strikes an autobiographical note in that it deals with a ranking tennis player, which is what young Marx is also, besides screenwriting. Al Hirschfeld's "Show Business Is No Business," illustrated by himself, since he is primarily a cartoonist, likewise is born of first-hand closeups on the Broadway legit scene. Both due in April, all via S&S.

Another musical book, "Chamber Music," by Arthur Cohn, maestro of the Symphony Club of Philadelphia, is due via Farrar, Straus & Young in June.

Another book on the maestro is "The Story of Arturo Toscanini" by David Ewen, which Holt is bringing out. The same pub also issuing N. Y. Herald Tribune music critic Virgil Thompson's "Music Right and Left," book to include essays on memories of Debussy, Ravel, Kurt Weill and Bela Bartok.

Rinehart's Show Biz Books

The first and only book on "Theatre in the Round" is Margo Jones' upcoming Rinehart publication (May) on the subject. The story of the Algonquin roundtable is due from the same publisher in March, "The Vicious Circle" (Dorothy Parker, Heywood Broun, Alexander Woollcott, Robert Benchley, George S. Kaufman, Harold Ross and Robert E. Sherwood), by Margaret Case Harriman whose father, the late Frank Case, had recounted, in part, some of their exploits in his semi-autobiog, "Tales of a Wayward Inn."

The Paris Ritz and New York Ritz-Carlton chef Louis Diat ("50 years a Ritz chef") has authored "Sauces, French and Famous" for the same pub.

Two electronics books due from the same firm are "Television (Programming and Production) by ex-CBS' Richard Hubbell, and associated formerly with Ayer agency, Crosley Radio and now producer of over 1,000 TV programs. He also wrote "4,000 years of Television." "Receiver Circuitry and Operation" by Alfred A. Ghirardi and J. Richard Johnson is due in February. Hubbell's book is slated for March.

Macmillan's Show Biz Books

Macmillan is bringing out a "History of the Russian Theatre" (17th-19th century) by B. V. Varneke, translated by Boris Brasol. C. E. M. Joad's book on "Shaw" is also due about the same time next month, as is Basil Francis' "Fanny Kelly of Drury Lane," legendary figure of the British theatre to whom Charles Lamb proposed marriage and whom Sir Henry Irving wanted to pension. Macmillan has just published "A Pageant of English Actors" by Donald Brook, embracing a range from Richard Burbage to John Gielgud and Sir Laurence Olivier. "Shakespeare (A Survey)" by E. K. Chambers is due in April.

Macmillan is on a ballet binge also with "Dancers and Critics," edited by Cyril Swinson, due in April; the "1951 Ballet Annual," edited by A. L. Haskell, fifth edition, also April; "The Art of Ballet" by Audrey Williamson, already published. In longhair music, Rudolph Reti, former music critic of Das Echo, Vienna, has "The Thematic Process in Music" due in April; and Donald Brook, who authored "A Pageant of English Actors," is also bringing out a "New International Gallery of Conductors," embracing 36 maestros, among them Toscanini, Barbirolli, Beecham, Sir Adrian Boult, Furtwangler, Klemperer, Koussevitzky, Mitropoulos, Ormandy, Rodzinski, Stokowski and Bruno Walter.

Book Preview Expands

Second issue of Book Previews, a monthly mag which classifies new tomes by subject, hit the stands last week. Considerably expanded, the publication this month lists 871 books in 57 classifications.

Thought behind Previews is to keep readers informed about all the 10,000 new books annually published in the U. S.—before the works are brought out. Current issue also contains a digest of Takashi Nagai's "We of Nagasaki" which Duell, Sloan is publishing Jan. 25.

Teen-Agers—In Spades

Two teen-age anthologies are due from Macmillan. "Profile on Youth" is by the Ladies' Home Journal staffers, edited by Maureen Daly, an associate ed on LHJ, author of a juve column in the Chi Trib and author of "17th Summer," novel. She is currently in Europe working on another novel.

Bryna Ivens, fiction editor of Seventeen magazine, has edited "The Seventeen Reader."

Another anthology, of a different sort, is John Lardner's soon due "White Hopes and Other Tigers," reprising the golden age of heavyweight boxing from 1919-1929.

Songwriter Sylvia Dee has a third novel due this spring via Macmillan, "There Was a Little Girl." Actor - author - playwright Walter Macken (he's with the Abbey Theatre Co.) has written a novel, "Rain on the Wind," which is the Literary Guild selection for May. WGN-TV (Chicago) producer Celeste Caryle, who has two video shows weekly, "Beauty for You" and "Individually Yours" has written a charm book for Macmillan, titled "Individually Yours."

CHATTER

Ralph Kirkpatrick, harpsichordist, finishing tome on Domenico Scarlatti for Knopf.

Henry Ehrlich in Hollywood for two weeks to round up film interviews for McCall's magazine.

June Allyson profiled by Pete Martin as "Hollywood's Child Bride," in Jan. 20 Satevepost.

Si Seadler, Metro ad manager, making his debut as pro cartoonist in Saturday Review of Literature Jan. 27.

Beatrice Fisher's "My Little Bag of Trix," a biography of Trixie Friganza, will be published in Autumn.

Nate Gross, Chi Herald-American gossiper, on a month's Florida vacation. There will be no column replacement, with Gross sending in weekly comments.

Ralph Ingersoll's novel, "Wine of Violence," due in March under Farrar, Straus & Young imprint, has an USO-Camp Shows actress as the central character.

February issue of Saga mag has piece by Martin Abramson on gag writer Hal Block and profile of Earl Wilson by Paul Sann.

Joe Taylor shifted to San Francisco as managing editor of the Wall Street Journal's Pacific Coast edition, after years as the sheet's Hollywood representative.

"The Best of Fun In Bed," jumbo anthology of the sundry "Fun In Bed" books that Frank Scully has written, is being brought out in a $1 omnibus by Simon & Schuster in May.

Merle Miller is doing a book column for Argosy; Bernard White, the mag's art director, is doing a film column, and Carlton Brown, its m.e., is running a new record department.

"Mind of Europe" issue of the Saturday Review of Literature, Jan. 13, set a record with a press run of 154,000, and another high with 40 pages of ads (20 of them non-book ads.)

The H. Allen Smiths due back from the Coast Feb. 1 where they have gone for more research attendant to his new novel which has a Hollywood cowboy as the central character.

Ethel K. Lockwood, head copywriter at WSPB (CBS), Sarasota, Fla., on swing through Florida resort cities for article on summer vacations, to appear in the April Better Homes and Gardens.

Roger Price, last seen on Broadway in "Tickets, Please" and now playing the niteries, has his first book of humor, "In One Head and Out the Other," due for publication by Simon & Schuster Feb. 14.

Bill Ornstein's story, "Tea for Wednesday" appears in the current American Jewish Times Outlook and in the February issue of Swing he will profile Jim Davidson, manager of Margaret Truman.

Since the N. Y. Post's Jimmy Cannon has returned from Korea as a war correspondent, his Hotel Edison quarters are known as the "Tokyo Press Club" because of the flow of Far East brass and newspapermen.

Edward Easton, N. Y. World-Telegram & Sun editorial staffer, granted a four-month leave of absence from the paper to act as fulltime director of the Newspaper Guild of N. Y.'s Page One Ball. Event is slated to be held April 13 at the Hotel Astor, N. Y.

Deutsch Defends

Continued from page 6

ments on story, casting and lensing details are "healthy."

Counsel of the top execs and the advice of others with a wealth of experience in their specialized fields, such as physical production and writing, were translated by Deutsch as meaning a merging of the best available opinion. He stated the situation would be different if he were consistently turned down on every production detail he favored. Or, if production head Dore Schary were constantly unavailable for consultation. Or, if the studio too often frowned upon a property he, Deutsch, wanted to shoot or a treatment he wanted to give it.

But in all these respects, Deutsch reported, he has found a minimum of red tape and generally has been unencumbered by any whims or contrary thinking by his associates.

Big advantage which he feels he has over the indies is the matter of financing, in addition to the handsome facilities at the M-G lot. There are no problems with the banks, no digging for second money, no mortgages of any sort to bother him.

Deutsch will return to Culver City later this month to resume production of "Kind Lady," starring Ethel Barrymore and Maurice Evans. Pic was suspended when Miss Barrymore developed a chest congestion. Shooting begins again on Feb. 6.

After this, his sked calls for "Bowery to Bellevue," with June Allyson to appear as the first femme medico employed at a city-owned hospital.

Deutsch generally is teamed with director John Sturges. In addition to "Yankee," the two in the past year also turned out "Three Guys Named Mike," recently completed, "Right Cross" and "Ambush." Producer was free with his praise of Sturges. Latter's past works also include "Mystery Street," which was selected by Holiday mag as best low-budgeter of last year.

As inevitable, Deutsch brought up matter of cost-trimming as of major importance in production today. Economically helpful, he continued, is full pre-production planning and rehearsal. Example, he offered, was "Yankee," which was brought in "under $900,000" on a 19-day shooting sked, plus three days of silent lensing in Washington. Full week of rehearsals took place before the cameras rolled, he added.

SCULLY'S SCRAPBOOK

By Frank Scully

Bowlegs, Okla., Jan. 12.

"A Pictorial History of the American Theatre," lovingly assembled by Daniel Blum for Greenberg, the publisher, while a little long as a title for Broadway marquees, is one of the most delightful studies I have paged through in years. Between that and William Winter's two-volume biography of David Belasco, I don't expect to get around much among this month's best sellers. Other people may read them but among teevee, radio, pictures, legit, niteries and premiere parades, I haven't got time to read more than two books a month.

Blum's book is practically bound in nostalgia. Everybody rushes to see if the first play he ever saw is included. It is.

In a foreword Helen Hayes extolled the photographers for capturing "the grace of Ethel Barrymore in 'Captain Jinx of the Horse Marines,' the charm of Maude Adams in 'Peter Pan,' the sheer beauty of John Barrymore in 'Hamlet'."

Lulled into a sense of false security by that panegyric, I turned from Miss Hayes' pitch to the opening page, and there stood Sarah Bernhardt in "L'Aiglon." "By golly," I said aloud, "she was knock-kneed!"

Set off on that course, I found myself paging through the nearly 300 pages comparing legs. From Sarah Bernhardt at the beginning to Katharine Hepburn at the end, it surprised me how few glamour girls of a bygone day, or even those of today, had really beautiful legs. These, oddly, if beautiful to begin with remained so through the years, which hardly could be said of their waistlines.

To narrow the inquiry and, moreover, to show my own limitations, Harry Lauder didn't have beautiful legs in my book. He must have thought he had because he was forever wearing Scotch kilts which showed his legs as bowed as if he had been a Shetland cowboy.

Hackett Versus Caulfield?

Barring Lauder, the men in tights, at least in period plays, frequently had better legs than the women. James O'Neill in "Monte Cristo" certainly looked as though he had better legs than Henrietta Crosman in "Mistress Nell," and that's going as far back as 1900. Richard Mansfield in "Beau Brummel" looked a bit heavy from the knees up, but James Hacket's legs could have passed for a Petty girl's. The same could have been said of Vincent Serrano in "The Merchant of Venice" and Sydney Brough in "Quality Street."

Indeed, I suspect that Brough looked so cute in tights that it put an idea in Maude Adams' head. There is a photograph of her looking at Brough, particularly at his legs, and within a few years we find her breaking out in shorts. Unfortunately, she first tried "Peter Pan" in a costume that failed to show her legs off to the best advantage. Later, however, in "The Jester," she came off better than she did in "Peter Pan."

This picture of her is on the page opposite Harry Lauder, and naturally such a contrast makes her gams seem terrific. But even judged by themselves they would be considered an attraction in any era.

Pavlova, The Thoroughbred

Among ballet dancers, Pavlova, of course, reigned supreme, not merely as a dancer, but because she could hold down her weight from her toes to her thighs. This is a very difficult thing for ballet dancers to do. Like ballplayers, most of their work is in their legs, and like ballplayers they have a tendency to become piano-legged.

Adeline Genee in "The Soul Kiss," a production of 1908, is an example of a good dancer with too much muscle in her calves. In contrast to Genee's legs, examine Edgar Kent's in "Pomander Walk." In fact, on the same page a photograph of a group including Irene Franklin, Vernon Castle and Lew Fields in "The Summer Widowers" showed Fields finishing first in this particular legacy sweepstakes, Jack Henderson second, Irene Franklin a bad third and Castle, of course, nowhere.

Does anyone remember Maude Adams in "The Chantecler?" It was produced 40 years ago. In Blum's book her photograph appears opposite one of William Faversham in "The Fawn," and it seems to me Faversham's gams come out better formed than those of Miss Adams.

A photograph of Gertrude Ryan in "Little Boy Blue" is flanked by Orme Caldara in "The First Lady in the Land" on one side, and Robert Warwick in "The Balkan Princess" on the other. Above her is a shot of Donald Brian in "The Siren." All three of these boys seem to have better legs than Miss Ryan.

On the very next page are some photographs of Annette Kellerman. I feel certain these must have been taken out of focus. I remember Annette Kellerman very well and I don't recall that she was flat-chested, had a pot in front, a shelf behind, and knees that look as if they were padded for football practice.

Australia Won't Like This

Next to Miss Kellerman are some photographs of Julian Eltinge in "The Fascinating Widow," but they do not reveal the legs of the master of female impersonators, so I am not sure his legs would have fared as well under photography of the era as Miss Kellerman's. I rather suspect his legs were not too alluring, or he would have put them on display.

In fact, about the best paid of legs in 1912 seem to be those which supported Henry Stanford in "Monsieur Beaucaire," though John Drew's didn't seem to come off so badly either.

I have heard people rave about Chauncey Olcott's legs. The pictures of him in "A Pictorial History of the American Theatre," however, make them appear as from practically the same robust mold as Harry Lauder's. Sydney Greenstreet, despite a pot which he seems to have had with him all his life, appeared to have had better legs at the time than Chauncey Olcott, and Faversham in "Othello" emphatically did.

How About Ty Cobb's?

If you want to see how badly a girl's legs compare, put her in a baseball uniform. There is a picture of Blossom Seeley and Trixie Friganza so attired in Ned Wayburn's "Town Topics." Personally, I preferred Rube Waddell's and Rube Marquard's.

In 1918 men began appearing on the stage in track suits. There is a photograph of Conrad Nagel in "Forever After" and of Clay Clement in "The Indestructible Wife"; these don't shape up any too well but they were less ludicrous than the legs of Clifton Webb in "As You Were" or Elliot Nugent in "The Poor Nut."

Barrymore—the Winnah!

None of them, man or woman, however, could hold a well-tapered candle to John Barrymore's in "The Jest." Indeed, it must have been this performance that gave producers the idea that John Barrymore's legs in "Hamlet" would be terrific.

They first tried him out in "Claire de Lune," where he was reduced to a pair of well-decorated shorts, and from hip to ankle he was a sculptor's dream. Compare his legs on page 137 of Blum's book of stills with those of Doris Eaton in "Ziegfeld Follies" and Judith Bosselli in "Ladies Night." You may even compare them with those of Lenore Ulric in "Kiki," and Barrymore must remain to all fair-minded judges as still the champ. Second would be Joseph Schildkraut's in "The Firebrand" and, to show, James Hackett in almost anything. After that you can leave it to the girls.

Broadway

William Zimmerman, RKO homeoffice attorney, to the Coast on business.

Dick Morgan, formerly of Par's office legal staff, back from special legal stint on the Coast.

Leo A. Molony, Hotel New Yorker manager since 1938, resigned post, effective Feb. 15.

Agent Sam Tishman (& Milton Berger) underwent surgery at Memorial hospital yesterday (Tues.).

Clifford C. Fischer's new medication has him definitely on the upbeat after a long siege of illness.

John Sturges in town to select locations for "The People Against O'Hara," next Metro pic which he'll direct.

Attorney Fanny Holtzmann, who numbers many show people among her clients, planes to Europe this weekend for 10 days of business confabs.

College and university-sponsored films will be discussed at a luncheon meeting today (Wed) of the New York Film Council at Rosoff's restaurant.

Anne Francis, film and TV actress, who was inked to a term pact at 20th-Fox last week, engaged to Stuart Daniels of Englewood, N. J.

With three of his pix completed and awaiting release, Metro producer Arthur Freed is in N. Y. for 10 days and may vacation in the West Indies.

William Warfield, Negro baritone, gives his second concert at Town Hall, Jan. 28. He just completed work in Arthur Freed's "Show Boat" at Metro.

Wally Downey to Rio and Buenos Aires for three or four weeks on a periodic S.A. o.o. attendant to his ASCAP representations and other publishers' interests.

Joseph Bernhard, former head of the defunct Film Classics, has returned to his New York home from Columbia Presbyterian Medical Center, where he was a patient for several weeks.

Comedienne Gracie Fields, playwright J. B. Priestley and Alfred Nightingale, general manager of the D'Oyly Carte Opera Co., in from Britain yesterday (Tues.) on the Mauretania.

Gene Kelly and wife Betsy Blair due in town today (Wed.) from the Coast. He continues on to Europe, with Miss Blair remaining to appear with Maurice Evans in "Richard II" at City Center.

Sam Wren, former Broadway and Hollywood thesp, has joined Liebling-Wood agency as casting director. He has been directing recently at American Academy of Dramatic Art and Theatre-by-the-Sea, Matunuck, R. I.

Roger Lewis, account exec and creative head of Monroe Greenthal Co., named veepee of the organization. He'll continue to supervise the agency's creative work in film and general advertising under prexy Monroe Greenthal.

Gene Neighbors, eight-year-old daughter of American diplomat W. Milburne Neighbors, is the sole Yank in the cast of "The Blue Lamp," J. Arthur Rank production current at the Park Ave. theatre. She's a student at the Arts Educational School of London.

Leonard Spigelgass, Hollywood writer who was east to attend the meetings of the Council of Motion Picture Organizations last week, flew to Boca Raton, Fla., Monday (15) to meet with Metro production chief Dore Schary. Stay is strictly a vacation for both men.

Miami Beach

By Lary Solloway

Phil Spitalny and Evelyn at the Lord Tarleton.

Benny Davis at the Sans Souci for seasonal stay.

LaRue's is newest swank dinery-dancery on the Beach.

Minsky's Beachcomber doing the most consistent biz in town.

Jackie Miles joined Vagabonds-Rose Marie show at Clover club.

Gypsy Rose Lee being dickered for appearance at new Club Caribe in Miami.

Myron Cohen set to follow Martha Raye into the Five O'Clock club in March.

Irving Fields trio a click at Saxony hotel's Bamboo Lounge, with option picked up.

Thelma Carpenter, Delta Rhythm Boys and Timmie Rogers heading up all-colored midnight shows at Alan Gale's.

Sammy Kaye reported taking over Steak House (biggest room on mid-beach) as a dance spot, featuring his orch.

Universal preems "Under the Gun" (filmed mostly in Florida) here Jan. 26 with Richard Conte making a personal.

William Morris, Jr., at Lord Tarleton hotel; also George Woods and Nat Dunn among the talent management segment.

Frank (N. Y. Wold-Telly) Farrell follows Nick Kenny on Copa City Press Box (the Lounge) airer next week. Art Green is permanent emcee.

Miami Beach Police and Firemen's benefit show Jan. 21 expected to draw over 5,000 to M. B. Kennel Club, with Walter Winchell emceeing the lineup of names skedded to appear.

Paris

By Maxime de Beix
(33 *Blvd. Montparnasse*)

Billy Wilder has signed Maurice Chevalier for his next Hollywood pic.

Jean-Paul Sartre's "Les Mouches" starting run at the Theatre Vieux Colombier.

With Stan Laurel off the sick list, Leo Joannon shooting again on the Laurel-Hardy pic, "Atoll K."

Carl Dreyer to leave for Israel where he will do a film with Danish thesper Alkind Roos in the lead.

"Night and City" getting nod from many French crix as best pic of month with "Cinderella" a close second.

"Bluebeard" to be shot in two Franco-German versions with Pierre Brasseur doing the Gallic bit and Hans Albers the German.

Las Vegas

By Bill Willard

Eppy Pearson exits Club Bingo as show producer.

Erskine Caldwell (and Mrs.) stopping at Desert Inn.

Ted Mossman held over indefinitely as Desert Inn Skyroom 88er.

Mills Bros., Sue Carson held over third week at the Thunderbird.

Helena Da Vinci, Italian import, awaiting results of 20th-Fox tests here.

Nita Bieber Dancers set to follow George Moro line at El Rancho.

Cliff Ferre, formerly with Dunhills act, doing a single at El Rancho Vegas.

Dorothy Gunn, in town lensing spread for Look, married tennis pro Ed Parham.

Lou Walters' Latin Quarter touring unit signed for Desert Inn Feb. 20 for four weeks.

Milton Deutsch leaving Last Frontier as director of Frontier Village to return to booking biz.

Chicago

Variety Club feted cast of "Red, White, and Blue" last week.

Van Heflin, Alex Nicol and Susan Cabot in for world preem of Universal's "Tomahawk."

Cast of "Red, White and Blue" put on special performance last week for disabled veterans.

Producer Cheryl Crawford in town for a re-checking of her "Rose Tattoo" at the Erlanger.

Edgar Bergen and Charlie McCarthy, with Ray Noble and rest of Coca-Cola troupe, will entertain troops at Great Lakes Naval Training station, Jan. 19.

Balaban & Katz, which raised $150,000 last year—via Bob Hope's TV marathon—for the Cerebral Palsy Foundation, will dole out $50,000 for special CP hospital wing. Balance of money will be given to tangent CP activities.

Montreal

By Max Newton

Lucienne Boyer opening tonight (17) in the Starlight Roof at Ruby Foo's.

Club Belmar, new Montreal boite clicking with all-colored show.

Vaude policy at the Seville solid with sellout houses at every performance.

"Mister Roberts" into His Majesty's Jan. 22 with John Forsythe heading cast.

Montmartre Club being readied for a late January opening with Lucienne Delyle heading up an all-French show.

Marjane, Parisian chantoosie currently in Quebec City at the Club Gerrard, to open in the Folies Bergeres show here Jan. 24.

Nassau, Bahamas

By Ralph Lycett

Andrea Leeds here from Hollywood for vacation.

Yolande Betbeze (Miss America of 1950) at British Colonial hotel.

Martin Manulis co-producing eight-week stock season with Philip Langner at new Bahama Playhouse opening Jan. 29.

Virginia Gilmore and husband Yul Brynner at Balmoral Club prior to Brynner's return to N. Y. to begin rehearsals for "Anna and King of Siam."

Songstress Marion Harris clicking at Jungle Club of Montague Beach hotel, managed by actor-husband Hugh French, last seen in Bob Hope's "Fancy Pants."

London

C. J. Latta took over as chief barker at a Variety Club luncheon last Wednesday (10).

"Cocktail Party" folds Feb. 10 after 326 performances at the New theatre. It will then go on the road.

The British industry's Festival film based on the life of William Friese-Greene has been titled "The Magic Box."

Bobby Breen, who starts new vaude tour on Moss Empires circuit Feb. 5, dickering for film role with Exclusive.

Sir Laurence Olivier is presenting "The Consul," with the complete Broadway company, at the Cambridge Feb. 6.

Jules Levey here to negotiate distribution for "Fabiola" for which he owns British, Australian and Canadian rights.

Constance Smith to play femme lead in 20th-Fox re-make of "Berkeley Square" now retitled "A House on the Square."

Anna Neagle to portray Florence Nightingale in the new Herbert Wilcox production, "Lady With the Lamp." Lensing starts at Shepperton in early Spring.

Charles B. Cochran inked John Mills to play the Duke of Essex in "The Lion and the Unicorn," which will be one of Festival of Britain legit productions. Dame Sybil Thorndike will be Queen Elizabeth.

Washington

By Florence S. Lowe

Annual Arts Club's Bal Boheme, skedded for Feb. 1, being given as a benefit for American Theatre Wing.

Louis B. Mayer, in briefly with Mrs. M. and Howard Strickling to visit friends and huddle with local Metro reps.

Charles Purcell, Ziegfeld alumnus, has opened a local branch of his "Studio of the Theatre" with frau Elizabeth Valdes, ex-Met star.

Dick Sykes, ex of the Broadway musical, "Touch and Go," returns to home base to star in Catholic U's version of the Pinero comedy, "Dandy Dick," starting Friday (19).

Belle Fenstock Brown, widow of J. C. Brown, former head of Metro's News of the Day Washington bureau, plans to return to music composing, with headquarters in New York.

Dr. Charles W. Lowry, Episcopal minister, has been named Protestant Chaplain of local Variety Club, joining Rev. Gilbert V. Hartke, of Catholic U, and Rabbi Norman Gerstenfeld.

Richard Brandt, son of Harry, and assistant to Trans-Lux prexy William Girden, in town for a special Academia preview of "Seven Days to Noon" for Atomic Energy, Defense and British Embassy reps.

Cornelia Otis Skinner, here in her "One Woman Show" at the Gayety past week, was most partied gal in town, with fetes by American Newspaper Woman's Club, American Veterans' Committee and others.

San Francisco

By Ted Friend

Bill Blake new press topper at RKO Golden Gate.

Carl Brisson in the Peacock Court of Mark Hopkins hotel.

Plenty eyebrow lifting over sexy Les Ballets de Paris newspaper ads.

Eddie Howard orch set for Jan. 30 opening at St. Francis hotel Mural Room.

Danny Hoctor and Bettie Byrd first act booked for new Bimbo's Club 365, to open July 2.

John Barrymore, Jr., canceled legit preem with San Francisco Repertory theatre due to illness.

Louis Armstrong jamming Rafael's 150 Club with show featuring Jack Teagarden and Velma Middleton.

Pittsburgh

By Hal Cohen

Teresa Brewer penciled into Copa here when she winds up at Versailles, N. Y.

Playhouse has a husband-wife team, Ralph and Bee Scott, in "Detective Story."

Carnegie Tech Drama School opens "Madwoman of Chaillot" for run Thursday (18).

Danny Franks the latest Tech Drama School alumnus to join ABC-TV technical staff.

Director William Wymetal in to discuss plans for 1951 summer opera season with board of directors.

Divena, aquatic stripteuse, packing them in at Jackie Heller's Carousel and held over for another week.

Johnny Kirby's option picked up at New Yorker hotel, N. Y., where he's singing and emceeing the ice show.

George Shearing Quintet, now at Johnny Brown's Club, will be last bigtime act that spot will play for awhile.

Henry Fonda's "Mister Roberts" at Nixon will be a complete sellout before curtain goes up next Monday (22).

Variety Club taking over 17th floor of William Penn Hotel Feb. 2 to hold Mardi Gras Night for its heart fund.

M. A. Rosenberg home after nearly three months in a Battle Creek sanitarium recouping from heart attack.

Palm Springs

By Dorothy Gray

Bobby Abbey orch into the Desert Inn.

John Barrymore, Jr., vacationing at Palm Springs, Pueblo.

Los Angeles Times owner Norman Chandler here for a siesta.

Fulton Burley added to Dave Barry and Pat Barbera orch at Palm House.

George Burns and Gracie Allen houseguests of Mary Livingston and Jack Benny.

Stanley Church, Mayor of New Rochelle, N. Y., vacationing at Lone Palm hotel.

Marie MacDonald and husband Harry Karl, the Les Browns, Eddie Powells at the Racquet Club.

George Sidney resting at Hotel La Quinta. Ditto Republic's Herbert Yates, Ben Bogeaus and Dolores Moran, Jane Greer and husband Eddie Lasker, and M-G-M's Billy Grady.

The first World Film Favorite Festival to be held here Jan. 27, 28. Presentations to be made to the world's most popular actress and actor as chosen by world vote, excluding only Iron Curtain countries, through votes being taken by the Foreign Press Assn. of Hollywood.

Philadelphia

By Jerry Gaghan

The Orchid Club, N. Philly musical bar, and the Musicians Union have settled differences.

Peter Hanley, who clicked on WPTZ's "Whirligig" show, doubling in TV and at the Celebrity Room.

Ben Hecht and Charles MacArthur were in town to catch "Four Twelves are 48" at the Locust.

Israel Philharmonic grossed a record $23,000 (taxes included) in its one-night stand at the Academy of Music (11).

Harry (Hello Jake) Fields, former burlesque comic now stage manager at the Troc, recovering from a heart attack.

Local 77, AFM, has been allotted $17,179 to be spent the first six months of 1951 for recreational and educational purposes and veterans entertainment by the Musicians Performance Trust Fund.

Cleveland

By Glenn C. Pullen

Joe Merman's orch moved into Hollenden Hotel's Vogue Room for five weeks.

Russ Carlyle orch playing its first hometown hotel date at Bronze Room.

Henry George, Cabin Club co-owner and maestro, recovering from operation.

Sylvia Froos, Leslie Bros. and Fay DeWitt topping new show at Alhambra Club.

Eddie Sindelar shuttered his Skyway Club until Easter. Not enough winter trade.

K. Elmo Lowe and Kirk Willis prepping "Detective Story" for Play House opening Feb. 6.

William F. McDermott, drama critic of Plain Dealer, back on job after two months' convalescence from operation.

Kathy Norman, former canary with Victor Lombardo's crew, doing solo act at Wade Park Manor's new supper club.

Ray Boyle, director-producer of stock here, landed lead male role opposite Bethel Leslie in James M. Barrie's "Mary Rose," being revived by ANTA Playhouse in New York Feb. 25.

Portland, Ore.

Andrini Bros. into Amato's Supper Club for two weeks.

Nelly Goletti, French import, headlining at the Clover Club.

"Ice Capades of 1951" did well on 13 days run at the Portland Ice Arena.

Ralph Flanagan Orch set for a one-niter at Jantzen Beach Ballroom early in February.

The Terrace Room will open soon as a swank eatery with Michael Loring as host-emcee.

Katharine Hepburn in "As You Like It" a complete sellout for all seven performances next week.

Hollywood

Bill Spier bedded by pneumonia.

Pola Negri became an American citizen.

Mario Lanza laid up with pleurisy.

Elizabeth Taylor hospitalized with flu.

Edward G. Robinson planed in from N. Y.

Richard Greene to Mexico City on vacation.

Edward Nassour laid up with virus infection.

Red Skelton in town after a tour of the midwest.

Al Rockett returned from his Honolulu siesta.

Richard Dix, Jr., recovering from an appendectomy.

Lou Nova's wife filed suit for separate maintenance.

Jerry Colonna back in town after eastern stage tour.

Joseph M. Schenck returned from his Honolulu vacation.

Jesse Lasky, Jr., bought the Sam Coslow manse in Brentwood.

Maxie Rosenbloom to Baltimore to open an eastern vaude tour.

Bill Thomas to Homosassa, Fla., to start work on "Crosswinds."

Phyllis Kirk checked in at Metro after an eight-day rassle with flu.

Doris Day returned to work at Warners after a week out with flu.

Spyros Skouras in from N. Y. for huddles with Darryl F. Zanuck.

Don Otis paid a $50 fine for speeding on the Cahuenga Freeway.

Nate Blumberg in town for confabs with William Goetz and Leo Spitz.

Pug Wells east on a tour of 50 cities to plug "Three Guys Named Mike."

Eddie Sherman to Palm Springs to discuss a film project with Allan Jones.

Pee Wee Russell seriously ill with a liver ailment in San Francisco.

Nat Holt to Wichita, Kansas, as guest of honor at the civic celebration.

Fredda Dudley installed as prexy of the Hollywood Women's Press Club.

Archie Scott doing his NBC chores with a broken arm, the result of a fall.

Lana Turner and Bob Topping to Aspen, Colo., as guests of the Gary Coopers.

Wallace V. Wolfe resigned as president of the Motion Picture Research Council.

Dorothy Shay in court to legalize her professional name, switching from Dorothy Sims.

Roy Disney and Gunther Lessing planed to Mexico City for a benefit preem of "Cinderella."

Spencer Tracy to Tucson where his daughter Suzy is studying drama at the U. of Arizona.

Smiley Burnette to Topeka to join Gene Autry in a tour of 37 midwest one-night stands.

Mark Wolf heading for the Coast to induct new Variety Club officers in San Francisco and Las Vegas.

Fred Young, Cyril Cambridge and Kathleen Bourne in from London to study technique at Metro.

Jack Lait planes to Mexico City on his way back to N. Y. after spending annual vacation in Hollywood.

Helen Hayes in town to huddle with Leo McCarey about her return to the screen in "My Son John."

George Jessel delivered a eulogy on Haym Salomon, early American patriot, at the Wilshire Boulevard Temple.

Steve Cochran will be in a cast for three weeks after breaking his right leg during a fight scene with Hugh Sanders in "Tomorrow Is Another Day."

Rome

By Helen McGill Tubbs

"Adam's Rib" at the Fiametta.

La Cabala, new nightclub, opened in the Restorante dell Orso.

American chanteuse Mary Meed featured at Open Gate Club.

Van van Wood, of Holland, singing at the Open Gate Nightclub.

Valentine Cortese due back from Hollywood soon for the Dassin picture.

W. Lee Wilders will motor to Switzerland in their recently purchased auto.

"Il Brigante Musolino," Silvana Mangano's latest, making rounds of nabe houses.

"Beauty in Bicycles" first film to be made at Cine-Citta studios after "Quo Vadis."

Gian Carlo Menotti remaining in Italy for few months after filming of his "Medium" here.

Gregory Ratoff signed Mimi Medart for role in film he probably will make in Spain.

"Paris, Toujours Paris," Italian film with Aldo Fabrizi and director Lucian Emmer, locationing in Paris.

OBITUARIES

OLGA NETHERSOLE

Olga Nethersole, 81, one of Britain's most popular actresses of earlier generations, died at Bournemouth, England, Jan. 9. She had visited the United States several times and during her career had played leading parts with Sir John Hare, Sir Johnston Forbes-Robertson and the Bancrofts.

World-famous before the turn of the century as a portrayer of courtesan roles, Miss Nethersole startled the sedate populace by her appearance as Fanny Legrand in Clyde Fitch's play, "Sapho," which had been adapted from Alphonse Daudet's novel and was presented at Wallack's Theatre N. Y. in 1900. The police stopped the play as immoral, although most critics had considered it merely "bad writing." Miss Nethersole's cause was taken up by the suffragists, writers and women of the "smart world."

The courts cleared her and the play reopened. Thereupon she returned to London and appeared in the play with considerable success at a West End theatre.

After some experience as an amateur, she made her London debut in July, 1888, in "The Union Jack" at the Adelphi Theatre.

Her first American appearance was at Palmer's Theatre, Chicago, Oct. 15, 1894, in A. W. Gatti's play, "The Transgressor." On that tour she was also seen in "Camille," "Frou-Frou," and "Romeo and Juliet." She visited the U. S. again in 1895 as Emma in "The Wife of Scarli." In 1899 she returned as Paula in "The Second Mrs. Tanqueray."

For the next six years she toured throughout the U. S. in "Magda," "The Labyrinth," "Adrienne Lecouvreur," "The Awakening," "The Enigma," "The Writing on the Wall" and "The Luck of Wall Street." Her later successes were Maeterlinck's "Mary Magdalene," at the New Theatre, N. Y.; "The Redemption of Evelyn Vaudray" at Richmond, Va.; "Sister Beatrice," at San Francisco, and "Camille" and "Sapho" at Paris in the Sarah Bernhardt Theatre.

Miss Nethersole managed many of her own productions with large financial success. But she was proud, also, of her campaign to better conditions of the poor.

SINCLAIR LEWIS

Sinclair Lewis, 65, Pulitzer and Nobel prize-winning author whose incisive pen exposed middleclass and smalltown morality and gave the English language a pungent new adjective, died in Rome, Jan. 10.

Lewis, one of the outstanding figures in American literature for 30 years, returned to his villa near Florence a year ago, feeling that his end was near.

A native of Sauk Center, Minn., Lewis achieved success in 1920 with "Main Street," his fourth novel. It dissected smalltown living and paved the way for "Babbitt," which won him the Nobel Prize for literature. The title became synonymous for the "booster" type businessman of suburbia limned in his novel. He accepted the Nobel Prize for "Babbit" although he refused a Pulitzer Prize for "Arrowsmith," which later was made into a successful film by United Artists. The award never was withdrawn although it remained unaccepted. Another Lewis novel which was filmed was "Dodsworth," following successful dramatization on Broadway, with the late Walter Huston starred.

Lewis' "Elmer Gantry," the story of a dissolute preacher, was banned in many places but later was dramatized and enjoyed some success. Lewis also co-authored with Lloyd Lewis, the play "Jayhawker." His most recent works, following the flaming "It Can't Happen Here," were "Bethel Merriday" and "Kingsblood Royal," both of which were subsequently rewritten for the legitimate theatre but not presented.

Lewis and his first wife were divorced in 1928 and he married columnist Dorothy Thompson, from whom he was subsequently divorced. They had one son, Michael, 19. A son born to the first marriage was killed in World War II.

CHARLES W. GODDARD

Charles William Goddard, 71, author of motion-picture serials, including "The Perils of Pauline," starring Pearl White, and a member of the editorial staff of The American Weekly since 1923, died in Miami, Jan. 11.

Born in Portland, Me., Goddard was graduated from Dartmouth College in 1902 and became a reporter on The Boston Post the [illegible] year. He served on the editorial staff of The New York Sunday American from 1904 to 1918, and joined The American Weekly staff in 1923.

He was the author of several motion-picture serials besides "The Perils of Pauline." These included "The Exploits of Elaine," "The Goddess," "The Mysteries of Myra," "The Seven Pearls" and "The Hope Diamond Mystery." He collaborated in writing plays, including "The Ghost Breaker," "This Misleading Lady," "Miss Information," "The Last Laugh," "The Broken Wing" and "Silver Wings." He also wrote short stories.

Survived by two sisters.

LADY BEERBOHM

Lady Beerbohm, 74, actress-wife of Sir Max Beerbohm, died Jan. 13 at their home in Rapallo, Italy.

She had achieved theatrical success in New York before her marriage playing on Broadway for a number of years, during which time she was leading woman for Richard Mansfield, with whom she played Roxane in "Cyrano," and many other roles.

Lady Beerbohm, who retired from the stage at her marriage, returned in May, 1931, in London, to play in Pirandello's "The Life I Gave You" the role originally designed for Eleanora Duse. Four years later she appeared at London's Ald Vic as Ase in Ellis Roberts' new version of Ibsen's "Peer Gynt."

HARRY A. BUGIE

Harry A. Bugie, 60, film salesman and executive in Cincinnati for the past 35 years, died there Jan. 11 from a heart attack. He was stricken shortly after entering the Mid-States Theatres, Inc. offices for a meeting with Maurice White. In recent years Bugie represented the Modern Talking Picture Co.

Bugie for many years was a salesman for Metro and Warner Bros. before becoming branch manager for the PRC Distributing Co. and Eagle Lion.

Leaves his wife, two sons, one of them, Gordon Bugie, a salesman for Paramount in Albany; a brother, Leavitt J. Bugie, veteran Cincinnati distributor and now booker in that city for Logan (W. Va.) Theatres, Inc. and a sister.

JACOB SCHECHTER

Jacob Schechter, 63, a corporation attorney who for years served as counsel to film and recording companies, died in New York Jan. 14 after a long illness. Among firms he had represented were Universal Pictures, Sonora Phonograph Corp. and the General Phonograph Corp.

Following passage of the National Recovery Act in 1933, Schechter was legal rep for the Independent Federation of the Motion Picture Industry until the law was invalidated. He also handled a number of patent cases which involved film companies.

Schechter, who was senior partner in the firm of Schechter, Kraus & Leman, leaves his wife, two daughters and a son.

ALLEN SPARROW

Allen Sparrow, 52, southern division manager for Loew's Theatres, died of a heart attack Jan. 14 in Memphis. Sparrow had returned to duties a week ago after having been hospitalized for several weeks with virus pneumonia.

A native of Washington, D. C., Sparrow had managed the Strand theatre there from 1919 to 1927. Subsequently he managed Loew's theatres in Memphis, Houston, Indianapolis, Norfolk and Richmond. In 1942 he was appointed a division manager.

He is survived by wife, a daughter, two sisters and four brothers. One of his brothers, Boyd Sparrow, is manager of Loew's Warfield theatre, San Francisco.

SECONDO ZOPPE

Secondo Zoppe, 44, head of the Zoppe-Zavatta troupe of bareback riders, died of a heart attack in Gainesville, Texas. He was a native of Italy who brought his family to this country to join Cole Bros. circus in 1936.

The family had arrived in Gainesville Saturday to begin rehearsals for the opening of their season with Hamid-Morton circus in Memphis, Tenn., next month.

DEWEY MOON

Dewey Moon, 50, former singer who was featured in Lew Leslie's "Blackbirds" in the 1920s, died at his home in Pittsburgh, Jan. 13 after a long illness. A baritone, Moon had worked in several revues and vaude acts before returning to his home several years ago to become a cafe performer. At the old Tent Club he doubled as a doorman and entertainer and was billed as "The Singing Doorman."

Recently he was a familiar figure in Pittsburgh's Liberty Avenue nightclub belt, where after quitting singing when his voice went back on him, he had been car attendant at the Copa and the Carousel niteries.

FRANCES RING MEIGHAN

Mrs. Frances Ring Meighan, 66, retired actress and widow of silent screen star Thomas Meighan, died in Hollywood Jan. 15. Before her marriage she had appeared in many roles on Broadway and on the road.

A member of a noted theatrical family, Mrs. Meighan is survived by two sisters and a brother. They are Blanche Ring, one-time musical comedy star; Julie Ring, former vaude performer, and Cyril Ring.

Meighan died in 1936.

JACQUES BARONCELLI

Jacques Baroncelli, 70, French motion-picture producer, died of a heart attack in Paris, Jan. 12.

After the first World War, M. Baroncelli spent some time in the U. S., where he founded the Lumina Film Company. Returning to France, he began producing film versions of novels by Balzac, Zola and others. Rene Clair was for a time associated with him as an assistant.

Baroncelli produced a number of his own scenarios, including "Nitchevo." Other recent productions are "La Duchesse de Langeais," "Tant Que Je Vivrai" and "Rocambole."

HARRY C. DeMUTH

Harry C. DeMuth, 83, who for more than 40 years had been a company manager for legit productions, died Jan. 13 in Lancaster, Ohio, where he had made his home since forced into retirement by illness some years ago.

DeMuth started his show biz career as manager for attractions on the old Stair & Havlin circuit, managing a number of touring attractions, including Buster Brown. During later years, he had been employed in a similar capacity by Henry W. Savage, Harry H. Frazee, Richard Herndon and Jed Harris.

He was a bachelor and had no living relatives.

CHARLES F. DERY

Charles F. Dery, pioneer exhibitor in the Western Pennsylvania area, died Jan. 2 at his home in Kittanning, Pa., where he had been an independent theatre owner for more than a quarter of a century.

Recently he had been city manager in Kittanning for the Dipson circuit, supervising the Columbia, State and Lyceum theatres there. He owned the houses himself at one time but sold them to the Dipson interests some time ago under a partnership arrangement.

RUTH COLLIER FRANK

Ruth Collier Frank, 55, retired Hollywood talent agent, died Jan. 10 in San Diego after a cerebral hemorrhage.

At one time she was associated with Minna Wallis in the Collier-Wallis agency, handling the film careers of Clark Gable, Myrna Loy, Tyrone Power and other Hollywood names. Her clients were turned over to Famous Artists on a participation basis when she retired seven years ago. Her husband, Alvin Frank, survives.

JEROME H. STEWARTSON

Jerome H. Stewartson, 65, musical director, died Jan. 6 in his Hollywood home. Before entering the motion picture field Stewartson was musical director for George M. Cohan and other legit producers.

Starting with Walt Disney 25 years ago, he was associated at various times with Metro and Warners and at one time was manager and copyist for Freddy Martin's orchestra. Two sons and a daughter survive.

NORMAN LONG

Norman Long, 57, pioneer British radio entertainer, died in London Jan. 10.

He entered show business in 1919 as a pianist and three years later gave his first broadcast performance from Marconi House. His last radio appearance was in the "Can You Beat It" series last month.

Survived by a sister.

CHARLES RYAN

Charles Ryan, 58, retired Warner district manager, died Jan. 15 in Chicago.

Surviving are his wife, Anne, and two sons.

LESLIE WHITTEMORE

Leslie Whittemore, 43, film house manager, died Jan. 11 in Roswell, N. M., of pneumonia contracted while on a hunting trip.

He was former manager of the Egyptian and Iris theatres in Hollywood.

WALTER WADE

Walter Wade, founder and prexy of the Wade advertising agency, died Jan. 15 in his Chicago home of a heart attack.

As head of the agency, Wade was one of the key men in the Chi radio-TV industry. Agency, despite its having only a few big-spending national accounts, represents some of the largest firms, such as Miles Laboratories, for which Wade bought the "Quiz Kids" show 11 years ago. Outfit has bankrolled the show since then.

Wife, a son and daughter survive.

MARCUS NOTES

Marcus Notes, 86, D. C. theatre operator and realtor for the past 40 years, died Jan. 14 at Maryland General Hospital, Baltimore.

Notes, a native of Lithuania, once operated five theatres in Washington, but held only the Strand and Roosevelt at the time of his death. At one time he also owned the old Criterion theatre, in Atlantic City. Survived by three daughters and a son.

GREGOIRE XENOPOULO

Gregoire Xenopoulo, 84, noted Greek dramatist and literary figure, died in Athens Jan. 15.

Xenopoulo headed the Greek National theatre 20 years ago.

WILLIAM J. KENNEY

William J. Kenney, 87, oldtime vaudevillian who had been a member of the team, "Two American Macks," die at his home in Winthrop, Mass., Jan. 12.

Survived by four children.

Lawrence (Lars) Moens, 49, optical engineer for Paramount over a long period of years, died Jan. 7 in Hollywood.

Mother, 73, of Don Glenn, assistant treasurer at Shubert theatre, New Haven, died Jan. 10 at Kiowa, Kansas.

Charles Hillman, 77, pioneer film technician, died Jan. 9 after a heart attack in his Beverly Hills home.

Father, 74, of Murray Taub, assistant to Loew vaude booker Sidney Piermont, died Jan. 14 in New York.

Mrs. Rose Buchman, sister of Dave Rubinoff, violinist, died in New York Jan. 8.

Garden Ban

Continued from page 1

ently maintained heretofore that video could be the greatest thing that's ever happened to sports, by creating new fans who would want to see the events in person after having been introduced to them via TV.

Whether the Garden will decide definitely to out TV at the close of the current season is too much of an "iffy" question to explore at this time, Irish said. He noted, however, that the video sports fans can continue to view their present events through May, since the Garden has firm contracts with several networks and sponsors for various shows until then.

Network execs also admitted that there was some talk that their cameras might be bounced out of the Garden next season. They maintained, though, that while Irish and Kilpatrick might ban TV from most events, it was hardly likely that TV would be ousted from the regular Friday night fights. Amount of money paid by sponsors of TV boxing has been a lifesaver to most fight promoters, they said, and in many cases has provided the major portion of the boxers' purses.

Paley-Godfrey

Continued from page 1

Wilson's key aides at the Office of Defense Mobilization, specifically in charge of conservation of metals.

Meanwhile, another top CBS personality, Arthur Godfrey, who is responsible for about one-sixth of the web's total annual billings, checks off his multiple programming today (Wed.) for an interim active duty hitch for the Navy at Pensacola, Fla., terminating Feb. 4. Later he'll go to Europe for an Eisenhower mission. Robert Q Lewis and Steve Allen will sub for him.

Upped Taxes

Continued from page 1

creased by the last two major tax bills . . . Excise taxes should be higher and more extensive. Many loopholes in the tax laws should be closed. In the near future, after further consultation with legislative leaders, new tax proposals will be transmitted to the Congress."

The President called also for an equal sharing of sacrifice to make the country strong. He indicated, for example, that there will be a considerable cutback in radio and TV set production. He commented: "American families must make sacrifices. They can expect very sharp curtailments in the supply of durable equipment which brings convenience and entertainment to the home." The report went on to warn that both corporate and personal income taxes would jump.

Significant language is included in the Annual Economic Review of the President's Council of Economic Advisers. "To balance the defense budget," it said, "will require taxes at rates substantially higher, perhaps even drastically higher, than have ever been imposed before in the U. S.

"The regular corporation income tax is already substantially above the wartime level. Excise tax rates are at their wartime peak. Individual income rates are three percentage points below the wartime peak, although, due largely to income splitting, tax liabilities for married couples are substantially lower.

"The fact that the rates will have to exceed the wartime levels is regrettable, but should not be discouraging. It is generally recognized that taxes were much lower than they could and should have been during the last war."

MARRIAGE

Kathryn Bellet to Andrew J. Grainger, Youngstown, O., Jan. 13. He's associated with the Jamestown Amus. Co. and is a nephew of Shea Circuit head Edmund C. Grainger, and Republic Pictures' sales chief, James R. Grainger.

Loraine Drieske to William Ray, Las Vegas, Jan. 7. He's KFWB program director.

Dorthy Wendleton to Gene Kirby, New York, Jan. 12. He's sports director for WINS, N. Y.

Frances Waller to Michael Sivy, Washington, Jan. 6. Both are in cast of touring "Apple of His Eye."

Nancy Dieter to Herb Dover, Chicago, Jan. 6. He's a Chi NBC-TV engineer.

Marlene Rackmil to Martin Philip Salkin, New York, Jan. 13. Bride is daughter of Milton Rackmil, Decca Records prexy.

Bibi Osterwald to Justin Arndt, New York, Jan. 14. Bride is nitery songstress, currently appearing at Ruban Bleu, N. Y., and understudy for femme roles in "Gentlemen Prefer Blondes"; he's bass player with Norman Paris Trio, also currently at Ruban Bleu.

Leida Seeberg to Richard E. Doscher, Port Washington, N. Y., Jan. 13. He's a playwright and business manager for actor Edward Everett Horton.

Jean Gillespie to Bill Thunhurst, Jan. 14, New York. She's a radio-legit actress; he's in the cast of "South Pacific."

BIRTHS

Mr. and Mrs. Bert Briskin, daughter, Hollywood Jan. 9. Grandfather is Barney Briskin, producer.

Mr. and Mrs. Blake Chatfield, son, Hollywood, Jan. 7 Father is promotion supervisor for NBC's western division.

Mr. and Mrs. Dick Mahn, son, Los Angeles, Jan. 10. Father is a publicist at RKO.

Mr. and Mrs. George Weisman, daughter, New York, Jan. 1. Father's on Benjamin Sonnenberg flackery staff.

Mr. and Mrs. Bob Ellis, son, Los Angeles, Jan. 7. Father is a screen publicist.

Mr. and Mrs. Bill Oliver, daughter, Chicago, Jan. 2. Father is a WGN announcer.

Mr. and Mrs. Ralph Hurst, son, Hollywood, Jan. 8. Father is a set decorator at Metro.

Mr. and Mrs. Bill Hemphill, son, Houston, recently. Father is manager of the Fulton theatre there.

Mr. and Mrs. Ted Jones, daughter, Houston, recently. Father is a disk jockey on KNUZ.

Mr. and Mrs. Fred Rodey, daughter, Chicago, Jan. 2. Father is a WNBQ engineer.

Mr. and Mrs. William McAndrew, son, Washington, Jan. 13. Father is general manager of the NBC radio and television stations in Washington.

Mr. and Mrs. Bernard Rosenzweig, son, New York, Jan. 15. Father is with real estate dept. at [illegible]

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PIX SPURRED INTO BUYING LEGITS

Coast-to-Coast Relay May Be Impetus To Studios & Stars Plunging Into TV

By BOB STAHL

Opening of the coast-to-coast television relay system by the end of this year may provide the final impetus necessary to get the major film studios and top screen stars into TV. Reports emanating from the Coast indicate that the studios, already convinced that TV has grown important enough to be a valuable exploitation medium, may be willing to lift their bans against use of both their contract players and story properties on video as soon as the networks can originate their shows live in Hollywood.

As a result, a number of the top TV dramatic programs now airing from the east are expected to switch to Hollywood as soon as the final links in the nationwide relay system are completed. First of these may be the Robert Montgomery show, aired alternate Monday nights on NBC under American Tobacco sponsorship. Talent-package agent John Gibbs, partner of Montgomery in Neptune Productions, which packages the series, is slated to plane to the Coast in February on a scouting mission. He hopes to ascertain definitely the attitude of the studios and stars to live originations from Hollywood.

According to Gibbs, the necessity for using kinescopes to get national TV coverage until now has been the chief deterrent to the studios opening their arms to TV. Since the question of whether a kine constitutes film and so might infringe on the rights of the studios has never been brought to a test case, such top-budgeted TV drama series as the Montgomery show have never been kinnied. This, Gibbs

(Continued on page 16)

BERLIN TO REST, BUT ALERTED TO U.S. CALL

With his current legit musical, "Call Me Madam," riding as another click, Irving Berlin is planning to go on a long rest from commercial cleffing chores. Berlin, however, will be ready to undertake any assignment from the War Dept. similar to his "This Is the Army" show during World War II and his "Yip Yip Yaphank" show back in 1917.

Among the projects that Berlin is shelving, temporarily at least, is the film score for "White Christmas," which has been on Paramount's production schedule as a Bing Crosby starrer for some time.

Popcorn Pays Off

Friends of a Nebraska theatreman are judging him to be a shrewd business man as well as a good guy.

To celebrate a recent anniversary he ran a free show all day. Film rental for the party cost him $17.50. His guests bought $32 worth of popcorn.

Caesar Yens Straight Drama Role in 'Mice'

Sid Caesar, star comic on NBC television's "Your Show of Shows," may make his bow as a straight TV dramatic actor in the role of Lenny in John Steinbeck's "Of Mice and Men."

Robert Montgomery show has obtained video rights to the property and Caesar reportedly wants to do the part. Program packagers, as a result, are now dickering with NBC and Max Liebman, producer of "Show of Shows," to whom Caesar is under contract. Date for the projected program has not been set.

27% of Available Test Patrons See Chi Phonevision

Chicago, Jan. 23.

An average of 81 families per day of the 300 equipped with receivers paid their $1 fee to see major company films via Phonevision during a single week of the test currently in progress here. Total for the seven days was 569, which represents 27% of the total available audience. Figures, compiled by Zenith Radio for the majors which have made their products available for the experiment, are for Jan. 8-14, the second week of the test. First week's totals were not revealed.

While the second week's totals are the latest compiled, the major companies have learned that fewer families ordered the screenings for the third week through their telephone operators. Thus, while they believe the 569 orders during a single week could represent a sizable boxoffice potential when projected on a national basis, they are also convinced that the novelty factor will play an important part in Phonevision's future. As a result, most of the companies are agreed that results of the test to date don't bear out the optimism expressed by Eugene F. McDonald, Jr., Zenith prexy.

Majors are not receiving payment for their films, having turned them over to Zenith gratis for the 90-day experiment. Under the projected system of payment, however, the film companies would receive half of the total fees collected, with 25% going to the telephone company and the other 25% going to Zenith. Under that system the majors' share of the $569 received for the second week would be $284.50, with Zenith and the phone company each receiving $142.25.

Pictures screened during the

(Continued on page 13)

25 RECENT FILMS OF B'WAY ORIGIN

By HERB GOLDEN

After laying off the purchase of Broadway legiters for several years, Hollywood appears to be in the midst of a big swing back to the stage as a source of story material. No less than 25 pix recently released, in production or on lensing schedules owe their origins to Broadway.

Interest in legiters has been spurred by the buying activity recently of indie producers, particularly Stanley Kramer and the Jerry Wald-Norman Krasna combo. Major film companies have pretty much continued their hands-off policy, but there's a perceptible stirring of renewed interest on their part as they watch a flock of top Broadway properties being snatched up by independent producers.

Story editors in New York are frankly awaiting the go-signal on play buys as the significance of the legit purchases by the indies seeps through top echelons at the studios. They view the layoff of recent years as a cyclical occurrence, with the time having arrived for the pendulum's swing in the opposite direction. Same kind of off-again, on-again trends occur in

(Continued on page 16)

Bar Assn. Brands Court B'casts As Shock to Justice

Minneapolis, Jan. 23.

"Radio broadcasting of a trial tends to detract from the dignity of a court and to change what should be the most serious of human institutions into an enterprise for entertainment of the public or of one for promoting publicity for the judge," according to the opinion of a special committee of the Minnesota State Bar Assn.

The committee was appointed to investigate the conduct of District Judge J. J. Moriarity during two murder trials involving a woman who killed her betrayer and a former local nitery manager who slayed a union leader. With great local interest in the trials, a Twin City radio station was permitted by the judge to broadcast parts of the proceedings in both trials.

During the woman's trial, the court allowed the use of a public address system with microphones in the courtroom extended to a film theatre across the street "for entertainment of the public." It also permitted the setting up and use within the courtroom of a television camera during part of the nitery manager's trial, using floodlights, and the pictures later

(Continued on page 13)

Film Biz Shows Distinct B.O. Gains; Exhibs Go Slow Judging Significance

Pic Techniques Taught Students of Ministry

Springfield, O., Jan. 23.

Teaching ministerial students how to preach and develop their ministry with a pic projector will be the object of a new course in audio-visual aids being offered for the first time at Hamma Divinity School of Wittenberg College here. The school will start the course at the beginning of the new semester on Jan. 30.

Classes will be taught in the seminary's new soundproof a-v classroom and will cover such subjects as use of a camera, both still and movie, projection equipment, etc.

Music Biz Sees 1951 as Biggest Year in Decade

A powerful business upbeat since Jan. 1 and potential future trends point to 1951 as being the biggest year for the music business in over a decade. While disk sales are winging to high figures, brightest aspect of the current boom is the sharp and steady pickup in sheet music, a facet of the music industry which has been declining to a starvation level since 1945.

On the basis of current activity, publishers now believe that they can double their take from copy sales this year as compared to last. In 1950 a sale of 500,000 for a smash hit was regarded as a near-phenomenon. Today, however, hit

(Continued on page 53)

Film biz across the U. S. has shown a distinct gain since the beginning of the year. Theatremen are cautious, however, in appraising its significance since being tripped by a similar upswing last summer.

There appears to be no doubt, nevertheless, that weekends particularly are showing new strength. Likewise, big product is demonstrating usually hefty boxoffice draw, although mediocre pix are still turning up with weakie grosses.

Improvement in patronage during the past three weeks, a check of leading major and indie circuits discloses, still leaves them behind figures for corresponding weeks last year. However, the downtrend has been checked and the size of the minus sign representing differential between this year's grosses and the previous year's is getting smaller.

Showmen would be quicker to take heart from the miniature boom had they not been stung by an even more substantial upswing at the end of last June. That ran through July and August and then did a flip-flop that turned boxoffice tallies into horror stories during September and October.

Reasons for the improvement are

(Continued on page 48)

ROWDYISM UPBEAT IN N.Y. THEATRES

Although New York vaude theatre managers are reluctant to admit it, rowdyism during stage shows is on the upbeat and problem is becoming an increasing headache. Managers take position heckling of performers is as old as vaude itself, but current trend goes beyond status of good-natured kidding.

Introduction of name bands in

(Continued on page 52)

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Amusement Shares for Dec., 1950, In Lowest Dip Since Last July

Aggregate value of amusement shares listed on the N. Y. Stock Exchange slumped last month to the lowest point since July, 1950. Year-end total was $1,010,074,335 as against the July low of $989,441,353. Average price per share as of Dec. 30 came to $17.40 compared to the mid-summer average of $17.59.

Figure for the week ending Dec. 30, 1950, however, was still somewhat above the $990,202,136 total chalked up at the close of 1949. Per-share average at that time was $16.88. Fact that the value of individual shares failed to depreciate in proportion to the spiral of the overall tally can be attributed to the retirement of considerable certificates.

Amusement industry bonds, which had been showing a steady climb in the closing months of 1950, tapered off as of Dec. 30. Composite market value on that date totalled $6,820,050 with an average price of $95. End of the previous month saw the tally hit $6,891,840 or only $71,790 higher.

Included on the board are prices on the major film companies, top radio networks, TV and radio set manufacturers, disk firms and music publishing concerns. Downward trend of the amusement industry securities, market observers believe, shows a lack of faith by investors in these shares in view of probable raw material shortages and the uncertain future confronting general business at the moment.

Nice, Cannes Use Galas, Auto Races in Battle For Tourists' Dollars

Paris, Jan. 23.

The battle of the French Riviera for tourist and local dough is reaching heated proportions. It is a fight of the galas with Nice and Cannes dueling with each other in original publicity.

Cannes got in first licks with a Guy De Maupassant week over Xmas which ended in a slick gala in period costume tendered by the Friends of Maupassant. Nice is coming off the ropes fast with a carnival based on the fables of La Fontaine to be held from Jan. 25 to Feb. 16. The festivities will probably cost about $72,000.

Then on March 10 the Night of Nice, a super gala for the smart set will be held. For this night a truce will be called. Last year, Nice paid the traveling expenses of the models and for robes, and for the next night Cannes had the same show at its swank Ambassadeurs. Not wishing to be caught in another cold war the couteriers have abstained this year.

Cannes then makes a bid via the Cannes Film Festival, April 2-16, at its still unfinished Film Palace. While these two spots slug it out, Monte Carlo (besides its gambling) is staging an automobile rally from Jan. 23 to 31. There will be 366 entries from all parts of the world in the gruelling race. Nice will inaugurate a grand automobile tour in September. It will be a speed test through Spain, Belgium, Switzerland and Italy. There will be 250 entrants.

Sloane's Lutheran Pic

Allan E. Sloane, AM-TV scripter, leaves shortly for Europe to script a full-length biog-film on Martin Luther for the Lutherans.

Pic, to be lensed abroad, is his fourth for the religious group.

Mass. Solons Seek Censor Board for TV, AM, Pix And Stage, for 'Decent Shows'

Boston, Jan. 23.

Massachusetts solors, ever alert to guard citizenry morals, la censorship, were back in action last week when Sen. William J. Kennan introed a bill before a legislative committee to set up a six-man board of censors to "examine and approve" all TV, AM, pix and stage shows. Stating "It's about time for us to wake up and see that we get decent shows, without making parents blush in having to explain double-meaning gags to children," the lawmaker suggested a board consisting of a priest, minister, rabbi and reps of AGVA, theatres, night clubs and theatrical booking agents as general overseers. Solon also remarked that if girls on TV wear plunging necklines two inches lower, "I think they would be barefooted."

Opposing the bill, Simon P. Townsend, representing WBZ, local NBC outlet, declared that federal courts already had ruled network TV was interstate business, maintaining "it is beyond the powers of the state to impose censorship." Another opponent, Fred Garrigus, WEEI's (CBS) public affairs director, representing the Massachusetts broadcasters' committee, stated flatly that the scheme was "impractical," pointing out the fact that many AM and TV shows are "ad libbed" and that a representative of the proposed censorship board would have to be present all the time during broadcasting hours of every station.

Similar bills have been introduced with great regularity at each new legislature and are as regularly defeated, and the chances of the current bill getting beyond the committee hearing meetings are slim.

2d Hildegarde Concert Tour Already in Works

With Hildegarde's first concert tour a definite success, Columbia Artists Mgt. is already booking a second tour to take place in the winter of 1952. Chanteuse is doing her first concert series in two parts. First part, of 34 dates, took place last fall. Hildegarde has been playing hotels this winter, until mid-March, when she resumes concertizing with a spring tour of 30 dates in the southwest and on the Coast, to run till mid-May. Concert dates are being handled by the Coppicus, Schang & Brown division of Columbia, with Humphrey Doulens in charge.

Hildegarde will spend the summer in Europe, beginning with a June date at the Savoy in London. Hotel dates in the U. S. will follow in the fall.

1/24

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Clear Pearson In Howser Libel Rap

Washington, Jan. 23.

Drew Pearson has won the $350,000 libel suit brought against the ABC commentator by Fred Howser, former California attorney general. Pearson had charged in a broadcast in 1948 that Howser accepted a $1,200 bribe.

Incidentally, gabber, who is being dropped by Adam hats, has not yet been picked up by another sponsor.

State Dept. Asks Soviet To Halt Distorted Showings Of 'Deeds' and 'Smith'

Washington, Jan. 23.

State Department announced yesterday (22) it has called on the Soviet Government to halt showing distorted, pirated versions of "Mr. Deeds Goes to Town" and "Mr. Smith Goes to Washington." Note was given to the Russian Foreign Office on Jan. 17, at the request of Motion Picture Assn. of America, acting for Columbia Pictures, which made the films.

Russia claims the pictures were obtained as war booty in Germany and that the Nazis chopped up the pictures to provide distorted versions which could be used as anti-American propaganda. Pictures have been playing Moscow and other cities without permission of Columbia, which never released them for use in Russia.

Warped ending in "Mr. Deeds" has Gary Cooper committed to a mental institution for wanting to use his money to aid farm victims of the depression.

U. S. GRABS BRITISH TALENT FOR VIDEO

London, Jan. 23.

American TV is making inroads on top talent available in England, and giving vaudeville and legit heads plenty of headaches in keeping English talent at home. They say there is no overabundance of acts there anyway. Besides having booked Terry Thomas for cabaret and TV, Charles Tucker has just concluded deal with Music Corp. of America for Anne Shelton, who sails in April to do series of TV and radio appearances besides several recordings for Decca. Tucker also landed a contract for Julie Andrews, juvenile coloratura soprano. She sails in May and will appear in TV, via the Frank Sinatra program.

Lew and Leslie Grade are other English agents being asked for other English talent. They are dickering for several, including Freddie Bamberger and Pam, who played at the Palace, N. Y., last year. They have already signed Michael Bentine, currently in the Bernard Delfont's "Folies Bergere Revue," at the London Hippodrome. Bentine is expected to sail in April and will appear on the Ed Sullivan TV program.

Wall St. Wants Its Billing

Problem of star billing isn't unique to show biz, New York Federal Court Judge Harold R. Medina found out last week. Big Wall street security houses, when making joint offerings of stock, worry as much about whose name goes first in the ads as any pic star or prima donna.

Point was brought out by William D. Whitney, attorney for Kuhn, Loeb & Co., in the Government's current anti-trust against major banking houses. It was elaborated on by Ralph M. Carson, representing Morgan Stanley & Co. and Harriman Ripley & Co. He told the court that a financing transaction for Illinois Bell Telephone was threatened when Kuhn, Loeb asked Morgan Stanley that the name of Kuhn, Loeb be placed on the same line with Morgan Stanley and the latter refused.

Among points brought out was that up until 35 years ago the top righthand corner of an ad was considered by the Wall Streeters as choice position, but now the battle is for top lefthand side. When Whitney explained that position in an ad for an underwriting firm was similar to whether a film or legit player was billed over or under the title, which meant a difference and prestige for actors, Judge Medina commented that such a "successive inflation of egos" must reflect a "nauseating profession."

Pecora Reported Joining Schwartz & Frohlich

Former N. Y. Supreme Court Justice Ferdinand Pecora is slated to join the Schwartz & Frohlich law firm, it was widely reported in the trade this week.

Legal outfit is counsel for Columbia Pictures, American Society of Composers, Authors and Publishers and has represented numerous individuals and other concerns in the entertainment field for many years. Senior partners are Charles Schwartz and Louis D. Frohlich.

Judge Pecora was one of the candidates in N. Y.'s mayoralty race last November.

Acheson to Present 'Most Important Man' At D. C. Amateur Hour

Washington, Jan. 23.

Secretary of State Dean Acheson has been added to the cast of the VIP Original Amateur Hour which originates in Constitution Hall Thursday (25). Thus the Ted Mack air show will have President and Mrs. Truman and every member of the Cabinet either in the audience or in the performance. Acheson has been chosen to present "the most important man of the year," which will be one of the surprise features of the show.

Show is being sponsored by the Women's National Press Club, with all proceeds from the ticket sale going to the reactivated USO. President Truman has announced this is the only show offered by the press corps that he will attend this year.

Interesting gimmick is that USO community councils all over the nation have been alerted to listen in on the airer. In some places auditoriums have been rented for group listening. Nut for the show, estimated at $25,000, is being paid by Old Gold cigarets.

FIREMAN PURCELL'S AID TO SINGERS PROBED

The N. Y. District Attorney's office is reportedly probing possibility that Gerard Purcell, N. Y. city fireman who this week was charged with stealing $138,000 in the sale of firemen's benefit tickets, provided the coin to further the careers of several singers.

It's said that Purcell has been supplying the backing for singers Toni Arden and Alan Dale. Others may have been involved. The singers are in no way involved in the alleged larceny.

For some time Purcell has been in business with Freddie Ferrazzano, who was contactman. However Purcell's name allegedly went on the checks paid out on behalf of the singers.

Truman Admits He Can't Piano 'Mo. Waltz'

Washington, Jan. 23.

President Truman sat down to play the piano at Blair House and asked the group of wounded veterans from Army and Navy hospitals what they'd like to hear. A shout went up from the kids—"Missouri Waltz."

Mr. Truman admitted to his guests that he had never learned it. Instead he gave them "Black Hawk Waltz" and selections from Mozart's "Ninth Sonata." "Missouri Waltz" has been a kind of Truman trademark ever since he became President but up to last week he never disclosed that he didn't know how to play it.

Flagstad Wows Met Opera With an Unprecedented Homecoming in 'Tristan'

By ARTHUR BRONSON

Return of Kirsten Flagstad to the Met Opera, N. Y., Monday night (22) in "Tristan and Isolde," after a 10-year absence, was expected to be a dramatic event, but the reception accorded the Norwegian diva exceeded all expectations. An overflow audience packed the house, with standees at the 300 limit. Unusual for the Met was fact that practically the full audience was in its seats at 8 p. m. curtain time, and that hardly anyone left before opera closed at midnight.

But most definitive was the audience reception when curtains opened and Flagstad was revealed sitting to the left. Although orchestra was playing, a wave of applause swept the house, with shouts and exclamations, so that conductor Fritz Reiner had to stop, breaking opera's mood and dramatic entity completely, and start over again some minutes later. When roar of applause subsided, one woman from the balcony shouted "Welcome back." At end of the first act there was a greater ovation to the soprano, with the audience generally rising, and "bravos" punctuating the applause. The unprecedented number of 19 curtain calls came at the opera's close, despite the late hour and long opus.

Met execs called this the foremost dramatic event in the opera house, or in any such auditorium, for many years. They also expressed the thought that the welcome given Flagstad "laid for all time" the old ghost of a collaborationist cloud.

Diva had been in her native Norway with her Quisling husband during the recent war, and has been bothered since by charges of Nazi ties. But there was no disturbance Monday night, inside or out. There were no pickets. Met management, however, had taken precautions against such a possibility, with extra police outside as well as in, who stayed for the full four hours. Lights above the packed standees also were kept on during the long orchestral prelude before the curtains parted, just in case.

Cosmopolite audience included show biz as well as society, with unusual representation of legiters, such as Katharine Cornell, Judith Anderson, Tallulah Bankhead, etc. Flagstad, a fine actress as well as singer, put on quite a show for them.

Showing little signs of the emotional effect of the welcoming, diva put on an amazing exhibition. The 55-year-old singer is portlier than when last here. But the astonishing vocal brilliance, the power of her high notes, the rich musical color of her voice, are still all there. Voice still has an astonishingly youthful vigor and resonance, putting all other singers on the stage in the shade. Because of Flagstad's presence, an otherwise routine presentation of "Tristan" was a distinguished, thrilling event, musically as well as dramatically.

Settle W. C. Fields Case

Los Angeles, Jan. 23.

William S. Morris, who claims to be a son of the late W. C. Fields, accepted $15,000 in settlement of his claim against the $550,000 estate.

Fields' widow paid the claim out of her share to prevent further legal expense. Judge William R. McCay, in superior court, refused to recognize Morris as an heir.

'NO PROBLEM PIX,' SURVEY SHOWS

O'Hara Gradually Prepped for Top MPAA Post as Johnston Understudy

Joyce O'Hara, who has become top man in the Motion Picture Assn. of America with the departure of Eric Johnson, has been building up to the post for the past several years. As exec assistant to Johnston he originally acted as a sort of public relations expert for him, but in the past two years has been moving more and more steadily into the actual operating and business end of the MPAA.

O'Hara will continue to hold the title of exec assistant to the president, since Johnston is on a leave-of-absence status. As explained by Johnston to the MPAA board when the leave was granted him last week he'll continue to keep a hand in the affairs of the Assn., with O'Hara serving as his liaison.

Leave granted Johnston is for nine months "or longer, if necessary." He will receive no salary from the Assn., giving up his $100,000 a year and expenses to accept $17,500 in the post of Economic Stabilization Director for the Government. There will be no change in O'Hara's salary, which is reportedly $50,000 a year plus expenses.

Meeting was held in Washington yesterday (Tues.) to align responsibilities under the new setup. O'Hara will be in undisputed charge, particularly inasmuch as Francis Harmon, for many years v.p. of the MPAA in charge of its New York operation, is very ill in a Florida sanatorium and unlikely to be back on the scene for many months.

At yesterday's session were John G. McCarthy, director of the international division; counsel Sid-

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'Johnston Could Roll Back Prices on Movies,' Raps Senator Maybank

Washington, Jan. 23.

Eric A. Johnston, as Economic Stabilization Director, "would be a good man to roll prices back on movies." But beyond this, Sen. Burnett R. Maybank (D., S.C.), let it be known today (Tues.) that he felt Johnston had few other qualifications for the job.

Maybank is chairman of the Senate Banking and Currency Committee, which approved Johnston's appointment yesterday.

Newsmen reached Maybank in Key West, Fla., where he is recuperating from a recent illness. Solon said while he was averse to giving the job to Johnston, he didn't want to hold up wage and price controls, and for this reason didn't stand in the way of the appointment. Senate's confirmation was voted today without opposition.

Maybank asked why a Republican was given the post when "there are so many available Democrats."

He added: "He (Johnston) doesn't know about agriculture, small business and labor. I do trust he will forget the Chamber of Commerce and remember the American people. He is not a man practical in public life. He would be a good fellow to roll prices back on movies."

DU PONT UPS PRICES OF RAW STOCK 10-20%

Price hikes on DuPont raw stock film became effective Friday (19). Increases ranged from 10% to more than 20% on both 35m and 16m negative and positive film. Boosts in basic costs were given as the reason for new price levels which now are at an all-time high.

No increase in raw stock prices has been announced by J. E. Brulatour, Inc., distributors of Eastman film. William German, Brulatour prexy, said he knew of no plans to raise prices at this time.

New scale on DuPont's 35m safety negative is $49.21 per 1,000

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Tokyo Variety Club

Tokyo, Jan. 23.

Tokyo Variety Club, recently organized as a provisional tent pending its recognition by the world body, presented a check for $900 to the Japanese Red Cross Maternity hospital and Babies' Home here, the proceeds of the club's first charity show last November. Presentation was made by the club's acting Chief Barker Leuwis Bush.

Club sent a formal application for charter last month to the Variety Clubs International. Local tent includes both Allied and Japanese members, but the idea is to make it primarily Japanese in years to come.

Balaban Unloads 40,000 Common, All His Par Stock

Barney Balaban, president of Paramount, unloaded his 40,000 shares of the major's common stock late last month, it's now disclosed. This represented his entire holdings. However, he still owns options to buy that same number of shares at $12.50 at any time on or before Dec. 28, 1951.

Actual date of Par prexy's stock sale was Dec. 27. At that time company had a bid in for purchase of up to 500,000 shares at $21.50. Differential between this figure and the $12.50 for which Balaban can replace the shares is $360,000.

Options were issued to Balaban on Jan. 20, 1950, upon prepayment of convertible notes in the principal amount of $500,000 held by him. The notes provided that in the event of prepayment, Balaban would receive in lieu of the con-

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Reveal Wald-Krasna Lost Financial Ground During RKO Negotiations

Hollywood, Jan. 23.

Contract completed by the Jerry Wald-Norman Krasna unit with RKO last week discloses that the producing combo lost some financial ground during the long period of negotiation. Marathon-length pact provides for a 27½% distribution fee to be paid RKO on W-K pix and a 30% overhead charge for use of the lot and services.

Contract terms originally talked with RKO topper Howard Hughes by Wald and Krasna are understood to have called for 25% charge for distribution and same for overhead. Negotiations have been going on for almost six months, starting when Wald and Krasna left Warner Bros.

Tremendously-detailed contract worked out by RKO attorneys and David Tannenbaum, repping W-K, provides for 12 pix a year for five years. Financing is to be provided by Bankers Trust Co., N. Y., and Mellon Bank, Pittsburgh, which are now working out their deal on the basis of W-K-RKO contracts which were forwarded to them at the end of last week.

Award to Schary

Hollywood, Jan. 23.

Dore Schary, Metro v.p. in charge of production, has been named recipient of the 1950 Humanitarian Service Medal Award of the Jewish Consumptives Relief Society.

Presentation will be at the Beverly Hills hotel, Beverly Hills, on Feb. 10, when the organization holds its 47th annual dinner.

DETROIT EXHIBS PROBE PATRONS

By FRED TEW

Detroit, Jan. 23.

Again it has been evidenced that there is nothing wrong with films that Hollywood can't cure simply by producing the kind of pictures people want to see, it was reported by a committee of leading Detroit exhibs who stumbled onto a mine of information while conducting a $20,000 giveaway contest.

The group has plenty of documentary evidence in the form of 22,300 statements from Detroit-area picgoers who say that they want pictures with emphasis on comedy, action, historical and escapist themes. What they don't want are problem films. What's more, the committee has 178,400 ticket stubs, and a list of pictures seem to prove that film patrons shop for the lighter pictures and shun the heavier types. They found that where problem films and lighter films were competing in the same neighborhood, the contestant, with extremely few exceptions, chose the lighter film.

The committee is headed by David M. Idzal, manager of the Fox. Committee members are Earl J. Hudson, president of United Detroit Theatres; James Sharkey, of Cooperative Theatres of Michigan, Inc.; Lew Wisper of Wisper & Wetsman Theatres; Irving Gold-

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20th Execs Eye Rights To New U. of Zurich Theatre Tele System

Pair of 20th-Fox execs are due in Switzerland this week in a reported effort to sew up American rights for 20th to the new Univ. of Zurich theatre television system. Exec veepee W. C. Michel left over the weekend and research chief Earl Sponable is scheduled to join him later this week.

Big-screen system, which operates on an entirely different principle from any now in use in this country, was explained to a number of film company toppers by the Swiss inventors last summer. Unit caught the fancy of 20th, leading prexy Spyros P. Skouras to fly to Switzerland about a month ago to see it in operation. Other 20th

(Continued on page 14)

Pickford-Chaplin Word Said Due This Week on Krim-Benjamin Offer

Word is reported due this week from Mary Pickford and Charles Chaplin on whether they'll accept the deal for United Artists proffered by the Arthur Krim-Robert S. Benjamin-Walter Heller & Co. syndicate. Negotiations wound up the middle of last week and the Krim group has been waiting since then for acceptance or rejection of its plan.

Failure of UA's owners or their attorneys to contact the company's potential lifesavers in almost a week has strengthened the attitude of the Krim-Benjamin-Heller combine to count on nothing until it is signed. They have been consistently cautious in giving any hint that they feel they are near a deal with Chaplin and Miss Pickford.

Sources close to Chaplin said last contact was last Wednesday (17) when Krim saw Chaplin in New York. There appeared to be agreement at that time on the type deal the attorney and former Eagle Lion prez was offering. Nothing has cropped up since, so it appears merely that the UA owners are taking their time in making up their minds.

The syndicate is well-prepared, however, to receive a nix or no an-

(Continued on page 16)

Wallis Back to Coast

Producer Hal Wallis, currently in New York for a look at new plays and confabs with partner Joseph Hazen, returns to the Coast this weekend to prep "The Stooge," next Dean Martin-Jerry Lewis starrer for Paramount. Picture rolls Feb. 12. Within two weeks after completion of pic, Wallis will start "The China Story."

Wallis-Hazen will produce two more pictures next fall to wind up season's commitment to Paramount. Pair for autumn shooting has not been selected.

Breen Softens On 'Twist' Ban; PCA Seal Likely

Gesture of truce was made this week in the controversy between Eagle Lion Classics and the Motion Picture Assn. of America over Production Code approval for "Oliver Twist."

Pointing the way to peaceful settlement of the issue, code chief Joseph I. Breen was reported to have suggested some changes in the film. It appeared obvious that if ELC complies, the code endorsement will be forthcoming.

This new approach by Breen represents a reversal of his earlier decision in which he rejected the pic outright because of its alleged anti-Semitic suggestiveness. ELC went to the MPAA board of directors on an appeal. Rather than take direct action on its own, the board sent the pic back to Breen for reconsideration.

While Breen's recommendations for changes were not disclosed, it's

(Continued on page 14)

Rathvon to Europe

N. Peter Rathvon, independent film financier, is due in N. Y. from the Coast next Monday (29). After a brief stay he'll hop to Europe.

In addition to backing some British production, Rathvon is producing a pic in Spain.

RKO Wooing Public Back to the Theatre With Non-Pic Shows

Sporadic bookings of non-conventional programs in lieu of the standard pic shows, as a means of re-acquainting the wandering public with theatregoing, is gaining ground.

Eddie Cantor's "one-man show" at RKO Keith's, White Plains, N.Y., Feb. 8-9, is expected to be followed shortly after with a similar performance by Jose Iturbi at the same spot. Latter and RKO are close to a deal under which the house would be rented to Iturbi's sponsors.

Additionally, circuit has more elaborate plans in the way of simi-

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National Boxoffice Survey

New Big Product Cheers Exhibs; 'Halls' New Champ, 'At War' Socko Second, 'Kim' Third

Six strong pictures boxofficewise are fighting it out this week for top laurels nationally, and the big showings made by all of them is making exhibitors more optimistic than they have been in many weeks.

"Halls of Montezuma" (20th), fourth last session, is finishing first with good to strong or sock showings in some 11 key cities. It is closely followed by "At War With Army" (Par) although the Martin-Lewis comedy is dated in just nine keys covered by VARIETY. "At War," which is racking up big to smash or terrific totals, looms as one of Paramount's biggest coin-getters this year.

Third money goes to "Kim" (M-G) while "Born Yesterday" (Col) will wind up fourth. "Branded" (Par), second-place winner last week, is taking over fifth slot while "Harvey" (U) is a step behind in sixth. It is first time in three weeks that "Harvey" has not been national champ.

"Operation Pacific" (WB), a new entry, is landing in seventh position with promise of going higher. "Grounds for Marriage" (M-G) and "Dallas" (WB) round out the Big Nine list in that order. Runner-up pictures are "Cyrano" (UA), "Vendetta" (RKO) and "Great Manhunt" (Col) in that sequence.

"Cyrano" is turning in some great to capacity sessions currently but mainly in small-seaters so that total coin is not so big.

Newcomers just being launched show some promise. "Great Missouri Raid" (Par) is good in K. C. and great in St. Louis. "Steel Helmet" (Lip), which opens today at N. Y. State, continues nice in second L. A. stanza. "September Affair" (Par), tested in Toronto, came through with a smash session there.

"Mudlark" (20th), also new, is neat in Boston, big in Toronto and trim in N. Y. "Short Grass" (Mono) is rated fine in K. C. "Storm Warning" (WB), another fresh entry, is nice in Pittsburgh, strong in Portland but only fair in Louisville. "Man Who Cheated Himself" (20th) is largely sluggish this frame.

"King Solomon's Mines" (M-G), good in Toronto, is big in Seattle. "Woman on Run" (U), looks nice in Toronto. "Rio Grande" (Rep) is solid in Pitt.

"Macbeth" (Rep) looms strong in Philly second stanza. "Bitter Rice" (Indie) shapes up big in Chi and Frisco, and good in Philly. "Frenchie" (U) is okay in Baltimore and Philly.

(Complete Boxoffice Reports on Pages 8-9).

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COMPO Moving Ahead on Getting Required TOA OK's on Revised Setup

With three regional units of Theatre Owners of America having ratified the revised format of the Council of Motion Picture Organizations during the past week, and favorable indications coming from others, the all-industry public relations body appeared to be moving encouragingly ahead on obtaining the required approvals.

While no Allied States Assn. units have voted on the enlarged membership plan as yet, board chairman and general counsel Abram F. Myers gave it at least a guarded nod in a confidential bulletin to Allied's regional officers last week.

"Allied's representatives have committed Allied to nothing," he stated. "They merely stuck their necks out to the extent of saying they will recommend the plan to Allied's board of directors."

TOA units in New Jersey, Oklahoma and Tennessee were the ones that forwarded their formal approval of the recommendation for enlarged representation in COMPO to their parent organization's headquarters in New York last week. The Oklahoma group was one of the "problem children" in TOA that had resisted COMPO under the old setup, so its thumbs-up on the new scheme was particularly welcome.

Other recalcitrant TOA units, including those in North and South Carolina, Southern California and Northern California, have at least hinted to general headquarters in N. Y. that they'll give favorable consideration to the new format. Especially heartening to TOA execs Gael Sullivan and Ted Gamble

(Continued on page 13)

'Samson,' 'Best Years,' 'Duel,' Vie for Honors In Alltime Gross List

Publication last week by VARIETY of its annual list of alltime top-grossing pix produced the normal number of anguished "we-wuz-robbed" cries. Principal subject of protest were the No. 2, 3 and 4 pix on the list—"Samson and Delilah" (Par), which was credited with $11,000,000; "Best Years of Our Lives" (RKO), $10,400,000, and "Duel in the Sun" (SRO), $10,000,000. The top pic, "Gone With the Wind" (M-G), is undisputed champ (with the possible exception of D. W. Griffith's 1915 entry, "Birth of a Nation"), at $26,000,000.

Figures on "Best Years" and "Duel," since they were released in 1947, represent what's in the till. "Samson," on the other hand, is an estimate, based on the roadshow receipts already in, plus expectations of what regular release will bring. "Samson" roadshow played a total of 2,265 engagements in the U. S. and Canada which produced receipts of $5,275,000. Par. sales execs, on the basis of test engagements at regular admissions, anticipate playing 15,000 dates and getting another $6,000,000. Trimming that slightly is how VARIETY arrived at the $11,000,000 figure. Only time, of course, will tell how accurate the estimate is.

Comparison of returns on "Best Years" and "Duel" presents another problem that has caused dif-

(Continued on page 14)

Rickard Heads Group For Uruguayan Festival

Joaquin Rickard, Latin American manager for the Motion Picture Assn. of America, last week was named chairman of a committee which will supervise arrangements of U. S. film companies in an upcoming Uruguayan Film Festival. Scheduled to be held at Punta del Este Feb. 15 to March 5, the affair is said to be the first international event of its kind ever to be held in South America.

Some seven American picture companies to date have indicated intentions to enter product in the festival to compete against pix submitted by other film-producing countries. They are Metro, Paramount, RKO, Republic, 20th-Fox, United Artists and Universal. Contingent of Hollywood stars will make the junket to Punta del Este at the invitation of the Uruguayan government, which is sponsoring the fete.

20th's Art Pic Tieup

In a tieup with Art Film Productions, 20th-Fox will distribute a series of short subjects based on lives and works of famous painters. Films will be shot in color and at locales where artists created their works. Production unit leaves for Europe this spring.

Series will be supervised by Dr. Alfred Frankfurter, art authority and editor of Art News Magazine. Scripts will be written by Mildred Barish Vermont, formerly of Look Magazine and Los Angeles Times. Marilyn Silverstone will handle research and serve as associate to producer Boris Vermont. John Oser will direct and edit.

75G Indie Coin In NSS Tiff Snag

Year-old dispute between United Artists and National Screen Service has more than $75,000 of indie producers' coin tied up. Move is now afoot among the indies to take the controversy out of the hands of UA and attempt to effectuate a settlement themselves.

Money represents royalties on trailers which are distributed for the producers by NSS. Indies are supposed to get a $1,000 down payment, plus a percentage of rentals received by the trailer distributing service each month.

UA ran into differences with NSS about a year ago regarding terms of the royalty fees. National Screen has been holding up payments until matter is straightened out. Issue was in process of negotiation between Harry D. Buckley, UA v.p., and Herman Robbins, NSS topper, when Buckley left the company after the Paul V. McNutt group took over last July. There's been no action since then.

Coin has always been collected for the producers by UA and then turned right over to them. Indies are now anxious to get the money directly without UA intervention, but in any case want to see the matter settled so that the money is released by NSS.

Irwin Shaw Inked By Goldwyn for April Start Of Family-War Yarn

Rushing to get his next pic before the cameras as quickly as possible because of the timeliness of the theme, Samuel Goldwyn is attempting to have the screenplay completed for April lensing. To that end he has inked Irwin Shaw to do the scripting and is sending him to the Coast today (Wed.) to begin work at once.

Yarn, temporarily titled "I Want You," is seen by the producer as a successor to his tremendously successful "Best Years of Our Lives," released in 1946. It concerns dislocation of family life by recall of men into the service as a result of the present international crisis. Treatment has just been completed by Edward Newhouse, based on a series of stories about his home town, Edgerton, N. Y., which he wrote for the New Yorker mag.

Goldwyn, who has been east for the past two weeks, expects to return to the Coast about next Saturday (27). He has been talking with a number of top name writers to do the screenplay of "Hans Christian Andersen" and hopes to pact a scripter before he leaves. He has pushed the starting date back about a month from next November at the request of Metro. Latter has inked the star, Danny Kaye, to appear in its "Huckleberry Finn," and the Goldwyn postponement will give him a chance to appear in both pix.

While east Goldwyn has also contracted with George Balanchine to direct the ballets in "Andersen." Moira Shearer, of the Sadlers' Wells company, will be co-starred with Kaye.

Producer has also been interviewing young femme players during his eastern visit. He likewise has been in Washington several days getting clearances on "I Want You."

Beedle Elected Prexy Of West. Penna. AMPTO

Pittsburgh, Jan. 23.

Fred Beedle, Canonsburg, Pa., exhibitor, was elected president of Allied Motion Picture Theatre Owners of Western Pennsylvania without opposition last week at organization's annual convention. Earl Beckwith, film buyer for Blatt circuit, was named veepee, and Norman Mervis, who operates a chain of theatres with his brothers, was elected treasurer.

Following were elected to two-year terms of the board: Charles Blatt, Lee Conrad, William Fox, Frank Panoplos, Ray Woodard and Morris Finkel.

Robt. Stillman Okays Dates for 'Sound' To Avert UA Skirmishing

Indie producer Robert Stillman's decision to approve playdates for his "Sound of Fury" is interpreted as meaning that the filmmaker feels that any further stalling on his part could lead to a legal skirmish with United Artists.

Stillman firm's thought was said to be that there might be an absence of legal justification for turning down good deals, as set by UA, despite the distrib's wobbly economic condition. For this reason, "Fury" bookings for February and March have been given approval.

Initial dates for the film have been set at Feb. 8 at the United Artists theatre, San Francisco; Feb. 10, Loew's Palace, Memphis; Feb. 15, Loew's Colonial in Reading, Loew's Regent in Harrisburg, and Interstate's Kimo theatre in Albuquerque. Other deals are being negotiated with Fox-West Coast.

Another important factor behind the Stillman move was seen in the producer's indebtedness to UA. Production unit has received substantial advances from the distrib to cover costs of prints and advertising which will be repaid from distribution revenue. UA could use the coin and might have been expected to press for it.

However, while counter-signing some licensing deals, it appeared clear that Stillman, as represented in the east by Arthur Sachson, is being highly selective about bookings. Thus the initial approvals do not mean the film is going off into general release as would normally be the case.

Stillman company will authorize deals on the basis of only a few at a time, it's believed. Also, indie producer figures to be substantially "protected" if UA should suddenly collapse.

Similarly, Harry Popkin, who had been threatening a legal contest if UA opens his "Second Woman" at any spot, has indicated he might drop such drastic steps. Popkin's threat immediately followed announcement by UA sales chief Gradwell L. Sears that the pic would preem at the Rivoli, N. Y., on Feb. 9.

Popkin now is considerably less harsh in his attitude. He'll allow licensing deals, including the Rivoli opening, if UA manages to come up with sufficient financial backing to insure against a corporate fold while his pic is in release. However, the threat holds if "Woman" is licensed and UA fails to come up with adequate financing.

Brotherhood Drive Starts With Dinner

Observance of Brotherhood Week will be launched at the Hotel Waldorf-Astoria, N. Y., tomorrow night (25) with dinner sponsored by amusements division of National Conference of Christians and Jews. Principal speakers will include Eric Johnston, president-on-leave of Motion Picture Assn. of America; Paul Reynaud, former premier of France, and Rise Stevens, Metropolitan Opera star.

Meanwhile, Max Youngstein, chairman of ad-publicity of amusement division, has started distribution of 20,000 kits to exhibitors, radio stations and newspapers. Kits contain promotion material for Brotherhood Week, which runs Feb. 18-25.

Europe to N. Y.

Gaby Andreu
Alfred Crown
Ellen Dosia
Julian Karolyi
Lucy Kastner
Jules Levey
Ylia Loukachevitch
Felix Marouani
Ona Munson

'Miracle' Going Steady With Page One As Pickets, Bomb Scares Fuel Bally

The Italian-made film, "The Miracle," continued to nab front-page publicity this week through a maze of controversial issues and, as a result, has probably amassed more free ballyhoo than any picture ever to play New York. Basis of the controversy was a public ban issued against "Miracle" by Francis Cardinal Spellman, head of the N. Y. Catholic archdiocese.

Adding to the general confusion —and publicity—during the last seven days were such items as a bomb scare at the Paris theatre, where "Miracle" is currently playing; the arrest of three pickets who had been counter-picketing the Catholic War Veterans group picketing the house; and the decision of the New York film critics to cancel plans to make their annual awards from the stage of Radio City Music Hall, N. Y. Decision to shift the presentations to the Rainbow Room atop the RCA building, N. Y., was made when it became apparent that the Catholic church might seek reprisals against the Hall because the crix had selected the trilogy of which "Miracle" is a part as the best foreign film of 1950. Trilogy, including two French-made films, is being released under the title of "Ways of Love."

That the publicity is paying off at the boxoffice, despite or because of the Catholic pickets, is evident in the fact that the show has been playing to near capacity. Gross for the sixth week ended Monday (22) was $18,100, down slightly from the $20,000 paid in for the previous week. Dip, however, was attributed to the fact that police cleared the house for a half-hour Saturday night (20) while they searched for the bomb after an anonymous phone tip and also since the Paris was forced to cancel the first show Sunday morning. House had previously been rented for that time to Cinema 16, indie documentary film group.

In announcing their decision to bypass the Music Hall for their presentations, the film critics revealed that the Church's interest in the affair was spurred by Martin Quigley, film industry trade-paper publisher and a leading Catholic layman. They made public a letter sent by Church officials to Gus Eyssell, managing director of the Hall, in which the Church declared its authorities would be "gravely offended by this incident

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Legion Nicks 4 Pix

National Legion of Decency last week condemned one film and classified three others in its "B" bracket. "The Blue Angel," revival of the German-made oldie starring Marlene Dietrich, was condemned.

Trio drawing the "B" ratings include "Gambling House" (RKO), "The Great Missouri Raid" (Par) and "Operation Pacific" (WB). "House" has "insufficient moral compensation," while "Raid" tends to condone "illicit actions and glorify criminal characters." "Pacific" "reflects the acceptability of divorce."

26 Pix Nominated For SWG Awards

Hollywood, Jan. 23.

Twenty-six films have been nominated by general membership of Screen Writers Guild for the Guild's third annual award. Nominations, announced by tabulating committee chairman Richard Breen, were: best written American comedy—"Adam's Rib" by Ruth Gordon and Garson Kanin; "All About Eve," screenplay by Joseph Mankiewicz from story by Mary Orr; "Born Yesterday," screenplay by Albert Mannheimer from Garson Kanin play; "Father of the Bride," screenplay by Frances Goodrich and Albert Hackett from Edward Streeter's novel; "Jackpot," screenplay by Phoebe and Henry Ephron from John McNulty's New Yorker articles.

Best written American drama—"Eve"; "Asphalt Jungle," screenplay by Ben Maddow and John Huston from W. R. Burnett novel; "The Men," by Carl Foreman; "Panic in the Streets," screenplay by Richard Murphy, adaptation by Daniel Fuchs from story by Edna and Edward Anhalt; "Sunset Boulevard," by Charles Brackett, Billy Wilder, D. H. Marshman, Jr.

Best written American western —"Broken Arrow," by Michael Blankfort from Elliott Arnold novel; "Devil's Doorway," by Guy

(Continued on page 16)

BALLOT FOR ENTRIES IN 1951 OSCAR DERBY

Hollywood, Jan. 23.

Ballots for Oscar nominations, numbering 12,500, were mailed by the Academy of Motion Picture Arts and Sciences, with Jan. 27 set as the deadline for their return.

Lineup of ballots included 1,800 to Academy members, 8,200 to the Screen Actors Guild, 350 to the Screen Directors Guild, 700 to the Screen Writers Guild and 1,000 to technical representatives.

It will take seven days, instead of three, as originally prescribed, to screen the entries for the Documentary Award classification in this year's Oscar Derby. Candidates number 42, with 11 in the feature section and 31 in the short subjects division.

Features include "The Titan," "Out of Evil," "The Village Tale," "Farewell to Yesterday," "Fifty Years Before Your Eyes," "The Golden Twenties," "With These Hands," "Cassino to Korea," "Survival in the Arctic Tundra," "Journey to Reality" and "The Undefeated."

N. Y. to Europe

Anna Maria Alberghetti
Lemuel Ayres
Richard Borchard
Kathleen Bourne
Cyril Cambridge
Christina Carroll
Sarah Churchill
David Coplain
Danielle Darrieux
Maurice Eisenberg
Madeline Foley
Zino Francescatti
John Harding
David Kanter
Frank Monaching
Patricia Morison
Ivan Petroff
Flora Robson
Emanuel Silverstone
Fred Young

L. A. to N. Y.

Harry Ackerman
Jack Benny
Kathleen Bourne
Cyril Cambridge
Jim Conkling
Robert Cummings
Charles Dale
Marcel Dalio
Danielle Darrieux
Laraine Day
Richard Derr
Ken Dolan
Sharman Douglas
Leo Durocher
Frank Fontaine
Mahlon Herrick
Frank Liberman
Dick Linkroum
Hilliard Marks
Raymond Massey
Al Palca
Rochester
Taft Schreiber
Al Schwalberg
George Skouras
Joe Smith
Dan S. Terrell
Marta Toren
Hal Wallis
Pug Wells
Sonny Werblin
Cornel Wilde
Fred Young
Darryl Zanuck
William Zimmerman

N. Y. to L. A.

Mr. and Mrs. L. Bush-Fekete
Cyd Charisse
Armand Deutsch
Arthur Freed
Mannie Greenfield
Helen Hayes
Ted Howard
Ruth Hussey
Dorothy Kirsten
Ernest H. Martin
Tony Martin
Irwin Shaw
Harris Shevelson
John Sturges

200 FRAUD % SUITS VS. EXHIBS

Hughes Stock Swap With Wall St. Group Would Break Up RKO Chain

Consummation of the stock swap with Howard Hughes which a group of Wall Streeters is now studying would almost certainly mean at least partial dismemberment of the RKO Theatres chain. Number of plans are being analyzed by the downtowners, with virtually all of them taking into account the possibility of selling off a quantity of the approximately 100 houses in the circuit.

Swap scheme entails a trade of shares in the RKO picture company for stock Hughes holds in RKO Theatres. The Wall Streeters would thus have undisputed control of the circuit, while Hughes would further solidify the position he currently holds in the picture company by virtue of ownership of 24% of the outstanding shares.

Financial group is headed by David J. Greene, member of the New York Exchange. He and his clients owned about 300,000 shares in the parent company, which, following divorcement Jan. 1, has given them the same number of shares in each the pic company and the theatre company. Hughes' theatre holdings are now in the hands of a trustee.

Meantime, Harry Brandt, New York circuit owner, who negotiated for Hughes' theatre shares most of last year is back in the picture. It is surmised that he has reentered the scene via Sam Dembow, Jr., who handled last year's negotiations for him. Dembow is known to be involved in scrutiny which the Wall street investment house of Blair-Rollins is giving RKO Theatre shares. Blair-Rollins practice is also to buy management and it is presumed that Dembow is selling Brandt in that role to fill out the deal.

Greene syndicate has been buying up additional theatre shares during the past week and is understood intending to continue build-

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Eliminate Hoarding, Waste on Rawstock, NPA's Golden Warns

Biloxi, Miss., Jan. 23.

Users of rawstock had better eliminate waste and hoarding, Nathan D. Golden, director of the motion picture-photographic products division of National Production Authority, told a convention of the National Audio-Visual Assn. last Thursday (18). Golden was not present, but sent his speech on a recording which was played at the meeting.

"If panic buying or hoarding of rawstock develops in the film industry," he said, "it will prove needless, wasteful and futile under existing or immediately foreseeable circumstances. I believe the best insurance against creating a problem on rawstock is sensible buying and utilization of film by both private industry and the military agencies. If producers, civilian and defense alike, take every pre-

(Continued on page 16)

AUTHOR DENKER WINS THEFT SUIT FROM ELC

Following a three-day N. Y. supreme court hearing, author Henry Denker last week was awarded a $5,184 judgment against Eagle Lion Classics by Justice Benedict D. Dineen. Denker had sued ELC claiming that the film company's 1948 release, "In This Corner," was lifted from his copyrighted yarn, "I'll Be Right Home, Ma."

In his piracy action, Denker charged that the plot, characters and dramatic sequences of "Corner" were all identical to his work. Suit asked for an injunction, damages and an accounting. Starring Scott Brady, the ELC film was screenplayed by Burk Symon and Fred Niblo, Jr. John Schulman, of Hays, St. John, Abramson & Schulman, repped Denker.

Gable in 'Outfield'

Hollywood, Jan. 23.

Clark Gable shifts from auto racing to baseball in his next Metro starrer, "Angels in the Outfield," based on a story by the Rev. R. D. Grady. Filming starts next month with Clarence Brown directing.

Following "Angels," Gable will produce his own indie picture, "Lone Star," in partnership with Z. Wayne Griffin.

Irving Trust As Trustee Won't Be Active in RKO Mgt.

Irving Trust Co., N. Y., which has been named by Howard Hughes as the trustee for his stock in the RKO Theatres Corp., will take no active part in the management or operation of the company. That was stated this week by Ben-Fleming Sessel, v.p. of the bank, who is its liaison with RKO Theatres and a member of the company's board.

There has been considerable speculation in Wall street and trade quarters as to how active a part Irving Trust might be expected to play in the affairs of the new firm. Sessel said it would take no action of any kind until the annual stockholders' meeting next December, "when the shares will be voted in the interest of all the stockholders."

Otherwise, Sessel explained, "we deem our responsibility merely to be to see nobody steals the stock. It is now sitting safely in our vault." Bank was named trustee by Hughes for his 929,000 shares under the antitrust consent decree agreement that the RKO topper would not continue to hold both picture company and theatre company shares after the two arms of RKO were divorced Jan. 1.

As distinct from Irving Trust's position as trustee, Sessel said that as a director he'd attend board meetings and vote as he considered best on each issue as it came up.

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PAR SKEDS 10 FILMS IN NEXT THREE MONTHS

Hollywood, Jan. 23.

Paramount will keep the home fires burning by starting 10 features within the next three months. January starters are "Submarine Command," "The Greatest Show on Earth" and "My Favorite Spy."

Februay schedule calls for "Detective Story," "The Stooge," "Rhubarb," "Peking Express" and "The Rage of the Vulture." Starting in March are "My Son John" and "Aaron Slick from Punkin Crick." Others on the program for early in 1951 filming are "Shame," "Anything Can Happen," "Pardners," "Somebody Loves Me," "Casey Jones," "This Is Dynamite," "The Road to Hollywood" and "Pride of the Fleet."

CROWN BACK TODAY

Alfred Crown, worldwide salesmanager for Samuel Goldwyn Productions, returns to New York today (Wed) after three weeks in England and on the Continent.

Principal purpose of his trip was for negotiation with the J. Arthur Rank circuits in England on booking of recent Goldwyn product.

Stewart's New Oater

Hollywood, Jan. 23.

James Stewart's next starring assignment at Universal-International will be "The Bend of the Snake," dealing with western adventure in the Snake River district of Idaho.

DISTRIB PAYOFF SETTLES OTHERS

Separate percentage fraud suits filed by RKO and Loew's against Samuel E. Rosenblatt and American Theatres, Inc., in Utica, N. Y., brought to nearly 200 the total number of such actions pending against exhibs across the country.

Records show there has been no letup in the rows over boxoffice figures reported by theatremen on percentage deals. Since the distribs took to the legal maneuvering when exhibs were suspected of chiseling some years ago total of 500 separate actions have been instituted. Approximately 300 of these were settled following examination of the exhibs' books, it's understood, with some restitution to the distribs constituting the basis of compromise.

Almost invariably the extent of payment to the companies remains undisclosed. Defendants in the actions, of course, are anxious to keep the settlement terms a private affair, and the distribs have been content to go along.

Gripe of some theatremen, heard in private conversations, is that the pic firms themselves are to blame for the volume of percentage rows. They claim overzealous salesmen are guilty of forcing unreasonable terms in percentage licensing, and this, in some cases, leads to underreporting of b.o. figures as a means of the exhib's coming out on top economically with each deal.

Pattern long since established in the course of each action generally is in the form of some legal skirmishing after filing of the suit. Distribs immediately ask court permission to examine the records of

(Continued on page 13)

'Vadis,' 'Bathsheba' To Vie Next Fall In Battle of the Giants

Battle for grosses by a pair of historical giants is due to hit the nation's screens next fall. Being readied for almost simultaneous release at that time are Metro's "Quo Vadis" and 20th-Fox's "David and Bathsheba."

Both will be specs and both in color, with important stars and large casts. And with some parallelism in subject matter, there is naturally expected by the trade to be considerable competition between the two pix—as well as between the publicity-exploitation departments of the two distributing companies.

"Vadis" was produced by Sam Zimbalist in Rome with a tremendous budget. It stars Robert Taylor and Deborah Kerr. "David" is a personal production by Darryl F. Zanuck, 20th's studio topper, and stars Gregory Peck, Susan Hayward and Raymond Massey.

Evidence of trade anxiety for release of the two pix is seen in efforts to get one or both by Maurice Maurer, operator of the adjoining Astor and Victoria theatres on Broadway for City Investing Co. Maurer, without having yet seen the pix, is discussing the booking of either of them into both theatres simultaneously, which has never been done with a film before. He has in mind playing one roadshow with reserved seats and one on a grind, or both on grind and starting one when the other is halfway through so that overflow crowd from one house would be picked up at the start of a show by the other.

Maurer will probably go to the Coast shortly to talk over the possibility of booking the pix. Among other things he offers is the largest sign on Broadway, which could be achieved by building one spectacular over both theatres.

Weltner Busy Traveler

George Weltner, head of Paramount's foreign department, due back tomorrow (Thurs.) from Rio de Janeiro, Lima and Havana.

Weltner shoves off shortly for South Africa and Australia.

WB Domestic Theatre Coin Accounts For 62% of Total Net in Past 10 Years

Warner Bros. domestic theatre earnings have accounted for approximately 62% of the major's total net profit over the past 10-year period. Production-distribution and all foreign operations provided the 32% balance.

Firm this week published the first official breakdown on its financial ups and downs over the 10-year span. Pro forma statements were sent to stockholders in advance of the annual meeting on Feb. 20 for final affirmation of divorcement.

Theatre chain, as if it had operated independently of the film branch of the outfit, had a total net profit of $69,819,943 from the year ending Aug. 31, 1941, through Aug. 31, 1950. Picture company, separately, earned a total of $43,253,022 over the same period.

Totaled, consolidated net earnings for the corporation for the 10 years amounted to $113,072,965. Biggest surprise in the profit fluctuations came in the last fiscal year, ended Aug. 31, when the pic company skyrocketed financially and theatres showed a substantial drop.

Circuit dipped from a net of $10,327,939 in 1949, to $6,143,341 in 1950. Film outfit, on the other hand, rose sharply in 1950 with a profit of $4,128,316, as compared with earnings of only $138,595 in 1949 and a loss of $246,569 in 1948.

Combination of Factors

Combination of factors was responsible for spurt in pic net income, primarily a gross revenue climb which was accompanied by paring of costs and expenses. Film

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Cinecolor's 604G Loss

Hollywood, Jan. 23.

Net loss of $604,642 was reported by Cinecolor for fiscal year ended Sept. 30, 1950. Half of net loss was attributed by company to experimentation on Supercinecolor.

Annual report pointed out demand for both Supercinecolor and Cinecolor had exceeded capacity of plant and that $200,000 would be spent this year for additional facilities.

1950 in the Black, ELC Consolidating Economic Status

Having wound up 1950 in the black, but by no extensive margin, Eagle Lion Classics is now planning some definite steps in the way of further bolstering its economic position with cuts in expenses, drawing a large share in its split of revenue with producers, and inducing more top-calibre product.

Indie distrib is understood to have shown a net profit of slightly over $160,000 from last June 17 through the remainder of the calendar year. It was on June 17 that the projected merger with Film Classics officially fell through and ECL got off on its own. Prior to this the predecessor firm, Eagle Lion, had been a deficit operation which, with the merger uncertainties, combine to make the profit more impressive than the figures suggest on the surface.

Firm is understood to have called a virtual halt on any more deals in which it collects distribution fees in the amount of only 25% to 27½%. Actually the last film under a 25% arrangement was "Destination Moon," which is now winding up release.

Asks 30%

Outfit is said to feel that because of the high distribution operating costs it is entitled to at least 30% as its equitable share of the total rentals, and in some cases this should go higher. ELC collects 35% of "Red Shoes" coin in its deal with J. Arthur Rank.

Distrib, on the basis of its present releasing pacts with the indie producers, requires total distribu-

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20TH LEADS WITH 5 IN BIOPIC SWEEPSTAKES

Hollywood, Jan. 23.

Biographies are getting a heavy play on the motion picture lots with 11 tales of real personalities coming up for 1951 filming and four more completed and ready for release.

Twentieth-Fox leads in this respect with "The Desert Fox," "The Jane Froman Story," "The Dizzy Dean Story," "Viva Zapata" and a yarn about Dr. Sigmund Freud. Paramount is readying "Somebody Loves Me." Metro has "Bowery to Bellevue," Warners has "The Will Rogers Story" and Republic has "Fabulous Nellie Bly." Among the indies, W. R. Frank is preparing the life story of Billy Miske, pugilist, and Frank Seltzer is doing the same with "The Kansas City Story," based on the political career of Tom Pendergast.

In work at Warners is "I Was a Communist for the FBI," and at Allied Artists is "I Was an American Spy," the story of Claire Phillips. Ready for release are "The Great Caruso" at Metro; "Jim Thorpe, All-American" at Warners; "Al Jennings of Oklahoma" at Columbia and "Quantrell's Raiders" at Paramount.

Earl Hudson Credits Detroit Area Upswing To Lag in TV Interest

Detroit, Jan. 23.

Slight upswing in theatre attendance in the Detroit area is credited partially by Earl Hudson, head of United Detroit Theatres, to a waning interest in television. Hudson revealed a study had found that setowners maintained a lively interest in TV for six to nine months after home installations. After that period, he said, the novelty had worn off and the setowners started to drift back to the theatres for their entertainment.

There are approximately 400,000 TV sets in Greater Detroit, Hudson said. Those who acquired sets for Christmas probably will be staying close to home during the six-to-nine-month period, while those who have had sets for six months or longer are turning to other forms of amusement, he added.

Hudson said he found the situation to be pretty much the same in other territories in which he had discussed the situation with theatre execs.

ILL. DRIVE-IN ASKS MILLION IN TRUST SUIT

Springfield, Ill., Jan. 23.

Seven major companies and four theatre circuits were named in $1,000,000 antitrust suit filed here Monday (21) by Springfield Drive-In Theatre, Inc.

Suit charges that the defendant distribs refused to book product to the Drive-In theatre until after it had played all other theatres in Springfield during 1947 and 1948. Lone exception was in 1949, when Metro permitted one of its films to play the outdoor theatre 14 days after firstrun.

Claiming that it lost $335,000 in potential profits as a result of the alleged illegal practices, plaintiff asks triple damages totalling $1,005,000. Defendants in the case are Universal-International, Warner Bros., Columbia Pictures, Paramount, RKO, 20th-Fox, Loew's, Frisina Amus. Co., Kerasotes Bros. Theatres, Publix Great States Theatres and Balaban & Katz.

Call Me Mister

(SONGS-COLOR)

Hollywood, Jan. 23.

Twentieth-Fox release of Fred Kohlmar production. Stars Betty Grable, Dan Dailey; features Danny Thomas, Dale Robertson, Benay Venuta, Richard Boone, Jeffrey Hunter, Frank Fontaine. Directed by Lloyd Bacon. Written by Albert E. Lewin and Burt Styler; suggested by the musical revue by Harold J. Rome and Arnold M. Auerbach; camera (Technicolor), Arthur E. Arling; editor, Louis Loeffler; dance staging, Busby Berkeley; musical direction, Alfred Newman; songs, Mack Gordon and Sammy Fain, Jerry Seelen and Earl K. Brent, Harold J. Rome; revised lyrics to "Military Life," Jerry Seelen; Frances Ash. Tradeshown Jan. 19, '51. Running time, **96 MINS.**

Kay Hudson	Betty Grable
Shep Dooley	Dan Dailey
Stanley	Danny Thomas
Capt. Johnny Comstock	Dale Robertson
Billie Barton	Benay Venuta
Mess Sergeant	Richard Boone
The Kid	Jeffrey Hunter
Sergeant	Frank Fontaine
General Steele	Harry Von Zell
Jones	Dave Willock
Ackerman	Robert Ellis
Brown	Jerry Paris
Dunhill Dance Team:	Lou Spencer, Art Stanley, Bob Roberts
Little Soldier	Tommy Bond
Big Soldier	Frank Clark
Specialty Singer	Bobby Short
General's Aide	Fred Libby
Chief of Staff	Ken Christy
Major McCall	Russ Conway
Sgt. to Chief of Staff	Robert Scott
Aide to Colonel	Dabbs Greer
Col. Edwards	Mack Williams
Kimona Sales Girl	Maylia
Lieutenant	Steven Clark
Tennessee	Robert Easton
Army Clerk	John McKee
First Sergeant	Robert Rockwell

Twentieth-Fox has a sock filmusical in "Call Me Mister." Drawing but lightly on its Broadway revue namesake for book and songs, it is smooth, easy-to-take screen entertainment that promises to register stoutly at the ticket windows.

Garbed in a glowing Technicolor dress and gifted with musical-wise Betty Grable and Dan Dailey, the footage sparks along through songs, dances and a skeleton story framework with an infectious zip. Only four of the stage revue's songs are used, one with revised lyrics, and four new numbers were contributed. Book places action in Japan just after World War II's end, instead of back in the states, so the title itself is the chief suggestion of the film's legit origin.

Of the eight tunes, six are served up in production numbers. Probably the best is "Japanese Girl Like American Boy," during which Miss Grable works with a Japanese femme chorus, and scene then segues into a dance with the Dunhill dance team of three males. Miss Grable, impersonating a sailor with the dance trio, does a wow job.

Danny Thomas' "Lament to the Pots and Pans" is another socko sequence. Miss Grable's solo vocal moment is "I'm Gonna Love That Guy," and it comes over with a bang. She and Dailey dance and sing "I Just Can't Do Enough for You, Baby" and "Call Me Mister." Latter also is used behind the title cards as film gets underway. Finale production piece is "Love Is Back in Business," given a plush staging so out of keeping with the army camp locale that it is almost ludicrous. "Military Life," with revised lyrics by Jerry Seelen, is a hilarious takeoff on Army Air Force heroes. "Going Home Train" is spotted as a production special, with Bobby Short doing the singing.

Film plot by Albert E. Lewin and Burt Styler finds Dailey a GI ready to be shipped home from Japan. When he finds Miss Grable, a wife from whom he has been separated, is serving with the Civilian Actresses Technician Service, he forges an assignment paper so he can help her stage a camp show and possibly win her back. From there, the script goes through the usual involvements, but has snappy dialog to carry it off.

Fred Kohlmar dressed the production lavishly and Lloyd Bacon directed it with a sure hand to blend the music and comedy into an entertaining 96 minutes. The two stars are excellent and Danny Thomas scores a solid personal success with his sympathetic type of comedy. As the base captain who makes an abortive play for Miss Grable, Dale Robertson advances his film stock. Comedy ability of Frank Fontaine is never brought out, his talent being wasted on a small role. Neither has Benay Venuta much to do as a co-worker in the CATS with Miss Grable.

Lou Spencer, Art Stanley and Bob Roberts, making up the Dunhill dance team, score strongly, and there are firstrate assists from the other members of the cast.

New tunes in the score were cleffed by Mack Gordon and Sammy Fain, while Jerry Seelen and Earl K. Brent did "Lament to the Pots and Pans." The stage revue's "Military Life" is broken up into a Thomas monolog concerning the guy who's still a jerk after donning khaki, and the Air Force takeoff. Busby Berkeley gives the dances excellent staging; Leigh Harline's incidental music is good, as are the vocal arrangements by Joseph J. Lilley and Jeff Alexander, and the orchestration by Herbert Spencer and Earle Hagen. The musical direction is by Alfred Newman.

Beautiful color lensing by Arthur E. Arling heads up along with the fine array of technical contributions. *Brog.*

Miniature Reviews

"**Call Me Mister**" (Songs-Color) (20th). Sock filmusical, suggested by the Broadway revue. Bright b.o. prospects.

"**The 13th Letter**" (20th). Excellently presented melodrama based on poison pen letters. Fairly good chance.

"**The Enforcer**" (WB). Suspenseful cops - and - robbers melodrama with Humphrey Bogart. Good b.o.

"**The Second Woman**" (UA). Psychological drama with Robert Young and Betsy Drake; moderate boxoffice.

"**Gene Autry and the Mounties**" (Songs) (Col). Okay entry in the Autry oater series.

"**Prairie Roundup**" (Songs) (Col). Very good Charles Starrett oater in the Durango Kid series.

The 13th Letter

Hollywood, Jan. 19.

Twentieth-Fox release of Otto Preminger production. Stars Linda Darnell, Charles Boyer, Michael Rennie, Constance Smith; features Francoise Rosay, Judith Evelyn, Guy Sorel, June Hedin. Directed by Preminger. Screenplay, Howard Koch; based on story by Louis Chavance; camera, Joseph La Shelle; music, Alex North. Tradeshown Jan. 17, '51. Running time, **85 MINS.**

Denise	Linda Darnell
Dr. Laurent	Charles Boyer
Dr. Pearson	Michael Rennie
Cora Laurent	Constance Smith
Mrs. Simms	Francoise Rosay
Sister Marie	Judith Evelyn
Robert Helier	Guy Sorel
Rochelle	June Hedin
Postman	Paul Guevremont
Dr. Fletcher	George Alexander
Dr. Helier	J. Leo Gagnon
The Mayor	Ovila Legare

A fairly good response should be struck in playdates for "The 13th Letter." Well-made and with an offbeat location site, film is an interesting account of the effects of poison pen letters on a small Quebec village.

Producer - director Otto Preminger carefully builds mood in unfolding the Howard Koch script, based on a story by Louis Chavance. Pace has a deliberateness, in keeping with the plot and the characters with which it deals, that adds to the interest. Playing by the entire cast is very good and there are several standout performances, as well as some promising new talent.

Plot format deals principally with Michael Rennie, as a doctor; Charles Boyer, an older doctor, and his young wife, Constance Smith. The small Quebec village in which they live becomes a gossip mill when poison pen letters, indicating Rennie and Miss Smith are having an affair, are widely distributed. Letters go on to bring in other people, eventually causing a wounded war hero to commit suicide. Denouement, when finally reached, is not unexpected but still is played off believably.

Linda Darnell heads the star list as a crippled, romance-starved girl on whom suspicion falls briefly. However, cleared, she and Rennie become the story's one valid romance. Her playing is excellent. Rennie, a Britisher, brings an interesting gruffness to his role and shows promise of winning domestic film favor.

Charles Boyer slips into the character of the elderly French-Canadian doctor with wonderful ease. Miss Smith, a British import, displays emotional talent and is socko in the sequence when she reveals she authored the letters at the urging of her aged husband.

Other talent in the film wears a fresh face, going perfectly with the Canadian locale and adding to realistic values. Among them are Francoise Rosay, Judith Evelyn, Guy Sorell and June Hedin. Technical talent is also strong in assisting the production values. Joseph La Shelle's camera and the special effects by Fred Sersen do a standout job of bringing the French-Canadian countryside, villages and people to screen life. *Brog.*

Odeon (Can.) Chief to London

Toronto, Jan. 23.

Leonard Brockington, Odeon (Canada) Ltd., prexy, planed here for London, England, where he will make a series of keynote speeches over the British Broadcasting Corp. about the forthcoming British Festival of stage, screen, ballet and symphony achievements.

Pilot of the Arthur Rank interests in Canada, Brockington returns to Toronto in three weeks.

The Enforcer

Hollywood, Jan. 23.

Warners release of Milton Sperling (United States Pictures) production. Stars Humphrey Bogart; features Zero Mostel, Ted De Corsia, Everett Sloane, Roy Roberts, Lawrence Tolan. Directed by Bretaigne Windust. Written by Martin Rackin; camera, Robert Burks; editor, Fred Allen; music, David Buttolph. Tradeshown Jan. 16, '51. Running time, **86 MINS.**

Martin Ferguson	Humphrey Bogart
"Big Babe" Lazich	Zero Mostel
Joseph Rico	Ted De Corsia
Albert Mendoza	Everett Sloane
Capt. Frank Nelson	Roy Roberts
"Duke" Tiano	Lawrence Tolan
Sgt. Whitlow	King Donovan
Herman	Robert Steele
Teresa Davis	Pat Joiner
Thomas O'Hara	Don Beddoe
Tony Vetto	Tito Vuolo
Vince	John Kellogg
Zaca	Jack Lambert
Olga Kirshen	Adelaide Klein
Nina Lombardo	Susan Cabot
Louis (The Barber)	Mario Siletti

Warners has a suspenseful crime melodrama in "The Enforcer." A story obviously based on the notorious Murder, Inc., it should find good going at the boxoffice in nearly all situations, with the name of Humphrey Bogart helping as the marquee lure.

Produced by Milton Sperling for Warners release under the banner of United States Pictures, the film plays fast and excitingly in dealing with Bogart's efforts to bring the head of a gang of killers to justice. The Martin Rackin script uses the flashback technique to get the story on film, but it is wisely used so as not to tip the ending and spoil suspense.

Footage kicks off with a brief prolog by Senator Estes Kefauver, crime investigation committee head, explaining necessity of bringing crooks to justice. Story starts with Bogart ready to crack a case on which he has worked four years; he has a witness who can pin a murder rap on the gang head. However, the witness, in fear, escapes and falls to his death. Seeking to find some other tiny clue in the bulk of evidence, Bogart reviews the material gathered over the long years, permitting flashbacks into the past, and finally picks a single twist that gives him his lead and sets up an exciting finale.

Bretaigne Windust's direction is thorough, never missing an opportunity to sharpen suspense values, and the tension builds constantly over the 86 minutes. Type casting of the assorted criminals is very good, adding punch to the melodramatic aims and giving Bogart's assistant district attorney characterization strong support.

Zero Mostel, Ted De Corsia, Everett Sloane, Lawrence Tolan, Robert Steele, Don Beddoe, John Kellogg and Jack Lambert are all uniformly excellent in socking over their assorted killer types. Roy Roberts, chief assistant to Bogart, and King Donovan, homicide sergeant, help hold up the law-and-order phases. Susan Cabot, a gang victim, whose death tips off the widespread Murder, Inc., is good, as is Patricia Joiner, intended victim who figures in the exciting finale and saves Bogart's case against Everett Sloane. Tito Vuolo, Adelaide Klein and Mario Siletti round out the good casting.

On the technical side, film has some quality lensing by Robert Burks, tight editing by Fred Allen and a firstrate score by David Buttolph to help in realizing on the meller intentions. *Brog.*

The Second Woman

United Artists release of Harry M. Popkin (Mort Briskin) production. Stars Robert Young, Betsy Drake; features John Sutton, Henry O'Neill; Florence Bates, Morris Carnovsky. Directed by James V. Kern. Screenplay, Robert Smith; camera, Hal Mohr; editor, Walter Thompson; musical director, Nat W. Finston. Previewed in New York, Jan. 22, '50. Running time, **90 MINS.**

Jeff Cohalan	Robert Young
Ellen Foster	Betsy Drake
Keith Ferris	John Sutton
Amelia Foster	Florence Bates
Dr. Hartley	Morris Carnovsky
Ben Sheppard	Henry O'Neill
Dodo Ferris	Jean Rogers
Major Badger	Raymond Largay
Vivian Sheppard	Shirley Ballard
Secretary	Vici Raaf
Mac	John Galludet
Stacy Rogers	Jason Robards
Balthazar Jones	Steven Geray
Mr. Nelson	Jimmy Dodd
Porter	Smokey Whitfield
Police Sergeant	Cliff Clark

"The Second Woman" is another celluloid excursion into the psychological story realm. Much of the early footage is rather morbid and slow-moving, but the pace quickens in the closing reels to make the film a fair boxoffice contender.

Original screenplay of Robert Smith (also co-producer) virtually unfolds as the case history of a paranoic. For Robert Young, a talented architect, apparently has fits of occasional depression after the death of his wife-to-be on their wedding eve. These mental peculiarities appropriately are accompanied by a series of misfortunes which mysteriously befall him.

But Betsy Drake, a vacationing insurance company statistician, becomes romantically interested in Young and probes into the strange incidents despite his frequent admonitions to her to drop such tactics. Other leading characters in the yarn are a wealthy landowner, the father of the dead prospective bride; a shifty employee of the affluent realtor who's quite a ladies man, and a prominent doctor.

Story thread is spun almost entirely on a bleak section of the California coast. This adds to the general gloominess of the plot structure as do the interiors, which contain, among other things, the usual dimly lighted mansion. One would think that such a forbidding locale would prove frightening to a girl. But it doesn't deter Miss Drake, who proves Young's persecutions have stemmed from the machinations of the land tycoon.

Young turns in a good performance as the supposedly deranged architect. Miss Drake is coldly calculating as his vis-a-vis. John Sutton is well cast as a suave lady-killer. Henry O'Neill, as the opulent townsman, cleverly masks a warped mind which causes him to abuse Young. Capable support is lent by Morris Carnovsky, as the physician, along with Florence Bates and Jean Rogers in lesser roles.

James V. Kern directed with an eye to suspense. However, his buildup of the introductory stages of the film seems too lengthy. Better editing, perhaps, could have speeded these sequences in addition to trimming the overlong 90-minutes running time. Maximum production values were squeezed out of the budget. Hal Mohr's camerawork is firstrate. *Gilb.*

Mad Wednesday

"Mad Wednesday," Harold Lloyd starrer, which opens at the Globe, N. Y., today (Wed.), was reviewed in the Feb. 19, 1947, issue of VARIETY under the title of "The Sin of Harold Diddlebock." *Stal* opined that the "return of Lloyd in almost any type of film vehicle would be a welcome note to film boxoffices . . ." He added that "Diddlebock" can be expected to do "top biz" in almost all situations.

A Howard Hughes-Preston Sturges production, "Wednesday" was released in a few situations in 1947 by United Artists. When Hughes later took over RKO, the film went with him. Present version has been somewhat revised by Jerry Wald and Norman Krasna, who recently joined RKO as independent producers. Screenplayed and directed by Sturges, the pic is a slapstick comedy based upon a football game scissored from Lloyd's 1923 silent feature, "The Freshman."

Gene Autry and the Mounties

(SONG)

Hollywood, Jan. 17.

Columbia release of Armand Schaefer production. Stars Gene Autry, Champion (equine); features Elena Verdugo, Carleton Young, Richard Emory, Herbert Rawlinson, Trevor Bardette, Francis McDonald, Jim Frasher, Pat Buttram. Directed by John English. Written by Norman S. Hall; camera, William Bradford; editor, James Sweeney; songs, Doris Anderson and Gene Andrea, Cindy Walker. Previewed Jan. 15, '51. Running time, **70 MINS.**

Gene Autry	Gene Autry
Scat Russell	Pat Buttram
Marie Duval	Elena Verdugo
Pierre LaBlond	Carleton Young
Terry Dillon	Richard Emory
Inspector Wingate	Herbert Rawlinson
Raoul Duval	Trevor Bardette
Batiste	Francis McDonald
Jack Duval	Jim Frasher
Sergeant Stuart	Gregg Barton
Hogan	House Peters, Jr.
Squaw	Jody Gilbert
Doctor Sawyer	Nolan Leary

Gene Autry teams up with the Northwest Mounted Police to get his man. Results are standard western heroics against a north woods background, bolstered with enough action to carry it satisfactorily through the Autry market.

Autry and Pat Buttram, Montana marshals, cross over into Canada on the trail of a bank robber. There they learn the heavy also is sought by the Mounties for plotting against the Canadian government. Joining forces, the assorted lawmen become involved in fisticuffs, knifings and shootings before heavy Carleton Young gets his just deserts by perishing in a fire while trying to escape justice.

Woodsy background for the action is a good switch from sagebrush but, otherwise, it's still western fare for the outdoor houses and okay in that field. Autry's heroics are delivered in his usual style and he gets over two tunes, "Anteora" by Doris Anderson and Gene Andrea; and "Blue Canadian Rockies" by Cindy Walker. A third number, "Love's Ritornella," falls to heroine, Elena Verdugo.

Buttram injects some comedy into the script for the pleasure of the juve ticket buyers. Miss Verdugo is good as the gal coveted by Young. Latter is permitted to chew scenery as the heavy, as is Jim Frasher, Miss Verdugo's young brother who hates Mounties. Richard Emory, Herbert Rawlinson, Trevor Bardette, Francis McDonold, Jody Gilbert and others are capable.

John English's direction of the Armand Schaefer production keeps it moving for 70 minutes. The okay script was contributed by Norman S. Hall, and sepia tones of William Bradford's lensing show up well. *Brog.*

Prairie Roundup

(SONGS)

Hollywood, Jan. 19.

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Mary Castle, Frank Fenton, the Sunshine Boys. Directed by Fred F. Sears. Written by Joseph O'Donnell; camera, Fayte Browne; editor, Paul Borofsky. Previewed Jan. 19, '51. Running time, **53 MINS.**

Steve Carson The Durango Kid	Charles Starrett
Smiley Burnette	Smiley Burnette
Toni Eaton	Mary Castle
Buck Prescott	Frank Fenton
Sheriff	Frank Sully
Poke Joe	Paul Campbell
Dan Kelley	Forrest Taylor
Hawk Edwards	Don Harvey
Jim Eaton	George Baxter
Red Dawson	Lane Chandler
Drag Barton	John Cason
Masked Man	Al Wyatt
Pete	Glenn Thompson
Curtis	Ace Richmond

The Sunshine Boys

Columbia's Durango Kid series with Charles Starrett gets into high with "Prairie Roundup," an oater well above any recent entries in the group. Plenty of action, an okay plot and other good use of the sagebrush formula should rate this one a neat reception in the program western market.

Starrett, as a retired Texas Ranger, is framed for the killing of a man supposedly the Durango Kid. Refusing to clear himself by admitting he is actually the prairie Robin Hood, Starrett breaks jail and takes off to uncover the reasons for his frame. He finds Frank Fenton scheming to build a ranch empire by stealing cattle being run over the Santa Fe trail to market. Alternating between being the Durango Kid and his other character, Starrett slings lead and fist in between chases before he brings the heavies to six-gun justice.

Smiley Burnette brings in some comedy aimed directly at a good reaction from the younger western fans, as well as singing "Deep Frogey Blues" and "Smack Happy." Other vocals are contributed by the Sunshine Boys on "Press Along, Cowboy" and "Golden Range in the Sky."

Mary Castle, a sagebrush spitfire; Frank Sully, a sheriff; Paul Campbell, Don Harvey, Lane Chandler and John Cason, latter four as Fenton henchmen; Forrest Taylor and others measure up to the outdoor demands.

Fred F. Sears' direction paces the Joseph O'Donnell script with plenty of action. A minor flaw is some bad marksmanship, but not as much as usual in most program westerns. Unusual for the series oater field are the interesting camera angles and other marks of intelligent use of the lenses displayed by Fayte Browne. Colbert Clark's production frames the picture with the correct values for the market. *Brog.*

Why Korea?

20th-Fox release of Movietonews production. Produced by Edmund Reek. Narrated by Joe King; script, Joseph Kenas, Ulric Bell. Material edited by Louis Tetunic, Jack Kuhne; film editor, Arthur Lincer; music, Jack Shaindlin; special effects, Ernest Wiking. Previewed Jan. 16, '50. Running time, **30 MINS.**

This expertly edited documentary was designed to show the reasons for our intervention in Korea and to clear up possible doubts as to the wisdom or necessity of sending troops to such a remote and seemingly unimportant area. Thirty-minute subject gives the answers both visually and orally, via Joe King's narration.

Assembled from newsreel clips and other documentary subjects, "Why Korea?" traces developments leading to, and effects of, Japan's invasion of Manchuria in 1931, Italy's attack on Ethiopia, Russia's aggression in Finland and Germany's invasion of Poland. Each event, pic points out, was a direct threat to our own peace and security. If we permit aggression to go unheeded, the existence of all free nations is at stake; that is the film's theme.

Writing, selection of material, narration, special effects and musical background have been blended effectively into a stirring subject which should be enlightening to those who have been in the dark as to "why Korea?"

Scalped Title

Hollywood, Jan. 23.

Warners' "Jim Thorpe, All-American" will be released as "Man of Bronze" in Europe, where football means soccer and an Indian is someone who wears a turban.

TV NO THREAT TO FILM IMPORTS

Local H-63 Warns Film Companies Vs. Reorganizing SOPEG and SPG

Projected reconstituting of Screen Publicists Guild and Screen Office and Professional Employes Guild into autonomous bodies may be the wedge through which Home Office Employes Union, Local H-63, will get a stronger foothold in film company home offices. In any event, clash between Local H-63 on the one hand and elements of SPG and SOPEG on the other is brewing.

In letters to two companies and their former theatre circuit affiliates, H-63 warned the companies that any recognition of SOPEG and SPG would be illegal. H-63 is affiliated with International Alliance of Theatrical Stage Employes. SOPEG and SPG are units of United Office and Professional Workers of America, which was ousted from the CIO.

Letters were sent to Paramount Pictures, United Paramount Theatres, RKO Pictures and RKO Theatres. Harold Spivak, attorney for H-63, said letters were sent to those companies because bulk of their employees had asked IA unit for help. Spivak said H-63 may even petition National Labor Relations Board to certify it as bargaining agent for all homeoffice employees.

H-63 served notice on the companies that, despite any apparent identity of names, neither SOPEG nor SPG, as presently constituted, is the same organization previously designated by the employees as their bargaining agent and with which contracts were made. Union listed four changes undergone by

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Fidelity Pix Establishes $2,500,000 Credit With Bank of America for Prod.

Fidelity Pictures, indie producing firm which earlier this month closed a 10-pic releasing deal with Eagle Lion Classics, has completed extensive financing ararngements for its production program.

Unit has established a $2,500,000 credit fund with the Bank of America to cover the entire lineup, representing one of the biggest loans for an independent in many months.

Coin will be available, subject to standard rejection privileges by the bank, at the rate of $250,000 per film. This, of course, constitutes the usual "first money" financing.

Fidelity's recent output includes "Montana Belle," for RKO release, and "The Groom Wore Spurs," Universal. It now has "Chuch-a-Luck," Marlene Dietrich starrer, in production. Initially skedded for ELC are "My Fine Feathered Friend," "The Reluctant Bride" and "The Gentleman from Chicago."

Firm's aim is to complete the entire 10-film program over the next 18 months. Each pic will roll with a $500,000 lensing budget, it's understood.

Fidelity outfit is headed by A. Pam Blumenthal, Howard Welsch, Joseph H. Seidelman and Greg Bautzer. Seidelman, former U foreign chief, acquired a block of stock in the firm and will occupy a spot in management.

49% of '50 Newsreels Dealt With Foreign Scene

Growing interest of the American public in international events was spotlighted this week by the Motion Picture Assn. of America's research department, which revealed that 49% of the subjects included in U. S. newsreels during 1950 dealt with the foreign scene. This represents a gain of 6% over the preceding year.

Most interest, of course, was shown in Korea, with the five major reels devoting 311 clips to the war, from the Red invasion last June until the end of the year. Seventy-one different countries were represented in the reels, with Great Britain drawing second honors via 287 clips.

TOA's N. Y. Trimming

Theatre Owners of America's increased concentration on engineering and legal matters necessitates trimming of New York office staff. First to bow out under retrenchment program is Stanley Prenosil, who has been publicity chief and assistant to Gael Sullivan, TOA executive director.

Heavy expense in retaining Marcus Cohen as television attorney and the Washington engineering firm of Jansky & Bailey for TV research is a new overhead bite. However, TOA toppers believe that technical and legal costs are more essential than publicity outlay at this time.

Prenosil had been with TOA since its inception.

2 Programs On Single Channel, 20th Tells FCC

Washington, Jan. 23.

In a progress report on its theatre TV experimentation, 20th-Fox told the FCC last week that it has established that it can double the usefulness of a radio relay frequency by transmitting two programs simultaneously on the channel. The technique involved, hitherto only a theory, is known as cross polarization.

The system may have a material bearing on the Commission's action on the motion picture industry's request for allocations of microwave frequencies for theatre tele, in view of the scarcity of channels. The industry has been contending that radio frequencies are superior to common carrier facilities in relaying theatre video.

The development, the report indicated, can be used for commercial TV broadcasting for relay purposes.

Principal value of cross polarization for theatre video, it was explained, is that it will permit two program services to be carried over one channel at the same time, thus providing greater flexibility of operations with a minimum number of frequencies. Should two frequencies be allocated for theatre TV, as requested by 20th, this would mean that in actual operation in a given area it would be possible to send out four programs

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B&K Demonstrates Color TV in Chi Theatre

Chicago, Jan. 23.

Balaban & Katz circuit, which also owns tele station WBKB, last week gave further evidence of playing both sides against the middle by installing a color teevee demonstration in its Chicago theatre. Besides local CBS headquarters, the B&K vaudfilmer is the only place Chi's citizenry can ogle the new color device.

Circuit has installed the color screen on its mezzanine, a comparatively out-of-the-way corner in the 3,900-seater, "where it has had tremendous reception," veepee William Hollander said. "We don't know if we're pulling them off the sidewalk to see it," he said, "but there's an awful lot of traffic in the balcony now."

Salesmen Elect Finkel

Bob Finkel, Eagle Lion Classics salesman, has been elected president of N. Y. unit of Colosseum of Motion Picture Salesmen. Finkel succeeds Charles Penzer, of RKO.

Other officers reelected were Manny Meyer, v.p.; Lee Mayer, secretary; Howard Levy, treasurer, and Toni Ricci, sergeant-at-arms.

BUT FOREIGN PIX STILL A GAMBLE

By NOEL MEADOW

Whatever else may be said of the 1951 prospects for foreign-language film distribution in the U. S., they are not especially darkened by the ominous shadow of TV, a fact which will impose a serious handicap on foreign pictures exhibs when alibiing bad business.

The foreign pix fan won't be able to get the stuff on TV for several good reasons: the foreigns have to have superimposed English titles to be understood, and these titles just don't come up big enough to be read on the tele screen—not even on a 19-incher. Then, there's censorship. The foreign distribs are having enough trouble getting some of their products by the movie censors. Such films, even if otherwise qualified, could be televised only over three dead bodies—each being an FCC member.

So on that score, at least, it seems the foreigns will keep their audiences, though the sheer distractions of video will remain a factor. There remain, too, the people without hearing, or with imperfect hearing, who have always formed a sizable fraction of the foreign film audiences because to them sound films mean nothing and the visible titles mean everything. For them, TV is no more useful than radio.

In 1950, however, foreign film exhibs took it on the chin, too, so it might be that tele has been only one of the causes of the industry's depression.

Foreign-pix importing remains just as much a gamble as ever. Maybe even more so, in the light

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N.Y. CARTOONISTS ASK 25% SALARY BOOST

New York unit of Screen Cartoonists Guild is asking a 25% wage boost in its new contract. Present pact expires Feb. 24. Negotiations were halted with death of Sam Buchwald, head of Famous Studios, producers of Paramount cartoons, but will be resumed next week. Buchwald died Jan. 9.

Hollywood chapter of SCG recently negotiated new agreement with Coast producers, calling for increases of $2 to $5 a week in certain categories. Understood eastern producers offered higher margin of increase, but offer was turned down.

Mason Pic at Rep. Off

Hollywood, Jan. 23.

James Mason's proposed deal with Herbert J. Yates for the release of his indie production, "A Lady Possessed," through Republic and the use of that studio for shooting the remaining scenes, has been called off for various reasons.

Part of the picture was filmed last year in England. Now Mason is looking for studio space to shoot the final sequences, co-starring himself and June Havoc.

Skouras Denies 40% Cut

Twentieth-Fox prez Spyros P. Skouras denied to VARIETY yesterday (Tues.) reports that all 20th execs would take a voluntary cut of 40% in their salaries. He admitted that "we have been talking about it" as part of the overall attempt to trim expenses, but said reports that such cuts are imminent are not true.

Skouras said the company is currently going over every department in the homeoffice to determine where expenses can be further trimmed.

Other home offices apparently have no intentions of following 20th-Fox's action in lopping its publicity staff, according to a checkup.

Paramount, however, has issued instructions for its praisery to effect a 20% cut in expenses.

Rentals and TV Key Topics At Allied D.C. Meet

Strong action on film rentals and TV competition is slated to be taken by Allied States Assn. when directors of national indie exhib organization meet in Washington, Feb. 15-16.

While considerable attention is expected to be devoted to recent New York session of Council of Motion Picture Organizations, it is understood more stress than usual will be laid on rentals and television because of avalanche of squawks.

Small independent exhibitors have been registering complaints that they have been losing money consistently for last six months. Blame has been placed on rentals and terms which they claim are out of line with current economic conditions, as well as on films released for TV.

Metro Tuners Hit Peak With 15 Films Scoring

Hollywood, Jan. 23.

Johnny Green's musical department at Metro is busier than at any time in recent years, with 15 films in various stages or scoring.

Under treatment are "The Great Caruso," "Love is Better Than Ever," "Inside Straight," "Strictly Dishonorable," "Excuse My Dust," "The Strip," "Soldiers Three," "Show Boat," "Quo Vadis," "Mr. Imperium," "The Red Badge of Courage," "Go For Broke," "Calling Bulldog Drummond," "Father's Little Dividend" and "Rich, Young and Pretty."

Film Rentals' Control Exemption Key To Salesmen's Fight Vs. Salary Freeze

If the Government slaps a freeze on wages, film salesmen should be exempt. That's what the Colosseum of Motion Picture Salesmen has told the Office of Economic Stabilization in Washington.

David Beznor, Milwaukee attorney and counsel for the salesmen's organization, argued for exemption of film salesmen in a letter to former stabilization director Alan Valentine. Matter now will come before Eric Johnston, on leave from presidency of Motion Picture Assn. of America, who is replacing Valentine.

Beznor claimed that current salesmen's salaries, $87 weekly average plus maximum of $9 daily expenses, were insufficient and that a freeze would place them "on a subnormal existence." Increase in salary and expenses, Beznor argued, would not have the effect of increasing the cost of production to the public.

Beznor pointed out, however, that there was a legal question as to whether film salesmen were subject to a freeze. Stabilization Act specifically exempts prices on motion picture rentals. Conclusion would be, he said, that Congress meant to exclude control of wages in any industry exempt from price control.

20th-Fox's SPG Members Map Strike Vote After Firing Shakeups

Strike vote by members of 20th-Fox's New York ad-publicity dept. may become effective momentarily, following discharge of 10 employes, demotion of four others and transfer of one to another department. Twentieth-Fox members of Screen Publicists Guild and Screen Office and Professional Employees Guild met Monday night (22) and voted 48 to 3 to walk out if, and when, their strategy committee gives the signal.

Action stemmed from sudden retrenchment notice at 5 p. m. Friday (19). Company said move was made for economy reasons. Axe fell without warning as employees prepared to go home. Emergency meeting of 20th-Fox SPG unit was called for 6:30 that evening, and committee was appointed to meet with management on Monday to make reinstatement and other demands. Management nixed committee's proposals, resulting in the strike vote Monday night.

Actual walkout is being delayed pending further efforts to get the employees rehired plus revisions of current contract between SPG and 20th. Strategy committee has been empowered to call strike "at its pleasure."

Among those affected by the notice were James O'Neil, national mag contact; Jeanette Sawyer, fan mags; Harry Hochfeld, in charge of Roxy ads; George Wright and Paul Crifo, art dept. Four apprentice publicists were shifted to their former status as messengers. Bob Wronker, feature writer, was transferred to press books. Several secretaries also were let out.

In its meeting with Jack Lang, labor contact for company, strategy

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Sullivan in Huddle With NPA on Mfr. Of Theatre TV Equipt.

Gael Sullivan, executive director of Theatre Owners of America, left yesterday (Tues.) for Washington to huddle with National Production Authority.

Sullivan will seek assurance that manufacturing of theatre TV equipment will continue on a permanent basis despite a national emergency. TOA leader believes theatre TV can be a vital contribution to civilian communication in case of war.

Following Washington meeting, Sullivan will attend tri-state exhib meeting in Memphis and will return to New York Feb. 1.

15 Scribes Labor As Rep. Hits Writing Peak

Hollywood, Jan. 23.

Writing mill at Republic achieved a new high in activity with a total of 15 scribes laboring on yarns for 1951 production under general supervision of Jack E. Baker, veepee in charge of studio operations.

Scripters and their stints are: Richard Llewellyn, "The Quiet Man"; Richard Tregaskis, "Wings Across the Pacific"; Dobert Lees and Frederic Rinaldo, "Oklahoma Annie"; Richard Wormser, "Fort Dodge Stampede"; Eric Taylor, "Pals of the Golden West"; M. Coates Webster, "Wells Fargo Gunmaster"; Charles Roberts and Jack Townley, "Havana Rose"; William Lively, "Rangers of the Golden Sage"; Arthur Orloff, "Winds of Monterey"; John K. Butler, "The Texan and the Senorita," and Bradbury Foote and Lawrence Kimble working on untitled tales.

Freed Back to Coast

Metro producer Arthur Freed returned to Culver City last weekend after a brief N. Y. visit cut short by his heavy production schedule.

On the agenda for him immediately is the windup of preparations for lensing three musicals, "Belle of New York," "Singin' in the Rain" and "Huckleberry Finn."

Holdovers Help L.A.; 'Kim' Fast 34G, 'Branded' Fair $22,000, 'Cheated' NG 27G; 'Born' Soars to Fancy 28G, 3d

Los Angeles, Jan. 23.

Despite a load of holdovers, first-run pace here is good in current frame mainly because three of extended-run pix are ahead of previous week. Of three new bills, only "Kim" hints strong take, shaping fast $34,000 in two locations. "Branded" is only fair $22,000 in two Paramount houses while "Man Who Cheated Himself" and "Short Grass" looks slender $27,000 in five theatres.

"Born Yesterday," now in fifth frame, jumped up over $2,000 ahead of third week to land $28,000 in fourth for two spots. Second round of "Operation Pacific," in three sites, is average $25,000. However, "Steel Helmet" continues nice at $20,000 in five situations on initial holdover week. Both "Cyrano" and "Magnificent Yankee" continue to build. Dick Contino onstage at Orpheum is helping "Winslow Boy" to moderate $15,000.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10)—"Man Cheated Himself" (20th) and "Short Grass" (Mono). Slender $27,000. Last week, "Halls Montezuma" (20th) (2d wk), $22,600.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Operation Pacific" (WB) (2d wk). Average $25,000. Last week, solid $44,200.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Kim" (M-G) and "Colorado Ambush" (Mono) (Loew's only). Fast $34,000. Last week, "Grounds for Marriage" (M-G) and "North Great Divide" (Rep), $14,400.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-$1)—"Born Yesterday" (Col) (5th wk) and "Revenue Agent" (Col) (3d wk). Opened fifth week on Monday (22). Last week, solid $28,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-$1) — "Branded" (Par). Fairish $22,000. Last week, "Mr. Music" (Par) and "Pride Maryland" (Rep)

(Continued on page 18)

'Mo. Raid' Solid $13,000 Sets K.C. Pace; 'Halls' Fine 17G, 'Grounds' 12G

Kansas City, Jan. 23.

Grosses are looking up somewhat this week. Fox Midwest initiated a long-comtemplated admission price boost, upping first-runs 10c to new 75c top at night and nickel tilt on matinees. "Halls of Montezuma" at Orpheum, Uptown and Fairway looks hefty. Tower likewise is handsome with Roy Acuff unit onstage and "Short Grass." Paramount had midwest preem on "Great Missouri Raid" with solid session looming. Weather turned cold over weekend.

Estimates for This Week

Kimo (Dickinson) (550; 50-75) — "Kind Hearts" (EL) (4th wk). Fine $2,000. Last week, $2,200.

Midland (Loew's) (3,500; 45-65) —"Grounds for Marriage" (M-G) and "Chain Gang" (Col). Mild $12,000. Last week, "Watch Birdie" (M-G) "Admiral Was Lady" (UA), slow $9,000.

Missouri (RKO) (2,650; 45-65)—"Prehistoric Women" (EL) and "Double Deal" (RKO). Slim $6,000. Last week, "Killer That Stalked N. Y." (Col) and "Pygmy Island" (Col), $7,000.

Orpheum-Uptown-Fairway (Fox Midwest) (1,900; 2,043; 700; 50-75) —"Halls of Montezuma" (20th). Fat $17,000, and possible holdover. Orpheum replaces Tower temporarily in first-run trio and prices are hiked from 65c to 75c. Last week, "The Milkman" (U) in Tower, Uptown and Fairway, average $13,000, with 65c top.

Paramount (Tri-States) (1,900; 45-65) — "Great Missouri Raid" (Par). With p.a. of Ellen Drew, Ward Bond, Edgar Buchanan, others, onstage opening day. Headed for solid $13,000 and extra time. Last week, "Dallas" (WB) (2d wk), $5,000 in 4 days.

Tower (Fox Midwest) (2,100; 50-75 —"Short Grass" (Mono) with Roy Acuff and Grand Ole Opry unit onstage. New price level for first vaude in here in months. Fancy $14,000. Last week, was in combo with Uptown and Fairway.

Broadway Grosses

Estimated Total Gross

This Week $453,500

(Based on 17 theatres.)

Last Year $560,000

(Based on 18 theatres.)

'Harvey' Wows Prov., Lush 14½G

Providence, Jan. 23.

Providence apparently has found the answer for television—good product. All stands are doing old-time strong biz with some of the best pic fare in some time here. Even on the usual big TV night Saturday found long lines waiting for show breaks. Strand's "At War With Army," and Albee's "Harvey," shape standout, both sock. "Kim" is sturdy at the State. "Operation Pacific" likewise is great at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Harvey" (U) and "3 Desperate Men" (Lip). Wow $14,500 or over. Last week, "Mystery Submarine" (U) and "Short Grass" (Mono), $9,000.

Majestic (Fay) (2,200; 44-65)—"Operation Pacific" (WB). Heavy on exploitation with invites to Quonset naval personnel. Very nice $16,000. Last week, "Frenchie" (U) and "Pride of Maryland" (U), good $12,000.

Metropolitan (Snider) (3,100; 44-65)—"Mr. Music" (Par) and "Sierra Passage" (Par). Second week began Sunday (21). First round was neat $12,000.

State (Loew) (3,200; 44-65)—"Kim" (M-G). Sturdy $18,000. Last week, "Grounds for Marriage" (M-G) and "Mrs. O'Malley and Mr. Malone" (M-G), very good $16,000.

Strand (Silverman) (2,200; 44-65)—"At War With Army" (Par), Second week began Sunday (21). First frame was smash $15,000, with house playing to 1,900 kids at Saturday matinee.

'Kim' Mighty $20,000 In Denver; 'Halls' Big 23G

Denver, Jan. 23.

After piling up the top gross for a single house, "Kim" is continuing on into second week at Orpheum. Initial round was smash. "Halls of Montezuma" looks big in two houses while "King Solomon's Mines" is shaping near previous week's total with a fine fifth round at Broadway.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Flying Missile" (Col) and "Blondie" (Col). Poor $2,000. Last week, "Last Buccaneers" (Col) and "Midnight and Dawn" (Col), $2,500.

Broadway (Wolfberg) (1,500; 40-80) — "King Solomon's Mines"

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'AFFAIR' VERY BIG ON TORONTO PREEM, 12G

Toronto, Jan. 23.

Biz is on the upbeat here, with "At War with Army," wow, and pacing the city while "September Affair," on its North American preem at two houses also is very big. Other mainstem houses are holdover, with "Mudlark" in for a strong second week.

Estimates for This Week

Downton, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 698; 694; 35-57—"Woman on Run" (U) and "Big Timber" (Mono). Nice $14,500. Last week, "Rocky Mountain" (WB) and "Father's Wild Game" (Mono), $15,000.

Englinton, Victoria (FP) (1,180; 1,140; 38-77) — "Bonnie Prince Charlie" (EL) (3d wk). Okay $8,000 after $10,000.

Imperial (FP) (3,373; 38-77) — "At War with Army" (Par). Smash $20,000. Last week, "American Guerrilla" (20th) (2d wk), fair $8,500.

Loew's (Loew) (2,096; 48-67) — "King Solomon's Mines" (M-G) (4th wk). Tapering to $6,500. Last week big $8,000.

Nortown, University (FP) (959; 1,556; 38-77)—"September Affair" (Par). Very big $12,000. Last week, "State Secret" (Col) (2d wk), $8,000.

Odeon (Rank) (2,390; 50-90) — "Mudlark" (20th) (2d wk). Big $13,000. Last week, $17,500.

Shea's (FP) (2,386; 38-77)—"Edge of Doom" (RKO). Lusty $13,500. Last week, "Never Dull Moment" (RKO), $13,000.

Uptown (Loew) (2,743; 38-67) — "Harvey" (U) (5th wk). Okay $5,000. Last week, big $7,500.

'Born' Bright $15,000, Balto

Baltimore, Jan. 23.

The big news here this week is "Born Yesterday," at the Town, with a sock session in the making. Rest of the downtown list is unexciting. "Harvey" wound up three weeks at Keith's with smash total of $26,000.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Frenchie" (U). Drawing some response at $7,000. Last week, "Grounds For Marriage" (M-G), $8,300.

Hippodrome (Rappaport) (2,240; 20-80)—"Mr. Universe" (EL) plus vaude headed by Maxie Rosenbloom. Modest $11,000. Last week, "Prehistoric Woman" (EL) and vaude, $10,200.

Keith's (Schanberger) (2,460; 20-70)—"Harvey" (U) (3d wk). Final session hitting near okay $6,000, making total of $26,000 on three weeks.

Mayfair (Hicks) (980; 20-70)—"California Passage" (Rep). Not much at $4,000. Last week, "Short Grass" (Mono), $3,800.

New (Mechanic) (1,800; 30-70) —"Man Who Cheated Himself" (20th). Mild $7,000. Last week, "American Guerrilla" (2d wk), $5,700.

Stanley (WB) (3,280; 25-75)—"Operation Pacific" (WB) (2d wk). Holding fairly well at $9,000 after pleasing $16,800 preem.

Town (Rappaport) (1,500; 20-65) —"Born Yesterday" (Col). Mopping up with best figure here in moons, socko $15,000. Last week, "Great Manhunt" (Col), $4,600.

'With Army' Terrif $26,000 in Det.; 'Halls' 33G, 'Prehistoric' OK 10G

Detroit, Jan. 23.

"At War With Army" is roaring to a terrific session at the Palms, best at that house in many weeks. "Halls of Montezuma" looks good at the Fox. "Grounds for Divorce" is weak at the Michigan, while "Prehistoric Women" is about average at the Madison. "Kim" is sinking in second round at United Artists, and so is "Walk Softly, Stranger" at Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"Halls of Montezuma" (20th). Good $33,000. Last week, "Vendetta" (RKO) and "Hunt Man Down" (RKO), $20,000.

Michigan (United Detroit) (4,000; 70-95)—"Grounds for Marriage" (M-G). Weak $15,000. Last week, "Branded" (Par) and "Hidden City" (Mono) (2d wk), $14,000.

Palms (UD) (2,900; 70-95)—"At War With Army" (Par) and "Second Face" (Indie). Terrific $26,000. Last week, "Great Manhunt" (Col) and "Emergency Wedding" (Col), $15,000.

Madison (UD) (1,800; 70-95)—"Prehistoric Women" (EL) and "Timber Fury" (Mono). Okay $10,000. Last week, "Mad Wednesday" (RKO), $6,000.

United Artists (UA) (1,900; 70-95) —"Kim" (M-G) (2d wk). Down to $9,000. Last week, sturdy $15,000.

Adams (Balaban) (1,700; 70-95)—"Walk Softly, Stranger" (RKO) (2d wk). Down to $6,000. Last week, $9,000.

Downtown (Balaban) (2,900; 70-95)—"Dedee" (Indie). Fair $10,000. Last week, "Fighting Caravans" (Indie) and "Fighting Westerner" (Indie) (reissues), $5,000.

Key City Grosses

Estimated Total Gross

This Week $2,393,500

(Based on 24 cities, 200 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,842,000

(Based on 24 cities, and 210 theatres.)

Hub Fair; 'Kim' Trim 33G, 'Harvey' Hotsy $21,000, 'Cheated' Mild 17G

Boston, Jan. 23.

Biz is holding to a fair level here this stanza with several majors holding over. New product with exception of "Kim" at State and Orpheum is not too strong. Newcomers, "Man Who Cheated Himself" at Paramount and Fenway and "High Lonesome" at Boston are only fair "Kim" leads town with solid figure. Second round of "Harvey" at Memorial still fine after sock opener.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Mudlark" (20th) (2d wk). Neat $11,500 after $15,000 for first.

Beacon Hill (Beacon Hill) (780; 40-90)—"Bitter Rice" (Indie) (5th wk). Neat $6,200. Last week, $6,600.

Boston (RKO) (3,200; 40-85) — "High Lonesome" (EL) and "Murder at Burlesque" (Mono). Only $9,000 in 6 days. Last week, "I Cover War" (Indie) split with "Mystery Submarine" (U), slim $7,000.

Fenway (NET) (1,373; 40-85) — "Man Who Cheated Himself" (20th) and "Pilgrim's Progress" (Indie). Fair $5,500. Last week, "Killer That Stalked N.Y." (Col) and "Three Desperate Men" (Lip), same.

Memorial (RKO) (3,500; 40-85) — "Harvey" (U) (2d wk). Fine holdover started Saturday (20). First week was sock $21,000.

Metropolitan (NET) (4,367; 40-85)—"Operation Pacific" (WB) and "Pride of Maryland" (Rep) (2d wk). Holding near $17,000. Last week, tasty $23,000.

Orpheum (Loew) (3,000; 40-85) —"Kim" (M-G). Neat $22,000. Last week, "Watch Birdie" (M-G) and "Revenue Agent" (Col), $19,000.

Paramount (NET) (1,700; 40-85) — "Man Who Cheated Himself" (20th) and "Miss Pilgrim's Progress" (Indie). Average $11,500. Last week, "Killer That Stalked N. Y." (Col) and "Three Desperate Men" (Lip), $12,000.

State (Loew) (3,500; 40-85) — "Kim" (M-G). Nifty $11,000. Last week, "Watch Birdie" (M-G) and "Revenue Agent" (Col), $10,000.

'Kim' Huge $29,000 In Stout Frisco

San Francisco, Jan. 23.

Strong product dots Market Street deluxers this session, with trade hypoed by week-long rains. "Kim" shapes smash at the Warfield, doing almost as well as "Solomon's Mines" did in Frisco. "Cyrano" is capacity on first session at small-seater Stagedoor on upped-scale run. "Born Yesterday" is holding remarkably big in second Orpheum round while "At War With Army" is still big in second week at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Short Grass" (Mono) and "Mystery At Burlesque" (Rep). Slim $11,000 or less. Last week, "Hunt Man Down" (RKO) plus Freddy Martin orch, Jackie Green onstage, disappointing $15,000.

Fox (FWC) (4,651; 65-90) — "Halls of Montezuma" (20th) (2d wk). Strong $12,500 in 5 days. Last week, nice $26,500.

Warfield (Loew's) (2,656; 60-85) —"Kim" (M-G). Smash $29,000. Last week, "Watch Birdie" (M-G) (2d wk). $7,000 in 5 days.

Paramount (Par) (2,646; 60-85) —"At War With Army" (Par) and "3 Desperate Men" (Lip) (2d wk). Big $15,000. Last week, sock $21,500.

St. Francis (Par) (1,400; 60-85)—"Inheritance" (Indie). Nice $12,000. Last week, "Mr. Music" (Par) (4th wk), $6,000.

Orpheum (No. Coast) (2,478; 55-85)—"Born Yesterday" (Col) (2d wk). Holding at $20,000. Last week, smash $22,500.

United Artists (No. Coast) (1,207; 55-85)—"Harvey" (U) (m.o.). Still great $7,500 in fourth week downtown. Last week, strong $8,500.

Stagedoor (A-R) (370; $1.20-$2.40)—"Cyrano" (UA). Capacity $8,500. Last week, "Last Holiday" (Indie) (2d wk), oke $3,900.

Clay (Rosener) (400; 65-85) — "Royal Affair" (Indie). Good $2,700. Last week, "Bitter Rice" (Indie) (4th wk), fine $3,100.

Larkin (Rosener) (400; 65-85) — "Bitter Rice" (5th wk). Big $4,000. Last week, $3,300.

'BRANDED' BEST BET IN L'VILLE, $10,000

Louisville, Jan. 23.

Film business is fair at all downtown stands this week, outstanding being the Rialto, where "Branded" and "Pride of Maryland" are doing okay. "Great Manhunt" and "Stage to Tucson" at State is fair. Weather has been mild, but returned to colder temperatures over weekend. Customers still are more selective.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65) — "Storm Warning" (WB). Strong pic and critics liked it but only fair $6,500 looms. Last week, "Emergency Wedding" (Col), $6,000.

Rialto (Fourth Avenue) (3,000; 45-65) — "Branded" (Par) and "Pride of Maryland" (Rep). Satisfactory $10,000. Last week, "Heaven's Sake" (20th) and "Father's Wild Game" (Mono), $11,500 and m.o.

State (Loew's) (3,000; 45-65)—"Great Manhunt" (Col) and "Stage to Tucson" (Col). Fairish $9,000. Last week, "Harvey" (U) and "Chain Gang" (U), sturdy $12,000.

Strand (FA) (1,200; 45-65)—"Outrage" (RKO) and "Rio Grande Patrol" (RKO). Mild $4,000. Last week, "Admiral Was Lady" (UA) and "Bandit Queen" (Lip), $4,500.

'With Army' Socko 15G, Seattle; 'Pacific' Wow $14,000, 'Birdie' Oke 9G

Seattle, Jan. 23.

Palomar is stepping out this week with King Cole Trio onstage plus "Once a Thief," with big session on tap. "Operation Pacific" is smash at Orpheum while "At War With Army" at Paramount also is great. "Watch Birdie" at Liberty looms okay.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90) — "Emergency Wedding" and "Midnight and Dawn" (Col) (2d wk). Okay $4,500 in 4 days. Last week, $10,600.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Flying Missile" (Col) and "Pygmy Island" (Col). A dud at $6,000. Last week, "Three Husbands" (UA) and "Hunt Man Down" (RKO), $7,700.

Liberty (Hamrick) (1,650; 65-90) —"Watch Birdie" (M-G) and "North Great Divide" (Rep). Okay $9,000. Last week, "Harvey" (U) (3d wk), solid $10,300.

Music Box (Hamrick) (800; 65-90)—"Henry V" (UA), (2d wk). Held to $4,000. After swell $6,200 last week.

Music Hall (Hamrick) (2,200; 65-90) — "King Solomon's Mines" (M-G) and "Happy Years" (M-G) (9th wk). Held up to $7,600 but won't stay any longer because of product jam. Last week, great $9,000.

Orpheum (Hamrick) (2,600; 65-90) — "Operation Pacific" (WB). Nice bally helping this to smash $14,000. Last week, "Where Danger Lies" (RKO) and "Atlantic City Honeymoon" (Rep), nice $9,000.

Palomar (Sterling) (1,350; 50-84) —"Once a Thief" (UA) (2d run) and King Cole Trio topping stageshow. Big $10,000. Last week, "Walk Softly" (RKO) (2d run) and vaude, $4,600.

Paramount (Evergreen) (3,039; 65-90)—"At War With Army" (Par) and "Call of Klondike" (Mono). Great $15,000 or better. Last week, "Branded" (Par) and "Father's Wild Game" (Mono) (2d wk), nifty $8,000.

Chi on Upbeat; 'Born' Wow $36,000, 'Cyrano' Sock 14G, 'Submarine' 11G, 'Cheated' 15G; 'Kim' Great 18G, 2d

Chicago, Jan. 23.

Loop is enjoying an all-around topnotch session with some big new entries and sturdy holdovers. Pacing the field is "Born Yesterday" at the Woods with great $36,000. "Man Who Cheated Himself" and "Rogue River" dual combo should carve out fancy $15,000 at United Artists.

Palace's entry of "Mystery Submarine" and "Experiment Alcatraz" looks okay $11,000 or over. Roadshow run of "Cyrano" at the Selwyn should pull in socko $14,000 with usual hiked prices. "Halls of Montezuma" bowed in yesterday (Mon.) at the State-Lake to a packed house.

Topping the holdovers is "Kim" with an excellent $18,000 at Grand. Second week of "Dallas" and Three Suns onstage at Oriental looks good $32,000. Also on initial holdover round, the Chicago, with "Branded" and Patti Page in person, looks okay $30,000.

Estimates for This Week

Chicago (B&K) (3,900; 55-98) — "Branded" (Par) plus Patti Page topping stageshow (2d wk). Fair $30,000. Last week, $48,000.

Grand (RKO) (1,200; 55-98) — "Kim" (M-G) (2d wk). Great $18,000. Last week, $24,500.

Oriental (Indie) (3,400; 55-98)—"Dallas" (WB) with Three Suns heading vaude (2d wk). Good $32,000. Last week, $46,000.

Palace (RKO) (2,500; 55-98) — "Mystery Submarine" (U) and "Experiment Alcatraz" (RKO). Oke $11,000 or over. Last week, "Undercover Girl" (U) and "County Fair" (Mono), $11,000.

Roosevelt (B&K) (1,500; 55-98) —"Highway 301" (WB) and "Two Lost Worlds" (EL) (2d wk). Okay $10,000. Last week, $12,000.

Selwyn (Shubert) (1,000; $1.25-$2.40)—"Cyrano" (UA). Should hit socko $14,000. Last week, not showing pix.

State-Lake (B&K) (2,700; 55-98) — "Halls of Montezuma" (20th). Opened well yesterday (Mon.). Last week, "Flying Missile" (Col) and "Counterspy Scotland Yard" (Col) (2d wk), $12,000.

United Artists (B&K) (1,700; 55-98)—"Man Who Cheated Himself" (20th) and "Rogue River" (EL). Neat $15,000. Last Week, "Grounds

(Continued on page 18)

'Born' Rousing $14,000, Mpls.; 'Kim' Rugged 9G, 'Halls' Hefty at $9,000

Minneapolis, Jan. 23.

Strongest film lineup in recent weeks here makes for tough opposition all down the line, but this competition is the life of trade. Despite 10 below zero temperatures, boxoffices are humming. Outstanding shekel coaxers include "Born Yesterday," "Kim" and "Halls of Montezuma," all doing a good job of demonstrating that there's nothing wrong with the boxoffice that strong pictures can't cure. Second week for "Harvey" at Radio City still is strong.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Three Husbands" (UA). Light $4,000. Last week, "Mr. Music" (Par) (3d wk), $5,000.

Gopher (Berger) (1,000; 50-70)—"Halls of Montezuma" (20th). Sock $9,000. Last week, "Fuller Brush Girl" (Col) (2d wk), $4,000.

Lyric (Par) (1,000; 50-70)—"Kim" (M-G). New long-run policy here off to a fine start. Big $9,000. Last week, "Undercover Girl" (U) and "Great Jewel Robbery" (WB), neat $4,500.

Radio City (Par) (4,000; 50-70)—"Harvey" (U) (2d wk). Lots of praise for this one. Still strong at $9,000 after boff $16,000 original stanza.

RKO-Orpheum (RKO) (2,800; 50-70)—"Born Yesterday" (Col). Big $14,000. Last week, "Never a Dull Moment" (U), okay $7,500.

RKO-Pan (RKO) (1,600; 50-70)—"Mystery Submarine" (U) and "Deported" (U). Fair $5,000. Last week, "Korea Patrol" (EL) and "Tougher They Come" (Col), $6,500.

State (Par) (2,300; 50-70)—"The Milkman" (U). Moderate $6,000. Last week, "Branded" (Par) (2d wk), good $6,000 in 5 days.

World (Mann) (400; 50-85)—"Next Voice" (M-G). Lauded by crix but only modest $2,500. Last week, "Kind Hearts" (EL) (3d wk), fine $2,600.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'With Army' Wham $35,000 in Philly

Philadelphia, Jan. 23.

Biz is generally on upbeat here this round with a batch of new pix pushing up grosses. "At War With Army" is running away from field with terrific total at Stanley. "Cyrano" made fast break at getaway in Aldine running on roadshow basis. "Frenchie" looms okay at Goldman while "Operation Pacific," launched with big bally, looked fairly good at Mastbaum. "Vendetta" is headed for solid session at Earle. "Harvey" continues nice at the Midtown in second frame.

Estimates for This Week

Aldine (WB) (1,303; $1.30-$2.60) "Cyrano" (UA). Fine $16,000 or near. Last week, "Great Manhunt" (Col) (2d wk), $10,000.

Boyd (WB) (2,360; 50-99)—"Kim" (M-G) (5th wk). Okay $9,000. Last week, $12,000.

Earle (WB) (2,700; 50-99)—"Vendetta" (RKO). Solid $19,000 or near. Last week, "Tougher They Come" (Col) with Louis Jordan orch onstage, hefty $28,500, way over hopes.

Fox (20th) (2,250; 50-99)—"Halls of Montezuma" (20th) (2d wk). Down to $18,000 after huge $30,000 opener.

Goldman (Goldman) (1,200; 50-99)—"Frenchie" (U). Okay $13,000. Last week, "Mr. Music" (Par) (4th wk), $12,000.

Mastbaum (WB) (4,360; 50-99)—"Operation Pacific" (WB). Fair $24,000. Last week, "Grounds for Marriage" (M-G) (2d wk), $10,000.

Midtown (Goldman) (1,000; 50-99) "Harvey" (U) (2d wk). Nice $12,000 after socko $19,000 first week.

Randolph (Goldman) (2,500; 50-99)—"Never Dull Moment" (RKO). Oke $14,500. Last week, "Pagan Love Song" (M-G) (4th wk), $12,000.

Stanley (WB) (2,950; 50-99)—"At War With Army" (Par). Mighty $35,000. Last week, "Branded" (Par) (3d wk), $9,500.

Stanton (WB) (1,473; 50-99) — "Stage to Tucson" (Col). Brisk $12,000. Last week, "Dial 1119" (M-G) and "Mrs. O'Malley and Mr. Malone" (M-G), $11,000.

Trans-Lux (T-L) (500; 50-99) — "Macbeth" (Rep) (2d wk). Strong $5,500 after hefty $7,500 kickoff.

World (G & S) (500; 50-99) — "Bitter Rice" (Indie) (9th wk). Good $5,000. Last week, $5,600.

'With Love' Lively 18G Mont'l; 'Eve' $21,000, 2d

Montreal, Jan. 23.

Best newcomer here this round is "Two Weeks With Love" which is smash at the Capitol. "All About Eve" still is terrific in second session at Loew's, being being close to sock opening week.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "Jackpot" (20th). Fair $12,000. Last week, "Miniver Story" (M-G), $14,000.

Capitol (C.T.) (2,412; 34-60) — "Two Weeks With Love" (M-G). Smash $18,000. Last week, "To Please Lady" (M-G) (2d wk), down to $11,000.

Princess (C.T.) (2,131; 34-60) — "Fuller Brush Girl" (Col). Thin $8,000. Last week, "Two Flags West" (20th) (2d wk), $7,000.

Loew's (C.T.) (2,855; 40-65) — "All About Eve" (20th) (2d wk). Sock $21,000. Last week, $27,000.

Imperial (C.T.) (1,839; 34-60) — "Stars in Crown" (M-G) and "Night Beat" (M-G). Sturdy $9,000. Last week, "Three Secrets" (WB) and "Lonely Heart Bandits" (WB), $11,000.

'RAID' GREAT $18,000, ST. LOO; 'HALLS' DITTO

St. Louis, Jan. 23.

Biz at first-runs was slowed up over the weekend as the mercury dropped from above 60 degrees to nearly zero on Sunday (21). Result is that trade is spotty. Despite this, both "Great Missouri Raid," which wound up its first week today (Tues.), and "Halls of Montezuma" are doing great. "Mr. Music" looks nice at the Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) —"Mr. Music" (Par) and "Gasoline Alley" (Col). Nice $12,000. Last week, "Dallas" (WB) and "For Heaven's Sake" (20th), $10,500.

Fox (F&M) (5,000; 60-75) — "Storm Warning" (WB) and "Walk Softly, Stranger" (RKO) opened yesterday (Tues.). Last week, "Great Missouri Raid" (Par) and "Man Who Cheated Himself" (20th), big $18,000.

Loew's (Loew) (3,172; 50-75) — "Grounds for Marriage" (M-G) and "Beauty on Parade" (Col). Mild $11,000. Last week, "Watch Birdie" (M-G) and "Shadow on Wall" (M-G), $14,000.

Missouri (F&M) (3,500; 60-75)— "Halls of Montezuma" (20th) and "Emergency Wedding" (Col). Great $18,000. Last week, "Vendetta" (RKO) and "Hunt Man Down" (RKO), $14,000.

Shubert (Ind) (1,500; 60-75) — "Vendetta" (RKO) and "Outrage" (RKO) (3d wk). Fine $4,500 following $4,000 second stanza.

'Halls' Standout In Buff, $14,000

Buffalo, Jan. 23.

"Halls of Montezuma" and "Born Yesterday" are fighting it out for boxoffice laurels this week, with former making biggest showing. Manner in which "At War With Army" is holding up in second Paramount round is near-sensational after hitting terrific in first week.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)— "Kim" (M-G) (2d wk). Held to $10,500. Last week, big $16,400.

Paramount (Par) (3.000; 40-75)— "At War With Army" (Par) and "Shot Billy Kid" (Lip) (2d wk). Still sock at $12,000. Last week, soarde to huge $24,000.

Center (Par) (2,100; 40-75)— "Halls of Montezuma" (20th). Great $14,000 or better. Last week, "Heaven's Sake" (20th) (2d wk-6 days), $6,000.

Lafayette (Basil) (3,000; 40-70)— "Born Yesterday" (Col) and "Counterspy Meets Scotland Yard" (Col). Sock $15,000 or over. Last week, "Stage to Tuscon" (Col) and "Killer that Stalked N. Y." (Col), $10,000.

Century (20th-Cent.) (3,000; 40-70)—"Mister Universe" (EL) and "Two Lost Worlds" (EL). Okay $11,000. Last week, "Vendetta" (RKO) and "Double Deal" (RKO), $10,000.

Indpls. Spotty Albeit 'Halls' Hefty $14,000

Indianapolis, Jan. 23.

Biz at first-runs here is more uneven than at any time since Christmas, but the change seems due to stem from lack of all-around appeal of current bills. At least, the one strong entry, "Halls of Montezuma," at Indiana, is doing plenty okay. "Great Manhunt," at Loew's, is fair, while "Man Who Cheated Himself," at Circle, is very slow.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Man Who Cheated Himself" (20th) and "California Passage" (Rep). Slow $6,500 in 6 days. Last week, "Branded" (Par) and "Bandit Queen" (Lippert), big $12,800.

Indiana (G-D) (3,200; 44-65)— "Halls of Montezuma" (20th). Hefty $14,000. Last week, "Harvey" (U) and "Pride of Maryland" (Rep), $10,000.

Loew's (Loew's) (2,427; 44-65)— "Great Manhunt" (Col) and "Last of Buccaneers" (Col). Moderate $9,500. Last week, "Grounds for Marriage" (M-G) and "Mystery Street" (M-G), $11,000.

Lyric (G-D) (1,600; 44-65)— "Highway 301" (WB) and "Indian Territory" (Col). Sluggish $4,500. Last week, "Red Light" (UA) and "If This Be Sin" (UA), $5,500.

Good Weather Helps B'way B.O.s; 'Yankee'-Stageshow, Lone Newcomer, Fair $120,000, 'Yesterday' Up to 34G

Although only one major picture opened this week, the springlike weather over the past weekend is enabling Broadway first-runs to make a fairly good showing. School regents exams starting Monday (22), are giving film theatres added teenage patronage, with several houses holding around the previous week's figures. Mercury hit the skids late Sunday (21) night but clear weather both Saturday-Sunday resulted in bumper boxoffice take on those two days.

"Magnificent Yankee," with elaborate stageshow, started out mildly at the Music Hall but picked up over the weekend. Further laggard pace final three days is spelling $120,000, only fair for an opening session at the Hall.

Top holdover showing for a combo house is being made by the Paramount with "Branded" plus Kay Starr, Dick Brown, Jerry Wald band onstage. It should hit okay $53,000 in second frame, with previews of "At War With Army," which opens today (Wed.), giving an assist. Capitol, too, is holding near opening week total with $32,000 for "Grounds For Marriage" with Phil Silvers, Wiere Bros., Ted Straeter band onstage.

Third round of "Halls of Montezuma," with Al Bernie, others onstage, looks much stronger comparatively than the second week at the Roxy. Combo looks to finish at $60,000. "Dallas," with stageshow also, is making a better showing in second frame at the Strand with $27,000 than on opening week.

"Born Yesterday" actually is moving ahead of its previous week's take with smash $34,000 in fourth Victoria session. "Harvey" also is sturdy at $24,000 in fifth week at the Astor. "Mudlark" is near its preceding week's figure with $16,000 for fifth Rivoli stanza.

Besides the new bill at the Par, the Globe brings in "Mad Wednesday" today after very profitable run of four weeks and 2 days with "Vendetta." The State also opens a new pic, "Steel Helmet," today.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50) —"Harvey" (U) (5th wk). Current round ending today (Wed.) holding in great fashion with $24,000 or near after $28,000 last week. Stays on.

Bijou (City Inv.) (589; $1.20-$2.40)—"Cyrano" (UA) (10th wk). Ninth stanza ended last night (Tues.) continued in highly profitable groove at $13,000 after $12,500 last week. Continues indef.

Capitol (Loew's) (4,820; 55-$1.50) —"Grounds For Marriage" (M-G) with Phil Silvers, Wiere Bros., Ted Straeter orch (2d-final wk). Held to $33,000 this frame after mild $39,000 opening week. "The Enforcer" (WB), with Lionel Hampton orch heading stageshow, opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-$1.75) — "Operation Disaster" (U) (2d wk). Staying up near first week's pace at $10,000. First week was okay $13,000, over hopes.

Globe (Brandt) (1,500; 50-$1.20) —"Mad Wednesday" (RKO). Opens today (Wed.). Last week, "Vendetta" (RKO) (4th wk-9 days), held to $8,500, with boost from previews of "Wednesday." Third week was okay $9,000, way over hopes.

Mayfair (Brandt) (1,736; 50-$1.20)—"Sun Sets at Dawn" (EL) (2d-final wk). Doesn't look much better than $8,000 this frame after light $10,000 opener. "Last Gangster" (M-G) and "Big Store" (M-G) (reissues) open Saturday (27).

Palace (RKO) (1,700; 55-$1.20)— —"Once a Thief" (UA) with vaude. Doing fairly well with around $20,000, being helped by Street's upbeat. Last week, "Short Grass" (Mono) and vaude, $17,500.

Paramount (Par) (3,664; 55-$1.50)—"At War With Army" (Par) with Ella Fitzgerald, Harvey Stone, Steve Condos & Jerry Brandow, Boyd Raeburn orch. Opens today (Wed.). Last week, "Branded" (Par) plus Kay Starr, Dick Brown, Jerry Wald orch topping stage bill (2d wk), held up well at $53,000, with an assist from previews on "Army" yesterday. First week was fair $59,000.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Magnificent Yankee" (M-G) with stageshow. Started out mildly but perked up over weekend, with fair $120,000 probable on first week. Holds. Last week, "Kim" (M-G) with stageshow (Xmas pageant played excepting for final 3 days) (6th wk), $91,000, rounding out a highly profitable run that hit $824,000, one of high grossers of the Hall.

Rialto (Mage) (594; 44-98) — "Two Lost Worlds" (EL) (2d wk). Initial week ended last night (Tues.) registered fine $7,500. In ahead, "Sinners" (Indie) (3d wk), $4,500.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Mudlark" (20th) (5th wk). This is remaining very firm this week at $16,000 after nice $17,500 last week. Continues on.

Roxy (20th) (5,886; 80-$1.75) — "Halls of Montezuma" (20th) and Al Bernie, Robert Maxwell, iceshow, others, onstage (3d wk). Holding sturdily, with $60,000 probable after okay $63,000 for second frame. Combo remaining five extra days past third week, with "Call Me Mister" (20th) and Danny Kaye heading stageshow due to open next Wednesday (31).

State (Loew's) (3,450; 55-$1.50) —"Steel Helmet" (Lip). Opens today (Wed.). In ahead, "David Copperfield" (M-G) (reissue) (2d wk-4 days), off to $5,000 in four days after good $12,500 for opening round.

Strand (WB) (2,756; 50-$2)— "Dallas" (WB) and Dean Murphy, Betty Bruce, Betty Reilly, others, onstage (2d wk). Steady at about $27,000 this frame after modest $32,000 in opening stanza. Set to go a third round.

Sutton (R & B) (561; 90-$1.50)— "Trio" (Par) (16th wk). The 15th session ended Monday (22) was $7,800 after nice $7,500 in 14th week. Stays on with "Kon-Tiki" (RKO) set to come in next.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50)—"Seven Days To Noon" (Indie) (6th wk). Fifth frame ended Sunday (21) slipped to $7,000 after good $9,000 for fourth week.

Victoria (City Inv.) (1,060; 95-$1.50)—"Born Yesterday" (Col) (5th wk). Fourth stanza ended Monday (22) up to smash $34,000 after $32,000 for third round.

'Kim' Sockeroo $15,000, Cincy Ace; 'With Army' Smash 16G, 'Birdie' 10G

Cincinnati, Jan. 23.

"At War With Army" is socko here this week while "Kim" is even bigger at a smaller house. Trade is zooming. These simultaneous clicks are heartening to exhibs for brighter outlook. "Watch the Birdie" and "Gambling House" are close to moderate tempo. Other new bill, "Man Who Cheated Himself," missed out on getaway.

Estimates for This Week

Albee (RKO) (3,100; 39-75) — "Gambling House" (RKO). Mild $9,500. Last week, "Grounds for Marriage" (M-G), $11,500.

Capitol (Mid-States) (2,000; 39-75)—"At War With Army" (Par). Socko $16,000. Last week, "Frenchie" (U), good $8,000.

Grand (RKO) (1,400; 39-75) — "Kim" (M-G). Smash $15,000. Last week, "Al Jennings of Oklahoma" (Col), pleasing $8,000.

Keith's (Mid-States) (1,542; 39-75)—"Man Who Cheated Himself" (20th). Sad $4,000. Last week, "Harvey" (U) (4th wk), chipper $5,000.

Lyric (RKO) (1,500; 39-75) — "Young Lovers" (EL) and "If This Be Sin" (UA) split with "Uncle Tom's Cabin" (Indie) (reissue) and "Golden Gloves Story" (EL). Sturdy $5,500. Last week, "Mr. Music" (Par) (m.o.), favorable $4,500.

Palace (RKO) (2,600; 39-75) — "Watch Birdie" (M-G). Moderate $10,000. Last week, "Flying Missile" (Col), $9,000.

'Branded' Solid $11,000, Omaha; 'Voice' Hep 5G

Omaha, Jan. 23.

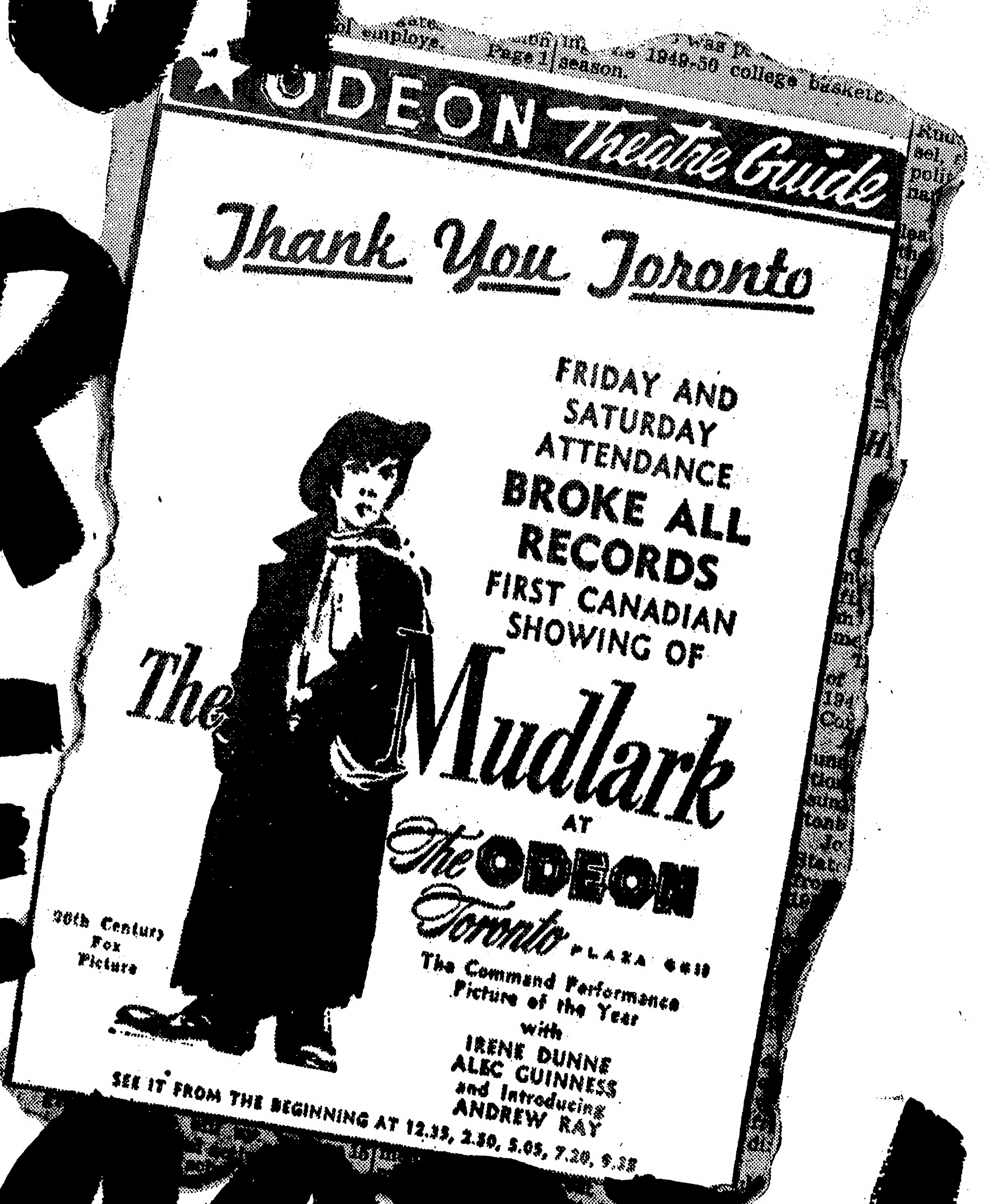
Neither wind nor snow is dulling "Branded" at the Orpheum. Winter settled down Saturday (20) after a long spring-like spell. "Next Voice You Hear" had a good opening at the State. "Emergency Wedding" at the Brandeis is just good.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Branded" (Par) and "When Smiling" (Col). Solid at $11,000. Last week, "Mrs. O'Malley and Mr.

(Continued on page 18)

JUST FOR THE



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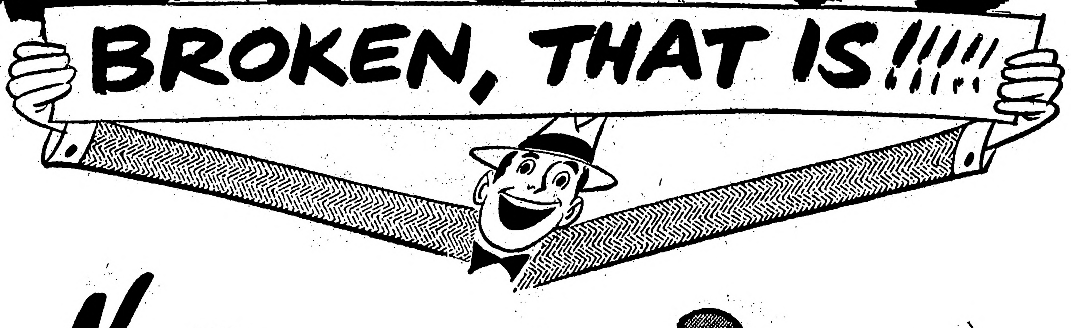
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There's No Business Like 20th CENTURY-FOX Business!

Brit. Labor, in Last Desperate Move, Takes Prod. Muddle to Film Council

London, Jan. 23.

The first phase of the labor offensive to deal with the British production crisis having achieved little more than a few headlines in the national press, the unions are expected to urge that Council intervene at its meeting in London next Thursday (25). That is regarded as a last desperate move to obtain some action and put the workers back to work before it is too late.

Recent intensified activity, however, has revealed that little is going to be done by the government other than introduce the group scheme for production reported in VARIETY last November. This was the sum total of the government's immediate policy as indicated by Harold Wilson, Board of Trade prexy, when he discussed the crisis with a deputation from the Assn. of Cine and Allied Technicians.

Nor was there much hope held out for the revival of studio activity to the members of the National Assn. of Theatrical and Kine Employees who attended its mass meetings. Alongside the plea for another $56,000,000 in government money from Tom O'Brien, M. P., came the reminder from Film Finance Chief James Lawrie that it was not the function of his organization to provide the maximum amount of employment. On the contrary, it was his job to see that production was on the soundest economical basis.

The major accomplishment of last Sunday's public conference addressed by Sir Laurence Olivier, was to pass on to outside organizations and political parties the problems confronting the industry, and to appeal for their support in demanding governmental action.

As a basis for discussion at the Films Council meeting, O'Brien has sent a memorandum to the chairman, Lord Drogheda, outlining a three-year plan for the industry. Apart from the demand for more government money and the restoration of the distributors' quota, he is suggesting the compulsory acquisition of at least one theatre in each town in Great Britain with 20 or more cinemas for the exclusive showing of British pix or for foreign films lensed in Britain.

MOULIN ROUGE JOINING MONTMARTRE UPBEAT

Paris, Jan. 16.

Montmartre may get a hypo when the old Moulin Rouge is revived as a dancehall. This will help band musicians, many of whom are currently unemployed. Geo, owner of the Rapacho on Rue de Lappe, has taken over the place and will bring it back to its former dancehall status. Since the old days it has been a dancehall, music hall and currently is a picture house.

Montmartre of late is waging a serious counter-offensive against the Champs Elysees district which, spearheaded by Pierre Louis Guerin's Lido, has been steadily drawing the pick of the tourist trade.

Besides Bal Tabarin, the Montmartre district is famous for the nudist shows around Place Pigalle (Eve, Nudists, etc.). The last one—an expensively costumed strip production, "Nouvelle Eve" is run by Rene Bardy. These spots, besides the check for wine, charge a $1.15 admission, which is contrary to usual nitery operation.

British Film Festival For English Pix Only

A British film festival is to be held in London as part of the Festival of Britain celebrations for two weeks next June. A West End theatre, yet to be selected, will be used.

The Festival, which is being organized by the British Film Institute with the support of the British Film Producers Assn., will provide for a repertory season of famous British pix.

Shephard in Tokyo on SRO Deal

Tokyo, Jan. 9.

Cleve Shephard, Far Eastern rep for Selznick Releasing Organization, is here to lay the groundwork for entry of SRO pix into Japan next year. Selznick has obtained an import license and has been assigned a quota for 1951.

202 U.S. Films Used By Austria During '50

Vienna, Jan. 9.

Imports of American pictures exceeded those of all other countries combined in 1950. While 202 films came from U. S., only 189 came from England, Germany, Russia and France combined. Austria itself produced 18 pix.

Check revealed that 78% of Austrians prefer comedies. War pictures and those connected anyway with the years 1939-45 (commonly described here as pictures of ruins) flopped.

Attendance was off 15% from 1949. Distributors were unanimous at their recent general meeting that something must be done against dumping of product here.

Mex Actors Union Head Sees Pix Biz Thriving; Rodriguez Not So Sure

Mexico City, Jan. 16.

Two Mexican film toppers reported exact opposite opinions on the industry here recently. Jorge Negrete, actor-singer, speaking as prexy of the National Actors Union, declared after a talk with President Miguel Aleman that Mexican pictures are "consolidated industrially" and that the biz has come of age. He added that players who worked to turn out the new-high of 126 pix in 1950 had combined earnings of $2,080,000.

Gen. Abelardo L. Rodriguez, ex-president of Mexico, speaking as head of the Mexican Film Assn., and the semi-official Credito Cinematografico, asserted that the industry is disorganized. Also that exhibition is hampered by a trust which he did not name. However, Rodriguez said he is sure that the government will straighten this all out.

Lumiton Chief Cleared In Stock Juggling Case

Buenos Aires, Jan. 16.

First startling news this year in Argentina's film industry was the release from jail of Dr. Nestor Maciel Crespo, Lumiton Studios prexy, who had been locked up around six months ago on charges of embezzling a large block of the studio stock. The courts have entirely cleared Crespo of these charges, with a rider that the case has not affected his good name or honor.

At the same time, two chief witnesses for the prosecution were jailed for perjury. The charges had been brought on the accusation of another stockholder, Miguel Guisasola, who claimed that the stock purchased by Crespo had been for his (Guisasola's) account. On the other hand, the defense claimed that Crespo had pledged his own credit with the banks to obtain funds and had commissioned Guisasola to buy the stock for him.

Dunham Troupe on Busy South American Trek

Buenos Aires, Jan. 16.

After a two-week run at the Casino Auditorium in Mar del Plata, the Katherine Dunham Dancers have left Argentine territory once more on their way to Lima, Peru, where they expect to play three weeks and then proceed North up the West Coast. Previously the Dunham Dancers did excellent business in Santiago de Chile, but apparently struck Mar del Plata too early in the season for the big grosses. Company may return to Uruguay later in year for filming of "Mulatilla," the film based on a celebrated Uruguayan novel by Roberto Olivencia Marquez. Some capital, still lacking for this venture, is needed to keep scheme from flopping.

In February, the auditorium at the Mar del Plata Casino will be taken over by actress Fanny Navarro, for "Taming of the Shrew," in which she has been appearing at the National Comedy theatre in Buenos Aires, since last October.

'Snow White,' 'Third Man' Lead Berlin 1st Runs

Berlin, Jan. 16.

Biggest money-making pictures here during the past year were "Third Man" (SRO), "Dr. Praetorious," "Gabriela" and "Nachtwache" (all German-made), and "Conquest" (Par).

Strongest grossers at first-run theatres of Berlin included "Snow White" (RKO), "Der Reigen" (French), "Bathing Beauty" (M-G), "Third Man" (SRO) and "Snake Pit" (20th).

M-G, 20th Top Yank Distribs At German B.O.

Frankfurt, Jan. 16.

Films of seven major American companies grossed an estimated $28,000,000 in western Germany last year, according to calculations based on returns in six key cities. The companies are Metro, 20th-Fox, Warners, RKO, Universal, Columbia and Paramount. Net take was about $11,200,000. Estimates were based on grosses in Berlin, Duesseldorf, Frankfurt, Hamburg, Hannover and Munich from Jan. 1 to Oct. 31, 1950.

Grosses of Republic, Monogram and United Artists were not included, since their films are handled by German distributors, which also distribute German and foreign pix.

Grosses of seven majors were: Metro, $6,268,952; 20th-Fox, $4,589,190; Warner, $4,574,619; RKO, $3,235,666; Universal, $3,210,571; Columbia, $3,140,952; Paramount, $2,915,095. Actual total for the seven was $27,935,047. Paramount, which generally runs in the top four major companies in the foreign market, finished so low because product which it released did not catch on well in the German market.

Tabulation also revealed that U.S. films took up 35.4% of total playing time. Postwar German pix accounted for 26.5%. German picture tastes revealed straight dramas being edged out slightly by comedy fare. Adventure pix were next in line.

India's Pix Production Soars; 283 Films in '50

Washington, Jan. 23.

With considerable push from their government, film producers of India are expanding their operations and pressing for more foreign markets. The year 1950 was a bell ringer in India, according to Nathan D. Golden, film topper for U. S. Department of Commerce. The studios there turned out a record-breaking total of 283 features, including their first in color.

In the export field, the Indian ambassador to Turkey reported that Indian films were getting a good reception in Turkey. One Indian distributor is currently touring Portuguese East Africa, the Belgian Congo and other areas of that continent, pushing sales. British Guiana is also reported interested.

Current London Shows

(Figures show weeks of run)

London, Jan. 23.

"Accolade," Aldwych (20).
"Blue for Boy," His Majesty's (8).
"Carousel," Drury Lane (38).
"Cocktail Party," New (38).
"Dear Miss Phoebe," Ph'nix (15).
"Dish Ran Away," Vaude (30).
"Fol de Rols," St. Martin's (3).
"Follies Bergere," Hipp (68).
"His Excellency," Piccadilly (35).
"Holly and Ivy," Duchess (37).
"Home & Beauty," Wyndh'm (17).
"King Rhapsody," Palace (70).
"Knight's Madn'ss," Vic. Pal. (45).
"Lace on Petticoat," Ambass. (6).
"Little Hut," Lyric (22).
"Pt. Departure," York's (4).
"Reluctant Heroes," W'teh'll (19).
"Ring Round Moon," Gl'be (43).
"Seagulls Sorrento," Apollo (32).
"2d Tanqueray," Haymark't (21).
"Take It From Us," Adelphi (12).
"To Dorothy, a Son," Savoy (9).
"Who Is Sylvia," Criterion (13).
"Will Any Gent," Strand (20).
"Worm's View," Comedy (196).

CLOSED

"Capt. Carvallo," Garrick (23).
"Mister Roberts," C'seum (26).

'Stranger' Fat $12,000, London's Top New Film; 'Samson' Smash 21G, 4th

London, Jan. 16.

The main holdover bills from the Christmas holidays are still doing big biz although school vacations are over. "King Solomon's Mines" with stageshow again set the pace at the Empire with socko $22,000 for a fifth week while "Samson and Delilah" is solid $21,000 in two houses in fourth round.

"All About Eve" is doing mounting trade, fifth week going ahead of previous two sessions with sock $11,500. Prince of Wales "Cinderella" continues great, fourth stanza being $11,000 or better. London Pavilion had its best opening week in months with "So Young, So Bad," fine $7,500.

Estimates for Last Week

Carlton (Par) (1,128; 65-$1.60)—"Samson and Delilah" (Par) (4th wk). Still standout with long lines at night. Sturdy $10,000 or over. Stays about six more weeks.

Empire (M-G) (3,099; 50-$1.60)—"King Solomon's Mines" (M-G) and stageshow (5th wk). Powerful $22,000, making bill biggest thing in town. Stays two more, "Kim" (M-G) opening Jan. 29.

Gaumont (CMA) (1,500; 45-$1.60)—"All About Eve" (20th) (5th wk). Doing better than ever at socko $11,500 this round. Holds three more weeks or longer.

Leicester Square Theatre (CMA) (1,753; 45-$1.50)—"Into the Blue" (BL) (3d wk). British-made pic only mild at about $5,000. "Battle of Powder River" (GFD) opens Jan. 18.

London Pavilion (UA) (1,217; 45-$1.60)—"So Young, So Bad" (UA). Best opening week at this house in months, fine $7,500. Holds two more weeks.

Odeon, Leicester Square (CMA) (2,200; 45-$1.60) — "Walk Softly, Stranger" (RKO) and "Secret Fury" (RKO) Robust at near $12,000. Holds.

Odeon, Marble Arch (CMA) (2,200; 45-$1.60)—"Born to Be Bad" (RKO) and "Where Danger Lives" (RKO). Surprisingly strong $10,500. Stays at least two more rounds.

Plaza (Par) (1,902; 65-$1.60) — "Samson and Delilah" (Par) (4th wk). Final round here looks big $11,000 or over. "Branded" (Par) opens Jan. 19.

Prince of Wales (Moss Emp) (1,200; 45-$1.60)—"Cinderella" (RKO) (4th wk). Great $11,000. Continues indef.

Rialto (LFP) (592; 45-$1.25) — "City Lights" (UA) (reissue) (12th wk). Stronger than recently with $4,600 for this week. Stays on.

Warner (WB) (1,735; 45-$1.60)—"Flame and Arrow" (WB) (3d wk). Dipped to about $6,500 but stays. "Breaking Point" (WB) opens Jan. 25.

Poland Plans Producing 14 Features by 1955

Warsaw, Jan. 16.

Poland will produce 14 features, 10 cartoons and 240 documentaries and newsreels by 1955, the end of the six-year plan, according to an official announcement here. Synchronization of foreign films is envisaged to be tripled by that date.

Plan also calls for the construction of a studio for feature films to be built near here where a Film-City is being planned. It will have a capacity of 25 to 30 pix yearly.

It also was announced that a new Polish film, "First Start," will be released shortly. It deals with life in a glider school.

Fear UFA May Return To Activity by Means Of New $1,400,000 Unit

Frankfurt, Jan. 9.

A film production financing company has been formed in the Ruhr state of North Rhine-Westfalia, and western officials fear that it may mean an attempt to revive Nazi Germany's UFA film monopoly.

This speculation was further strengthened with the announcement that a former top UPA official, Alfred Greven, director of German film interests in France during the war, was made general manager.

The company has a basic capitalization of $476,000, and a further $952,000 credit is envisaged from the North Rhine-Westphalia state. At present the outfit will only finance production, but it was learned that the state is also interested in setting up its own production company in the capital of Duesseldorf.

The initial funds were provided by the North Rhine-Westphalia Cooperative Bank (representing trade union influence) and a Westphalia bank.

Western officials further noted that the state expressly claimed the company has no collaboration with former top UFA execs. The reported behind-the-scene powerful alliance of the state, top industrialists and high Nazi film officials was regarded as a major threat to the recouping independent German film industry as well as an attempt to sabotage the break-up of the $12,000,000 UFA combine, which the Allied High Commission decreed to be auctioned by Jan. 1, 1952. All that has happened so far is the sale of two grade B films.

Western sources were also suspicious of the company because they fear it might try to grap the they fear it might try to grab the state. This involves 18 of the 40 excellent first-run theatres, which UFA owned.

British Pix Financing By Govt. Again Mulled

London, Jan. 16.

With the publication of accounts of the National Film Finance Corp. the affairs of the new government's film bank once again has been brought into the public eye. Questions concerning the activities of the organization are being asked in the House of Commons, and Board of Trade prexy Harold Wilson has tried to define the policy of financing.

The accounts for the year ended March 31 this year, which show that outstanding loans amount to approximately $11,250,000, have led to growing press criticism of the film bank. It also has caused a demand for more support for independents, and opposition to concentration of production through the existing major groups.

In its first year of operation, the NFFC has repaid $120,000 to the BOT out of $11,503,000 so far advanced from the consolidated fund. Interest payments in the period amount to about $62,000. Members of Parliament intend to press Wilson for a clearly defined policy statement which will indicate the future method of disposing of the dwindling reserves of the corporation.

HOYTS' BUYS INTEREST BIG AUSSIE STATION

Melbourne, Jan. 16.

Ernest Turnbull, head of Hoyts' cinema circuit, has completed a deal whereby the chain acquires a substantial interest in major commercial radio Station 3 XY. Deal will give Hoyts' an air outlet for pic advertising and station, when it gets ready to break into the video field.

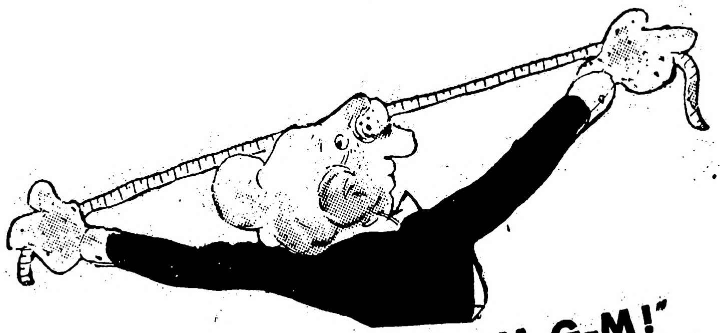
Interesting part of the deal is that this station was founded by the late Frank Thring, who was also the managing director of Hoyts for many years prior to National Theatres becoming a heavy stockholder in the organization.

British Vaude Actors Held Indie Contractors

London, Jan. 23.

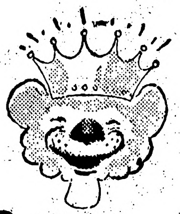
Variety performers were ruled to be independent contractors and therefore not eligible for benefits under the terms of the National Insurance Act here. Decision was handed down by the King's Bench Division of the High Court of Justice. Case stems from the appeal of performer Nat Hope, who was ruled to be a self-employed person by the Minister of National Insurance. He subsequently took the case to court, and Ministry's opinion was sustained.

Court stated that the degree of control exercised by the theatre upon Hope was necessary for the proper running of the house. There was no control over the method of doing the act, as it depended entirely upon the skill, personality and artistry of the appellant. Case had been in litigation since September, 1948.



"THE BIG ONES ARE M-G-M!"

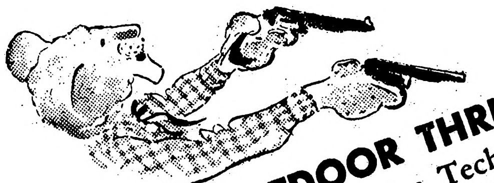
"King Solomon's Mines" and "Kim" and now!..Technicolor Giant "ACROSS THE WIDE MISSOURI" starring Clark Gable with Cast of Thousands!



M-G-M IS COMEDY KING!

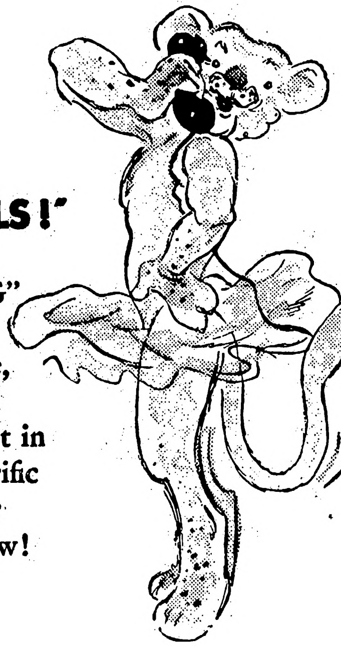
"FATHER'S LITTLE DIVIDEND" ("Father of the Bride" sequel) another box-office smash! Spencer Tracy, Joan Bennett, Elizabeth Taylor triumph again!

"BE HAPPY"



M-G-M OUTDOOR THRILLS!

"VENGEANCE VALLEY" a Technicolor Big One filmed in the rugged Rockies. Burt Lancaster and tremendous cast.



"THOSE M-G-M MUSICALS!"

"ROYAL WEDDING" is Tops! Fred Astaire, Jane Powell and Big Cast in another terrific Technicolor Musical wow!

M-G-M AWARDS!

Already the honors are pouring in for M-G-M's magnificent picture "THE MAGNIFICENT YANKEE" (Louis Calhern, Ann Harding)

"GO LEO"

M-G-M's CLEAN SWEEP!

You'll hear lots about "GO FOR BROKE," "TERESA," "RED BADGE OF COURAGE," "AMERICAN IN PARIS"(Tech.), "MR. IMPERIUM"(Tech.), and many more coming . . . Big Ones!

M-G-M PREVIEW SOCKO!

Something to watch for. "THREE GUYS NAMED MIKE" just previewed. Jane Wyman, Van Johnson, Howard Keel, Barry Sullivan in laughs and loves

Phonevision Test Breakdown

Following is a breakdown, by the time of screenings each day, for the second week of the Phonevision tests in Chicago (Jan. 8-14), showing the number of test families who paid for each screening and what percentage that is of the total 300 families available. Major companies are utilizing such figures to arrive at an estimate of the potential Phonevision boxoffice. Total of 569 paid for the 21 screenings during the week, representing 27% of the available audience.

	4 p.m.	7 p.m.	9 p.m.	Total	% of Families Who Saw One Film
Jan. 8 (Mon.)	3	25	37	65	22
Jan. 9	3	38	28	69	23
Jan. 10	2	29	52	83	27.7
Jan. 11	3	31	59	93	31
Jan. 12	3	18	23	44	15
Jan. 13	3	35	50	93	31
Jan. 14 (Sun., 2 p.m.)	27	42	53	122	41
Total	44	218	302	569	

311,816 Common Bought By Par for Retirement

Paramount's bid to buy up 500,000 shares of its common stock at $21.50 per share resulted in the purchase of 311,816 shares for retirement.

Company withdrew its bid at the close of business last Friday (19). Offer to buy balance of stock may be made later in the year.

Balaban Unloads

Continued from page 3

version privileges the right to purchase shares of the common stock on the same basis, terms and conditions as if the notes had remained outstanding.

Another Par stock sale was reported for board member Maurice Newton. He divested himself of 2,000 shares of the common, leaving a total of 7,605 now held by him.

Others engaging in stock transfer activity were Jack Cohn, exec v.p. of Columbia Pictures, and Robert W. Dowling, prexy of City Investing Co., whose real estate properties include some theatres.

Cohn gifted 2,100 shares of the Columbia common, bought 200 shares and now owns a total of 43,624 shares. Dowling sold 12,500 shares of City Investing's common, leaving him with total direct ownership of 594 shares. He owns 174,633 shares indirectly.

R. E. Dowling Realty Corp. purchased 12,500 shares of City Investing common, bringing its new total of shares held to 176,444.

Loew's Bd. Approves Options to Buy 250,000 Common for 6 Execs

Stock option plan for industry execs and key personnel has spread to Loew's, where options to purchase 250,000 shares of the major's common have been approved by the board for six officials.

Subject to stockholders' approval at their annual meeting in March, options went to Dore Schary, production chief, for 100,000 shares; Arthur M. Loew, foreign chief, 40,000, and Benjamin Thau, Joseph R. Vogel, Charles C. Moskowitz and Louis K. Sidney, 27,500 shares each.

Options may be exercised at 16⅝ per share, which was the market price when the board approved the plan last week.

Benefit for the option holders under the plan is that any profit from the stock transactions will be computed as capital gains, rather than straight income, under last September's ruling by the Treasury Department.

Last month, United Paramount Theatres voted options to purchase 250,000 of the chain's issue for top personnel.

Foreign Critics Elect

Foreign Language Press Film Critics' Circle held its annual meet and election in New York last week.

Named prexy was Dr. Manfred George, film editor of Aufbau; Louis Schaefer, film editor of the Jewish Daily Forward, becomes veepee while Sigmund Gottlober, director of the American Foreign Language Press, was reelected the circle's exec secretary.

Phonevision

Continued from page 1

week of Jan. 8-14 included "Sea of Grass" (M-G), substituted for "Enchanted Cottage" (RKO), which was pulled because of print trouble; "I Walk Alone" (Par), "Song of Love" (M-G), "Voice of the Turtle" (WB), "10th Avenue Angel" (M-G), "Hagen Girl" (WB) and "Golden Earrings" (Par). Under the rotating system involved, each picture is screened once on three different days, at different times of the day. Most popular of the pix shown was "Walk Alone," which was ordered by 100 families, or 33⅓% of the total possible audience. Next in line was "Turtle," ordered by 93, or 31% of the total.

Figures also reveal that very few orders are placed for the 4 p.m. screening daily. Only 44 families during the week tuned in their Phonevision receivers at that time, while 218 ordered the screenings at 7 p.m. and 302 tuned in at 9 p.m. Best hour was the 9 p.m. screening on Thursday, which was ordered by 59 of the 300 families. Phonevision's potential threat to theatres was seen in the fact that 50 orders were placed for the Saturday night showing and 53 for the Sunday night screening. Those two nights are usually considered the best of the week by exhibitors.

Hughes Stock

Continued from page 5

ing up its interest. The stock swap scheme which it is studying contemplates either an exchange for the Greene syndicate's picture holdings alone, or possibly the addition of enough other shares held by Wall Streeters to take from Hughes his entire bundle of theatre stock.

Hughes Orders to Dietrich

Loosely allied with Greene are understood to be owners of as many as 1,500,000 shares. Hughes' interest in the swap is indicated by orders of his chief aide, Noah Dietrich, to RKO headquarters in New York to provide Greene's men with any info desired.

A large quantity of statistical material has already been delivered to his office and is under analysis. From this he will determine whether he is interested in going ahead at all on the swap idea and, if so, on what terms.

If he does decide to negotiate on the swap—which it is expected will be determined in two or three weeks—Greene wants to have a plan for the company. It is in this regard that the scheme is being studied of selling off part of the theatre circuit.

One idea mentioned in the Street as a possibility is the sale of all of RKO's out-of-town houses and retention of the New York circuit. However, there are many other possibilities for selling part of the circuit and keeping other houses, while one vociferous group of Wall Street professionals favors liquidation of the entire chain. They figure on that basis they could get $10 to $12 a share out of the capital assets.

Greene group is also awaiting outcome of the present probe of directors of the theatre company by the Dept. of Justice, on the squawk that the board is made up entirely of Hughes appointees and the company is not thus really divorced from the picture end. Findings by the G-men will undoubtedly influence Greene's action on the stock swap.

Israeli Pic Benefit

Women's division of UIT (American Committee for the Hebrew University, Weizmann Institute of Science and Technion) has taken over the N. Y. Bijou theatre for advance showing of "Women Without Names" next Wednesday morning (31). Proceeds ($5 per ticket) will go to the UIT fund to provide doctors, lawyers and other trained personnel for Israel. Picture was made in Italy with backing of Ilya Lopert-Robert W. Dowling combination.

Mrs. Robert S. Benjamin, wife of J. Arthur Rank prexy in the U.S., is co-chairman of women's division of UIT.

Fraud % Suits

Continued from page 5

the defendants. Where there obviously are discrepancies, settlement ensues.

Theatres Not Always Responsible

Theatreowners themselves not always are responsible for the inaccuracies in b.o. statements. It's known that recently a circuit chieftain invited checkers to a few of his situations because he suspected theatre personnel might be seeking to enhance their personal income via illegal reporting.

Actually, while the situation is a matter of concern to the distribs, it is not regarded as a major problem. It's said the percentage disputes, for example, are not nearly so important as the private antitrust complaints going to litigation throughout the nation. In these, of course, the distribs are the defendants.

Additionally, instances of obvious dishonesty are not so numerous in view of the seven-year period covered and the total number of theatremen playing on percentage. The 500 suits filed in that time named only a total of 100 exhibs. Average number of companies filing separate actions against each defendant is believed to have been five, thus accounting for the 500 total.

Often, however, court battles are averted. Compromises have been reached when exhibs voluntarily permit auditing of their books and agree to restitution to the companies where warranted.

Distrib complaints are two-fold. Actions filed generally allege shortage in percentage revenue is accompanied by commensurate losses in revenue from flat deals. Charge is that income from a percentage pic is used as a yardstick in setting terms for the flat licensing. If the percentage coin is under what it should be, the consequence is that the sale on a flat basis also is short of what it normally would be.

Theatres named in the Rosenblatt-American complaint as having been operated by the defendants at one time or another are the Lake, Lake George; the Catskill, Catskill, and the Strand, Watervliet, all N. Y. Recovery is sought in each suit from damages resulting from the alleged under-reporting. Charles E. Nichols of the Albany firm of Whalen, McNamee, Creble & Nichols is attorney for the plaintiffs. In this case, as in all others, distribs also are represented by the N. Y. copyright protection firm of Sargoy & Stein.

Bar Assn.

Continued from page 1

were televised from a Twin City station and thereafter used by a national hookup.

Censuring the "spectacularity and sensationalism" of the trials and declaring the bar ethics were broken, the report recommended that the Bar Assn. appoint another committee of representatives of the federal district court, Minnesota supreme court, press, radio and television, etc., "to determine rights, duties and responsibilities of each in both civil and criminal actions in order to protect the public interest in court proceedings."

Use of radio broadcasts to promote publicity for a judicial officer is described as "prostitution of a high office for personal advantage" and it's asserted that "using such a trial for the public's entertainment or for satisfying its curiosity shocks our sensibilities."

At the polls last fall, following severe newspaper criticism and the committee's appointment, Judge Moriarity, who had held office for many years, was defeated for reelection.

COMPO Moving Ahead

Continued from page 4

was a letter this week from Robert B. Wilby, of Georgia, who has always looked on COMPO with more than a trace of a jaundiced eye.

"I just learned of the changes," he wrote, "and I think COMPO is to be congratulated, for your group has given it a chance. It did not have one the other way. So I think TOA has done a service. Now if they will just get going on their war activities obligations."

New Plan

New plan as worked out by COMPO's exec board at a two-day session in New York Jan. 11-12 calls for admission of any exhib group approved by an admissions committee. Each will have one rep on a board of directors, which in turn will elect an exec committee. Each of the 10 charter members of COMPO will have one rep on this steering body, plus seven additional delegates from TOA, seven from Allied and seven elected at large. As now constituted (until the changes are finally ratified) only the 10 charter members can vote, each having two reps on the exec board.

Explaining the new setup to his membership, Abram Myers declared in last week's bulletin: "These changes may result in the appearance on the scene of some unpleasant characters. Since they are part of the industry, I suppose they must be recognized, especially if they are to contribute to the expense and participate in the program. Their opportunities for mischief, no matter on which scene they appear, will be slight in view of the unanimous consent rule, although they will be in a position to talk matters to death."

In describing the new setup, Myers remarked of the board of directors that it "is destined to become known as the Debating Society." In this regard, COMPO was forced last week to issue a clarification of a press release given out immediately after the TOA-Allied compromise plan had been reached in New York.

Majority Rule

At that time it was stated that the United Nations type of absolute veto power now held by each member of the exec board would also hold for each member of the new exec committee. However, it was stated, that the new board of directors would operate on a majority rule.

That brought a squawk from at least one charter organization, which said that was not the way it understood the compromise. As a result, the clarification went out stating that the unanimity rule would apply in both the board and exec committee. Board's only duty is to select the seven exec committeemen at large.

Myers' review for his members of the two-day New York session was characteristically biting. "Ted Gamble presented TOA's plan in such a way as to convey that, so far as TOA was concerned, it was that or nothing. A few tentative suggestions put forward by Allied as feelers verified this impression . . . The bare idea of broadening the base had considerable appeal, but led to some pretty silly speeches. Orations were offered in favor of democracy, our priceless heritage and free institutions."

Allied objected to TOA's unlimited - membership idea for COMPO, Myers said, because "the board under any such plan could only conduct mass meetings." It would be too unwieldy to function, he added, "and would open the door to the political bickering and maneuvers which we had tried so hard to eliminate from COMPO. Ned Depinet and Austin Keough (who acts as a sort of adviser to Depinet) both voiced their opposition to a large, unwieldy board."

Explaining (under the heading "The Imbecile Session") why Allied had registered opposition to the unlimited membership plan but had refused to use its veto, Myers stated: "It was thought best to let the apostles of asininity reap the rewards of their own folly rather than cast upon Allied the onus of disrupting COMPO then and there."

'Fatuous Appeals'

With the unlimited membership plan (minus Allied's later compromise suggestion for both the unlimited board and the limited exec committee) approved at the conclusion of the first day's session, Myers said that overnight "the brighter minds realized that this action taken in the face of Allied's warning meant the withdrawal of Allied from COMPO." Next morning, he said, "fatuous appeals addressed to Allied's representatives by clumsy meddlers trying to extricate themselves were bruskly waved aside."

Myers said the Allied compromise plan was worked out at the second day's luncheon recess by himself, Allied prexy Trueman Rembusch, Nate Yamins and Wilbur Snaper "in order to show our good faith and to capitalize on Allied's growing good will, and as a final effort in behalf of those who sincerely believe in COMPO."

"The proposal, outlined to the board by Nate," Myers wrote, "was greeted with applause, although TOA tried to hack away at it for awhile. But the pressure was too much for them to withstand and in the end Gamble said that he and his associates would do their best to sell the plan to TOA's board."

As a result of the action of its reps in New York, Myers declared, "Allied's prestige is at the peak." He added: "There were some bitter exchanges between Allied and TOA; and when Gamble voiced some criticism of the way in which the tax campaign was handled, Trueman Rembusch gave them a fearful castigation for their lack of teamwork. Smarting under the tongue lashing given them not only by Allied but by others, there may be some soreheads in TOA ranks for awhile, although at the end they were quite conciliatory."

Allied's board will meet to consider the new plan in Washington Feb. 15-16. The recommended change in the by-laws of COMPO is now being drawn up by lawyers for various of the charter organizations.

Fill the Seats

Washington, Jan. 23.

Biggest job facing COMPO is to make surveys and promote the filmgoing habit so as to help fill the theatre seats, according to Abram F. Myers, chairman of the board of the Allied States Exhibitors, and a COMPO delegate.

"The problem which looms biggest in the minds of exhibitors all over the country," said Myers, "is the lack of patronage. I think that this is the big job to be handled by COMPO."

Local H-63

Continued from page 7

SOPEG and SPG which caused them to lose their identity completely.

Listed changes were (1) expulsion of UOPWA from CIO, (2) merger of SOPEG and SPG into Screen Employes Guild, (3) merger of expelled UOPW. with two other national labor groups to form Distributing, Processing and Office Workers of America, and (4) merger of N. Y. affiliates of UOPWA, including SOPEG and SPG, with other affiliates of DPOWA, including Wholesale & Warehouse Workers Union, Local 65, to form District 65, DPOWA.

Claiming that majority of companies' employees have expressed their wish "to be rid of SOPEG and SPG" as bargaining agents, H-63 called on distribs and circuits to give their employees a definite statement as to recognition of the two units. Union bases its claim of illegality on recognition on fact issue is before NLRB, which has not yet given its answer on question of bargaining agent.

Position of companies is that no action will be taken until NLRB hands down its decision. H-63 contends that if employees were given choice of bargaining agent, H-63 would win hands down. For that reason union will press for election.

Russell Moss, executive v.p. of H-63, who wrote letters to companies, said if employers recognized either SOPEG or SPG, they would be subject to charge of assisting and supporting unions which "have given aid and comfort to the pro-Communist movement."

While SOPEG and SDG toppers are expected to resist an H-63 attempted raid, some leaders claim they are not worried, as any changeover rests with results of an election and NLRB certification. They appear confident of holding their present membership.

'No Problem Pix'

Continued from page 3

berg of Community Theatres, and other of the independent theatreowners in the city. In all, 122 theatres were represented in the contest.

The committee members were amazed by what they discovered. When the first batch of 50 entries was returned to them by the out-of-town contest-judging firm, the similarity of the highly intelligent answers to the quiz sentence—"I like to go to the movies because"—had them puzzled. They thought the contest firm had handpicked the entries to present the idea it believed would best please the committee. One hundred more entries were ordered selected at random. Again, the same general ideas appeared. The firm was ordered to send additional entries for examination. Again the answers were remarkably similar in thought. A spot check of the remaining 21,900 entries showed the same theme running through all of them.

Provide Relaxation

The people said over and over again that they like to go to the movies because they provide relaxation and a place where the humdrum of everyday living can be forgotten temporarily.

Another thing that amazed Detroit exhibs was the fact that out of 22,300 statements, only a handful of the theatregoers mentioned that they liked to go to the movies to see their favorite stars. The committee's conclusion that came from that omission of a once-powerful selling point was that the star system is a thing of the past.

Also, Detroit exhibs found that the widely held opinion that the middle-aged and older persons were "lost" audiences was completely false. Most of the entries were from the 40 and over group.

The 22,300 statements also elicited some important information on why the writers liked pix better than television. Pictures were preferred for these reasons: Better technically, with no flickering and "snow"; polished professional performances; screens large enough to show details and space where space was necessary to the story line; no commercials; no interruptions by the telephone or the doorbell, and because pix provide an opportunity to get out of the house and away from children.

Here are excerpts from entries picked at random: This rhymed entry was written by a 40-year-old woman:

"I like to go to the movies
because So close to the kiddies,
I see only no's!
"So close to the laundry, I
see only clothes.
"So close to housework, I'm
never through.
"So close with pennies always so few.
"Twice weekly movies for
this hubby and wife, keeps me
a bride.
"'Stead of Bridget for life."

A 58-year-old housewife wrote: "I like to go to the movies because they provide an educational, cultural and thoroughly diversified form of clean and wholesome entertainment, when, at a reasonable cost, can be enjoyed by the entire family; and at the same time afford a welcome refuge from the boredom of television."

A 47-year-old woman wrote: "There's no snow, no distortion, no commercials, no interruptions, no alarming flashes, no bloodshot eyes, no jumping up to adjust the picture, no technical failures—just relaxation and fun."

A 32-year-old man said: "The silver screen is a ghostly galleon transporting me from a world of confusion to a land of illusion where the ports-of-call are comedy, drama, music, romance; each adventure in entertainment is captained by technical perfection—all at moderate 'passage.'"

A 28-year-old girl said at the movies: "I can enjoy productions more 'polished' than those of radio and television, and my enjoyment is not marred by 'flicker' or the tension of watching under incorrect lighting, nor interruption to answer the doorbell or telephone; in short, I can enjoy the highest class entertainment most comfortably."

Problem Films Nixed

In other entries, moviegoers said that particularly obnoxious were the type of problem films which humiliated minority, racial and religious groups by reviving nicknames and expressions that have long-since been forgotten.

The exhibs also discovered just how important is the type of publicity used to promote a picture. When a recent release ran firstrun, it was advertised strictly as a western. It did OK biz. When it reached the nabes, canned promotion was used, emphasizing the racial problem in the picture. The film did not do as well at nabe boxoffices.

Detroit exhibs anted $50,000 to promote their giveaway contest and obtained, for free, $20,000 worth of Chrysler cars, fur coats, diamonds, etc., to give away to winners. The contest began Oct. 11 and ended Dec. 13. Winners will be announced Jan. 29.

Rules were simple. Contestants had to see eight out of a list of 28 movies and answer easy questions pertaining to happenings in those pictures. They had to attach eight ticket stubs to the entry and complete in 50 words or less the centence: "I like to go to the movies because."

Originally, the contest was designed to perk biz. Some exhibs were disappointed when the stampede for the boxoffice didn't materialize. Promotion then was changed to an institutional campaign in newspapers and television trailers.

Exhibs are agreed that the contest helped biz considerably in nabe situations and practically not at all downtown. However, they now feel that the information obtained in statements from moviegoers more than pays for the money they shelled out for the promotion.

Alltime Grossers

Continued from page 4

ficulty on estimates ever since they were released. Problem was emphasized by the fact they went into distribution at about the same time and there was terrific competition for leadership by their respective producers, Samuel Goldwyn and David O. Selznick.

While the VARIETY figures accurately reflect what's on the accountants' books for the two pix, Goldwyn claims that the comparison is unfair because of different methods of accounting and selling in the roadshow release. That accounted for about $7,800,000 on "Years" and $7,500,000 on "Duel," as recorded by the accountants.

However, Selznick is alleged to have sold the pic on a 70% basis to theatres, but allowed them to subtract 10% of the gross for advertising. The total gross rental was taken up on the books, rather than the net, which Goldwyn maintains his figures show. He argues that this factor and other ad expenditures which he shows and Selznick doesn't would mean a differential of upward of $2,000,000 in the rentals of the two pix.

Alltime top grosser list last week also inadvertently omitted two Warner Bros. pix which should have been included. They are "Life With Father" (1947), which should have been number 19 on the list with $5,100,000, and "Yankee Doodle Dandy" (1942), which should have been number 30 with $4,800,000.

20th Theatre TV

Continued from page 3

execs are consequently believed to be following up Skouras' survey.

Twentieth's interest in the system, which may lead to an outright buy, indicates the company will probably switch allegiance from the RCA system. Twentieth had devoted considerable money and time in helping develop the RCA unit with RCA engineers, and it had been thought it would be the system used when 20th eventually launches its string of theatre TV houses on the Coast. If the Swiss technique can be perfected within a reasonable period of time, however, it's believed 20th will utilize it exclusively.

Swiss system operates on a principle of light reflection from globules of a liquid and can be utilized with carbon arc projection, which is said to give it more brightness than can be achieved with RCA's Schmidt optical system. In addition, the Swiss unit reportedly is adaptable to color, which is believed to be another of the reasons cueing 20th's interest.

NEILSON TRADES RKO POSITION WITH PRINCE

Rutgers Neilson, RKO eastern publicity chief, and Don Prince, head of the foreign flackery department, swtched positions this week. No reason for the direct swap in posts was given in the announcement by RKO president Ned E. Depinet.

Prince at one time was publicity head of the old Pantages vaudeville chain. Subsequently he was associated with the Palace theatre, N. Y., and Columbia Pictures. He went to the top foreign spot at RKO four years ago after some service with the major in England.

Neilson had an assortment of industry posts prior to joining the ad-pub department of Pathe in 1925. He moved up to the top publicity post at RKO after its merger with Pathe in 1931.

In another appointment at RKO, Hubert Voight, long associated in film promotion, has been engaged by the major's Wald-Krasna unit to take charge of publicity. He'll be under the jurisdiction of studio publicity chief Perry Lieber. Voight was with Warner Bros., Columbia, Universal and Republic from 1925 to 1938.

Bush-Fekete Back

I. Bush-Fekete and his wife, Mary Fay, returned to New York Friday (19) after three months in Europe doing script of "Sweet Sister" for 20th-Fox. Yarn has Paris background.

Couple headed for the Coast Monday to wind up the chore. Pic will star Cary Grant and Anne Baxter.

Sol Schwartz's Swing

Sol A. Schwartz, president of RKO Theatres, leaves N. Y. this week for Chicago, San Francisco and Los Angeles.

Following the business tour, he'll vacation at Palm Springs for six days.

O'Hara Prepped

Continued from page 3

ney Schreiber and treasurer Fred Duvall. McCarthy has operated with a good deal of autonomy and will probably have even more freedom under the new setup. He has answered mostly to the foreign managers committee, which will continue to be the case.

O'Hara has been taking a more and more important part in the actual steering of MPA in the past few years. With Johnston busy on public and other outside affairs, O'Hara has been taking a firmer grip on the helm and giving more time to it. O'Hara was Johnston's assistant when the latter was president of the U. S. Chamber of Commerce and moved over to MPA with him in 1945.

Earlier in their association at MPA (when Johnston very actively had his eye on the U. S. presidency), O'Hara spent much of his time handling personal public relations for Johnston. In recent years, however, he has turned more to the business side of MPA and had been actively handling many details himself.

An ex-newspaperman, O'Hara will be 58 years old Feb. 5. He is a graduate of the Wharton School of the University of Pennsylvania and Georgetown Law School. He was in the Marines in World War I and then went with INS and United Press Washington bureaus. He joined the Chamber of Commerce in 1922 and became assistant to Johnston when the latter was elected president.

Clark Moves With Johnston

Washington, Jan. 23.

Kenneth Clark, public information director for the MPAA, will take leave from the organization to serve for a limited time as public relations adviser for the Economic Stabilization Agency, under Eric A. Johnston.

While the plan is to loan Clark for only several weeks, it's known the period may be stretched considerably longer. During World War II Clark was press relations officer for the Fifth Army under Gen. Mark Clark.

During Clark's absence the MPAA post will be taken over by Manning Claggett, member of the p.r. staff. Also switching to the ESA with Johnston are his two secretaries, Merrie Smith and Mary Dancer. Otherwise, the MPAA staff here remains intact.

Inside Stuff—Pictures

While Dean Martin-Jerry Lewis comedy duo were figured on the basis of their TV appearances and past film performances to be hot at the b.o. at the moment, strength of their present draw in "At War With the Army" is proving a surprise in the trade. Even execs of Paramount, the distribs of the indie-made film, are pleasantly astonished.

"Army," based on the Fred F. Finklehoffe play, went into release two weeks ago. On the basis of a string of engagements to date, it looks likely to be Par's biggest black-and-white grosser in a number of years.

Unusual strength is indicated by VARIETY's roundup of key city gross figures (see page three), where pic has shot to number two of the list in only its second week and with relatively few bookings. Film is maiden production venture of Abner J. Greshler, who is associated with Finklehoffe in the production.

Chicago's exhibitors discovered last week that the local Hearst daily, the Herald-American, was lending a hand toward hypoing film business, if not insuring the longevity of its own amusement pages.

Paper, which had been using two-line fillers throughout its film section proclaiming, "Movies Are Better Than Ever," has dropped the slogan for a series of strategically placed two-line cantos. Current examples of its rhyme-conscious promotion staff are: "For a Refreshing Delight, See a Movie Tonight." "To Make Life Bright, See a Movie Tonight." "A Movie a Week For a Family Treat."

Fillers, in larger than usual type, have evoked only mild response from theatreowners. One exhib snidely pointed out that the message in one slogan, "Leave Your Worries at Home, Go To a Movie," should be reversed for the owners themselves, to read: "Leave Your Worries at the Movies, Go Home."

Barring of Danish pic, "We Want a Child," from entry into the U. S. by Bureau of Customs is giving rise to belief that there should be a means of appealing Customs decisions. Columnist Paul Nathan, formerly of Paramount's N. Y. story department, advances that idea in current issue of Publishers' Weekly.

Nathan got assurance from Milton Fishman, deputy collector of the Bureau, that he and his staff are not censors. Under the Tariff Act, they only can bar foreign pix that are obscene, seditious or advocate use of contraceptives. Fishman said "Child" was banned because a complete birth scene might offend people. Nathan claims Customs exceeded its authority, unless it is assumed that process of human birth on the screen becomes obscene.

'Miracle' Steady on Page One

Continued from page 4

and it would not be surprising if, on account of such an event, the Church would urge the Catholic people to avoid attendance at the Music Hall in protest." Crix, as a result, decided on the move to preclude such a boycott, but emphasized their determination to go through with plans to present their award to the film.

N. Y. state board of regents, meanwhile, voted unanimously Friday (19) to direct Joseph Burstyn, distributor of "Miracle," to show cause at a hearing next Tuesday (30) why the film should not be banned as "sacrilegious." It was the first time in the state's history that the regents, who supervise licensing of all motion pictures shown in the state, had taken such a move. Decision for the hearing was based on a recommendation of a subcommittee, which had seen the picture last week.

Saturday night's bomb scare found 570 people in the theatre. They filed out orderly at the direction of police and stood in the street while the theatre was searched thoroughly. Trio picketing the pickets was arrested Saturday after one of them refused to budge when ordered to move by a policeman. N. Y. fire department last week also added to the "Miracle" publicity by accusing the Paris of violating safety rules by overcrowding the house. N. Y. Post commented on that editorially:

"Although the theatre has been open since September, 1948, its safety setup never became a burning issue until the dispute over 'The Miracle' . . . . If the department's belated interest in the Paris is unrelated to the debate over the film, we must conclude that it has been grossly negligent in not getting around to the theatre until now . . . (But) when fire chiefs become movie censors, we can all start running, not walking, to the nearest exit."

Cites Freedom Rap

Roman Catholic hierarchy is interfering with the "freedom of the screen," a New York Protestant clergyman charged Sunday (21), through its pressuring tactics on public officials to clap a ban on "The Miracle." Rev. Donald Harrington, pastor of the Community Church, N. Y., pointed out that since the film is "neither obscene nor a present danger to anyone there are no grounds for its being banned."

In a sermon to his congregation, the Rev. Harrington held that "small but powerful pressure groups must not be allowed to determine what everyone can or cannot see and hear on the screen." He cited the freedom of speech clause of the Bill of Rights as guaranteeing all citizens the right to decide for themselves what films they choose to attend.

Madrid Rap

Madrid, Jan. 23.

Sharply criticizing the individuals who were behind the exhibition of Roberto Rossellini's "The Miracle" in New York, a prominent Spanish religious weekly last week urged Roman Catholics throughout the world to take firm action against Church-disapproved films.

In an editorial captioned "Another Insult to Woman," Ecclesia deplored films which "work against religion and also degrade women . . . ." Publication is the organ of the Catholic Action Movement. It quoted Pope Pius XII as saying that the "problem of the cinema becomes more pressing every day."

ELC in Black

Continued from page 5

tion take of about $240,000 weekly in order to reach the break-even point. Its operating expenses amount to around $73,000 per week.

Hope now is to bring in more quality product into the ELC fold. Ultimate aim is one pic per month which is capable of reaching $1,000,000 in distribution gross. If this could be achieved, firm could drop large amount of the lesser-weight product which it is now handling. Thus, a more economical operation could be effected. This, along with the boost in rates, would put ELC more comfortably in the black, it's figured.

Apparently, major part of the job of lining up producers is being handled by ELC prexy William C. MacMillen. Expected to play a large part in the future program is his recently-concluded deal with Fidelity Pictures, which calls for the delivery of 10 pix, each to be budgeted at $500,000.

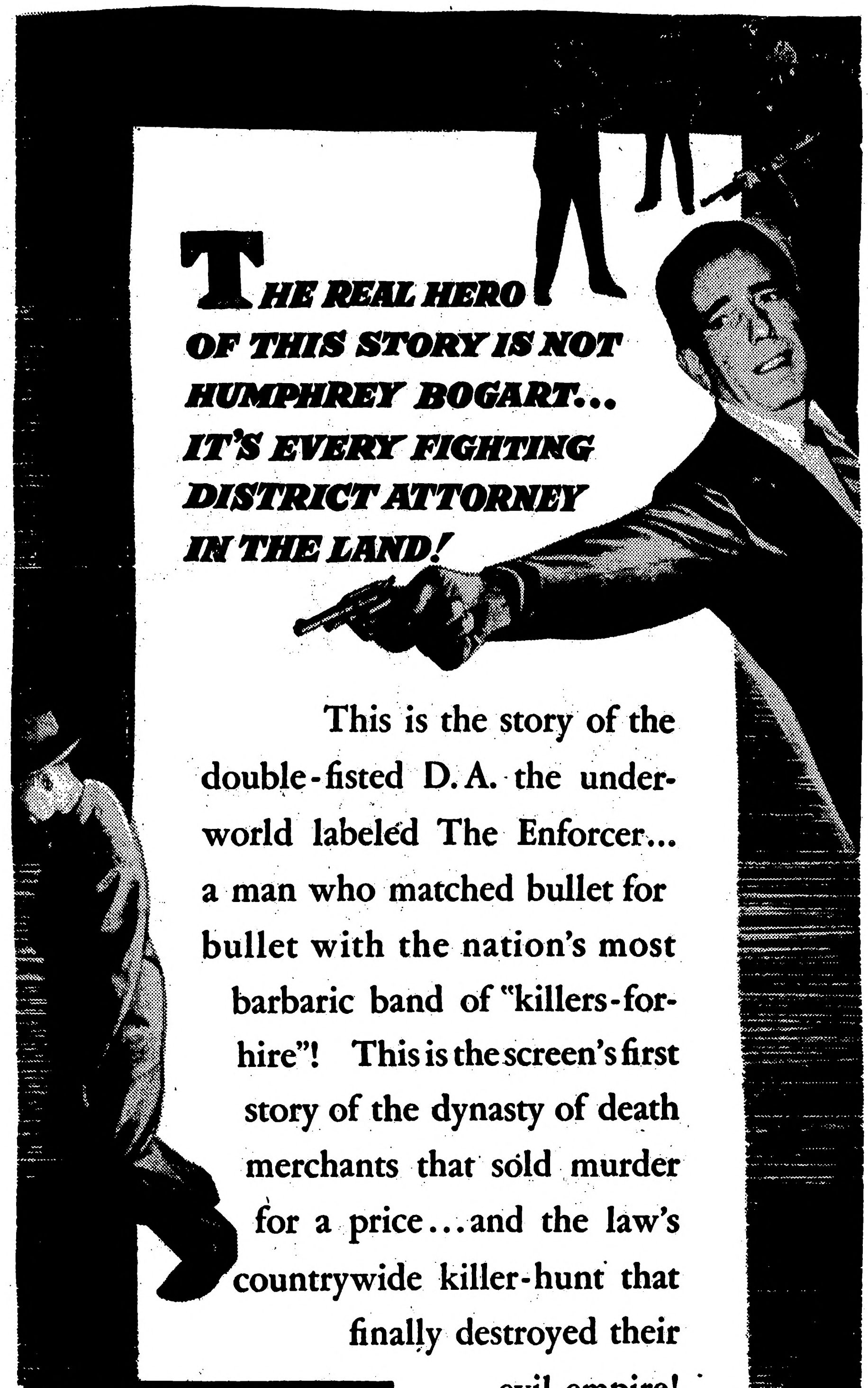
MacMillen will leave N. Y. for the Coast in about two weeks, presumably on the prowl for other pacts.

Breen on 'Twist'

Continued from page 3

believed he's seeking only a limited amount of dialog deletion and scene cuts. Latter probably would be the closeups and silhouettes of "Fagin," which emphasize his grotesque appearance.

Meanwhile, since the differences with Breen developed, ELC has made no effort to license the film for exhibition. Company policy was to await his and the MPAA board's final decision and thereupon chart its course.



THE REAL HERO OF THIS STORY IS NOT HUMPHREY BOGART... IT'S EVERY FIGHTING DISTRICT ATTORNEY IN THE LAND!

This is the story of the double-fisted D. A. the underworld labeled The Enforcer... a man who matched bullet for bullet with the nation's most barbaric band of "killers-for-hire"! This is the screen's first story of the dynasty of death merchants that sold murder for a price...and the law's countrywide killer-hunt that finally destroyed their evil empire!

THE MOST VICIOUS WORDS IN CRIMEDOM

and Angela learned them all!

'CONTRACT': *an order for a killing*

'HIT': *a murder victim*

'TROOP': *the local murder mob*

'FINGER': *he set up the 'hit'*

WARNER BROS. PRESENT
HUMPHREY
BOGART "THE ENFORCER"

WITH ZERO MOSTEL • TED de CORSIA • ROY ROBERTS • EVERETT SLOANE
DIRECTED BY BRETAIGNE WINDUST Written by Martin Rackin PRODUCED BY MILTON SPERLING
UNITED STATES PICTURES PROD DISTRIBUTED BY WARNER BROS.

FIRST AT THE CAPITOL N.Y. TOM'W.!

WB Domestic Theatre Coin

Continued from page 5

rentals jumped to $66,028,462 in the past fiscal year, from the 1949 total of $63,920,000.

Amortization of film costs were cut from $41,499,237 in the preceding year to $39,080,000 in 1950. Also, production advances which were listed as unrecoverable in 1949 totaled $1,141,000, while this item was carried at only $40,000 in 1950.

WB plan of reorganization, as sent to the stockholders, gives no specific date for the actual dissolution of the present parent corporation and formation of the two new companies which will operate independently. However, the divorcement must be effected by April 4, 1953, under the antitrust suit settlement with the Department of Justice.

Initial directorates and managements for the two new firms are not likely to be selected for some time. However, Harry, Jack and Albert Warner, who, with their families, control about 24% of the stock ownership, all are likely to remain at the helm of the production-distribution outfit.

Stock transfer will be on the basis of one half-share in each of the two firms in exchange for each full share now held. No fractional shares will be issued, with a cash payment based on market value to be made to holders of a number of shares not equally divisible by two.

Current WB Setup

As for the physical makeup of the WB chain, it now comprises 436 theatres, 236 of which are owned in fee, 191 are leased and nine are partly owned and partly leased. Of these 20 are presently closed and 10 are involved in subleasing arrangements.

Circuit is required to divest itself of 54 houses within the next two years, on the basis of half that number each year. Thereafter, divestiture of an additional number, not to exceed 27, may be required as a means of freeing competition in various areas.

Theatre company's pro forma statement lists current assets at $11,132,868, as against current liabilities of $7,421,912. Cash and Government securities amount to $19.791,172. Capital stock and surplus of the theatre company are listed at $30,423,375.

Picture company, in addition to production, will engage in distribution throughout the world, operate its own laboratories in N. Y., Burbank and London. Also, outfit, through subsidiaries, will own a 37½% interest in Associated British Pictures Corp., which operates more than 400 theatres in the British Isles, and engages in production and distribution.

Foreign subsids will continue to operate a theatre in London and three in South America. Picture firm also will own the music companies, Witmark, Harms, Inc., and Remick.

Picture firm, as of last Aug. 31, had total current assets of $49,697,318, including $15,191,424 in cash and Government securities. Current liabilities were $8,599,799. Capital stock and surplus were listed at $49,730,285.

Warner will transfer to the theatre firm, in addition to all domestic exhibition assets, sufficient cash and Government securities so that the new firm's balance sheet shall show a ratio of not less than 1½ to 1 of current assets to current liabilities. All other assets go to the pic firm.

Major reported bank indebtedness in the amount of $9,546,000. One-fourth of whatever portion of this is remaining at the time of divorcement will be the responsibility of the theatre outfit, with the balance shifting to the pic company.

Circuit will be liable for any damages stemming from private trust suits which involve only the theatres. Where only distribution is involved, the new pic firm will take the responsibility. Where both branches of the major are defendants in a suit, responsibility will be set on the basis of 85% for the circuit and 15% for the new distrib company.

Other business set for the stockholders' meeting is the reelection of five board members. They are Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer, Samuel Schneider and Morris Wolf. Other directors were reelected last February for two-year terms.

Rawstock Waste

Continued from page 5

caution to eliminate wastage, make every foot of film count, they have nothing to worry about.

"It is true that we are using more rawstock today than we did during World War II. Television stations probably represent the most important new user in this field. However, we must remember, too, that our production is at an alltime high."

Golden's Top NPA Film Post

Washington, Jan. 23.

Appointment of Natha. D. Golden as director of the motion picture-photographic products division of National Production Authority, was announced yesterday (Mon.). Golden, who has been acting director of the division up to now, will be responsible for developing programs to provide for the smooth flow of photographic goods in rearmament and in essential industry.

Golden has been for years chief of the motion picture division of the Commerce Department's Bureau of Foreign and Domestic Commerce. During World War II he was motion picture equipment consultant for the War Production Board and Coordinator of Inter-American Affairs. He has served the Government abroad several times in international motion picture matters.

WB Earnings Statements

Pro forma statements sent to Warner Bros. stockholders offer a breakdown on earnings of the major's theatre operations in the United States and Canada along with, separately, profits and losses which would have been shown by production-distribution if operated independently of the circuit. Following is the summary for the past 10 years:

Year Ending Aug. 31	Net profit exclusive of net capital gains or losses and before federal income and excess profits taxes	Net capital gains or (losses)	Net profit
	THEATRE COMPANY		
1941	$2,895,711	($ 250,751)	$1,344,960
1942	9,029,158	(732,204)	4,546,954
1943	13,373,915	(4,555,990)	3,317,925
1944	13,509,479	(5,195,720)	3,413,759
1945	15,537,591	(26,853)	5,310,738
1946	21,137,274	(3,913)	10,333,361
1947	21,750,121	146,023	12,996,144
1948	19,814,389	369,433	12,083,822
1949	16,198,087	629,852	10,327,939
•1950	8,564,070	1,379,271	6,143,341
	PICTURE COMPANY		
1941	$4,332,693	($ 206,379)	$3,820,314
1942	8,424,167	420	3,924,587
1943	13,291,790	18,768	4,920,558
1944	11,772,438	2,265	3,539,703
1945	9,316,942	1,773,883	4,590,825
1946	16,748,453	42,836	9,091,289
1947	15,467,468	31,367	9,098,835
1948	(171,972)	74,003	(246,569)
1949	(108,874)	247,469	138,595
1950	6,546,038	82,278	4,128,316

TV Saturation Off For 'Helmet' Due to Cost

Planned television saturation campaign for the N. Y. opening of "The Steel Helmet" at Loew's State today (Wed.), has been called off because of the cost. Marty Weiser, Lippert ad-pub director, had planned to blanket the N. Y. metropolitan area as he did for the Coast opening of the film.

However, campaign which cost $5,000 on the Coast, would cost between $13,000 and $14,000 to duplicate in N. Y. As a result, Weiser has shifted his advertising budget to hit hard via radio, eliminating the video campaign. Remainder of the successful L. A. campaign is being duplicated by Loew's in N. Y., with teaser ads currently running in all N. Y. dailies.

SWG Awards

Continued from page 4

Trosper; "Gunfighter," screenplay by William Bowers and William Sellers, from story by Bowers and Andre De Toth; "Rio Grande," screenplay by James Kevin McGuinness, story by James Warner Bellah; "Ticket to Tomahawk," by Mary Loos and Richard Sale; "Winchester 73," screenplay by Robert L. Richards and Borden Chase from story by Stuart N. Lake.

Best written American musical—"Annie Get Your Gun," by Sidney Sheldon from legiter by Herbert, Dorothy Fields; "My Blue Heaven," screenplay by Lamar Trotti and Claude Binyon from S. K. Lauren story; "Summer Stock," George Wells and Seymour Gomberg from Gomberg story; "Three Little Words," screenplay by George Wells based on lives of Bert Kalmar and Harry Ruby; "West Point Story," John Monks, Jr., Charles Hoffman and Irving Wallace, from story by Wallace.

Robert Meltzer Award for screenplay most ably dealing with problems of American scene—"Asphalt Jungle," "Broken Arrow," "The Men," "No Way Out," Joseph L. Mankiewicz, Lesser Samuels and "Panic in Streets."

Stars Into TV

Continued from page 1

said, has not only cut down their audience, but has prevented them from acquiring a number of properties to which film rights have already been acquired by Hollywood. In addition, Gibbs said, both the stars and studios have nixed shows that might be kinnied through fear that the process would not show off their properties to best advantage.

Now, however, he declared, it's understood that some of the major film companies not only would okay live shows, but are ready to offer package deals for use of their stars and properties. If that is true, the first major video dramatic series to originate live on the Coast could probably establish the same kind of a deal with the studios as that now enjoyed by "Lux Radio Theatre." Gibbs said that Neptune has retained the right in its contract with NBC and Luckies to move to the Coast any time the relay facilities are ready. In addition, he said, with the number of new properties that would become available, there's a good chance that the show would go to a once-weekly basis, instead of the alternate week setup under which it now operates.

DuPont Prices

Continued from page 3

linear feet, including excise tax. Former price was $43.76. Price of 35m safety sound film jumps from $19.85 to $21.53 per thousand feet, while release positive rises from $13.66 to $16.22.

In the 16m bracket, safety negative climbs to $27.60 per thousand feet from $24.15. Safety sound moves from $10.45 to $12.65, while safety positive goes to $10.35 from $8.12.

In the nitrate category, 35m negative jumps from $39.78 to $44.74. New nitrate sound price per thousand feet is $18.46, a hike from $16.47. Nitrate positive high speed goes from $13.08 to $14.54.

Meanwhile, supply of raw stock appears plentiful, with no prospects for rationing or curtailment of output.

Pix Buying Legits

Continued from page 1

purchase of books and originals as source material for films.

The backing away from Broadway began in 1947-48, when the screws were turned down hard in Hollywood in the interest of economy. It was felt that prices being asked for legiters were much too high, and that, in any event, a great many of them proved disappointing at the b.o. when transposed to celluloid.

Kramer and Wald-Krasna have turned to this story source at least partly as a result of pressure for material. Both units are going into expanded production programs and so are forced to reach out for potential yarns. Majors likewise are widening their slates and so are expected to follow the indies' suits as the shelves from which they have been pulling many old properties become denuded.

Kramer Looks to Four Plays

Kramer either has bought or is in advanced negotiation for four plays. Three of them are important Broadway properties and one was produced in London last season. Still running on the Stem are "The Happy Time" and "Member of the Wedding," while "Death of a Salesman" recently closed and is now on tour. The British play is "Four Poster," a two-character drama.

Wald-Krasna have bought Clifford Odets' oldie, "Clash by Night," and "Time for Elizabeth," which Krasna himself wrote for the stage. Hal Wallis, another indie, who releases through Paramount, has acquired last season's "Come Back, Little Sheba," while director Elia Kazan and writer Arthur Miller have acquired for inclusion in a package deal with their own services a 1939 play by Paul Osborn, "Mornings' at Seven." It ran only 44 performances.

Major company buys in the past couple months have been limited to three. RKO has acquired "The Man," Warner Bros. has bought "Where's Charley?," musical version of "Charley's Aunt" and Paramount has taken rights to "Aaron Slick of Punkin Crick." "Slick" is a kind of fluke, a corny satire that never reached Broadway, although it is reputed to have had more performances than any other play in American theatre history.

Being readied now or in production are a half-dozen pix derived from plays. They are Paramount's "Detective Story," Metro's "Strictly Dishonorable," "Show Boat" and "Kind Lady," and Warners' "Goodbye, My Fancy" and "Streetcar Named Desire."

Recently-released pix from legiters number eight. They include Metro's "Magnificent Yankee," Columbia's "Born Yesterday," Universal's "Harvey" and "Operation Disaster" (from a London play of 1946), Paramount's "At War With the Army," 20th-Fox's "Call Me Mister" and Kramer's "Cyrano de Bergerac."

All of the above have been released in the past month or two. Hollywood's distaste for legit two and three years ago was reflected in the dearth of plays-into-films released earlier in 1950. They included only Metro's "Annie Get Your Gun" and WB's "Glass Menagerie."

Pickford-Chaplin

Continued from page 3

swer at all. Too many previous negotiators for control of the distributing company have seen their deals go inexplicably awry at the last moment for that to cause any surprise.

Income Down to $160,000

The only thing that appeared certain was that Chaplin and Miss Pickford would have to take some action in a hurry to preserve their company. Company's gross income was reportedly down to about $160,000 last week. That would give it approximately $45,000 as its share, which would mean a net operating loss of almost $30,000.

This going on for week after week is chewing into cash and other liquid assets and obviously can't continue. Fact that UA has been able to carry the load as long as it has is a surprise to the trade, although the company has found it necessary to change some of its procedures to keep all its payments current. One big lifesaver has been a switch on payoff to producers from a billings basis to money actually received by UA.

Company is also reported during the past week to have informed producers it will no longer lay out coin for national advertising, as it has done in the past. As with the shift on payoff from the billings basis, the move is in line with rights reserved by UA via the fine print in its contracts.

In any event, the national ad edict appears to mean little at the moment, since there's no new product. That's why the losses now being suffered by the company are particularly significant. There are no pix in prospect to build income, and present grosses will naturally dwindle as films continue to play off.

McNamee's Demands

Producers won't deliver their negatives despite registered letters from prexy Frank L. McNamee last week demanding that they do so under terms of their contracts. Harry Popkin is currently in a hassle with the company on this point. (See separate story.)

Still in the background in efforts to acquire the company is Jacques Grinieff, foreign pic importer and financier. He reportedly has been trying to interest George J. Schaefer in going along with him. He is already understood to have lined up the interest of George Bagnall, which would give him a strong operating combo if he could push his plan through. However, that appears unlikely unless the Krim deal fizzles.

Schaefer is a former prez of UA, as well as of RKO. He has been close to the company's affairs recently as the rep of producer Stanley Kramer. Bagnall is former UA v.p. in charge of production on the Coast.

Krim deal calls for Heller & Co., Chicago financing outfit, to advance almost $3,500,000 in operating funds and production coin to float indies. Krim and Benjamin would have management control for a long term of years and an option on 50% of the company's stock, with Miss Pickford and Chaplin staying in as equal partners.

Chaplin Back on Coast

Hollywood, Jan. 23.

Charles Chaplin returned to the Coast over the weekend after a brief trip to New York. Although he saw Arthur Krim while there, principal purpose of his visit is understood to have been in connection with casting of pic which he is planning.

Mary Pickford, who was to have gone east last week, changed her plans at the last moment and has remained here. She's said to be figuring on heading for New York shortly.

Meantime, with the Krim-Robert S. Benjamin-Walter Heller deal for takeover of UA apparently stalled, indie producers distributing through the company instructed attorneys to meet today (Tues.) to map individual and joint court action. They maintain their product and finances are being jeopardized by UA's precarious position and they want to force the situation to a head.

20th Strike Vote

Continued from page 7

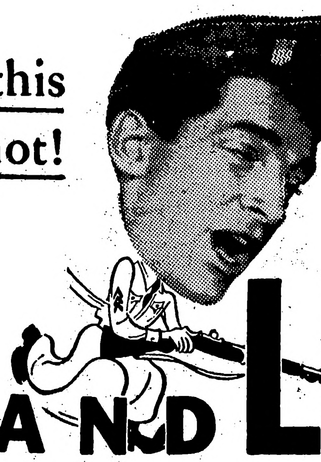
committee asked for reinstatement of fired employees, revisions of contract so as to include security clause and wage increases across the board. Of immediate concern is the security clause, as current pact has until Oct. 22 to run. SPG charged violation of contract as union was not notified of intended retrenchment as specified in agreement.

Stewards from other SPG units attended Monday night's meeting and voted to support the 20th-Fox group. Picketing of theatres playing 20th pictures is under consideration. Herman Temple is president of 20th's unit.

Reports were widespread throughout the 20th organization Monday that the cuts in the pub-ad staff were only a starter on extensive economies and that there'd soon be serious lopping of heads in all other departments. This was borne out in a statement by a top exec, who declared: "Wherever we can save money, we'll do it."

He added that the personnel slash was not a direct result of a dip in profits. There was no particular reason for retrenchment to come at this time, he said, except that periodic tightening up of operations was necessary.

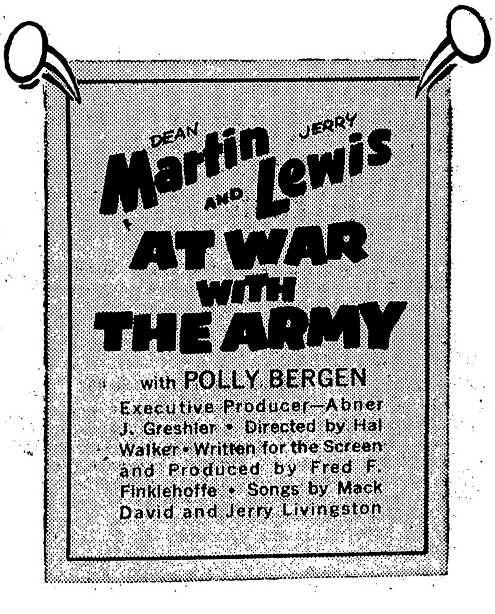
We're using big type for this news that's big...and red hot!



DEAN **MARTIN** AND JERRY **LEWIS**

"AT WAR WITH THE ARMY"- PARAMOUNT'S BIGGEST* GROSSER IN THE LAST 5 YEARS!!

* With one exception, of course: the biggest of them all—and of all time—SAMSON AND DELILAH



DEAN Martin AND JERRY Lewis

AT WAR WITH THE ARMY

with POLLY BERGEN

Executive Producer—Abner J. Greshler • Directed by Hal Walker • Written for the Screen and Produced by Fred F. Finklehoffe • Songs by Mack David and Jerry Livingston

☛ Biggest that Paramount has had since 1946 *including* "The Paleface"! Check Milwaukee, Buffalo, New Orleans, Providence, Hartford, New Haven, Portland, Richmond! In fact, *any* engagement anywhere! You'll be amazed!

Clips From Film Row

NEW YORK

Dan S. Terrell, Metro exploitation chief, back in N. Y. after a Coast visit.

Resignation of Fred Lahrmer as city manager in Lancaster, O., for Jamestown Amus. Co. (Shea circuit) brought about a personnel shuffle in eight cities where the chain has outlets. Jack Baumgardt, former city manager in Westfield, Mass., took over Lahrmer's old post. Armand Pepin, c.m. in Conneaut, O., moved to Westfield.

Robert Limbaugh, manager of Shea's theatre, Geneva, O., switched to Conneaut as city manager. Ray MacNealy, manager of Shea's Orpheum, McKees Rocks, Pa., replaced Limbaugh at Shea's, Geneva. William Kibrige, assistant manager in New Philadelphia, O., named manager of McKees Rocks house.

Tom Durkin, assistant manager of Ashtabula, O., shifted to Dover, O., as city manager. Tom Turley, assistant manager at Dover, moved to Durkin's old post in Ashtabula.

Leonard Freund, executive of Century Theatres for last 25 years, resigned to take a top post with Monty MacLevy's slenderizing salons and dance studios. Freund will direct advertising and promotion.

Maurice Silverstein, Latin America regional director for Loew's International, is away from N. Y. on eight-week tour of company offices and theatres in Central and South America.

Fifth and final regional meeting of Paramount bookers wound up Sunday (21) at Warwick Hotel here. Two-day session was attended by booking personnel of New York, Boston, New Haven, Albany and Buffalo branches. Previous bookers' huddles were held in Pittsburgh, New Orleans, Chicago and Los Angeles.

MINNEAPOLIS

Jerry Weisfeldt, former branch office manager for Fox here, back to Army as a lieutenant.

Marvin Anderson, manager of Fargo theatre, Fargo, N. D., enlisted in Navy; will be succeeded by Shirley Travis.

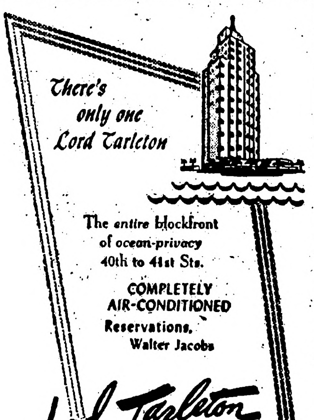
Hjalmar Randgaard shifted from manager of Ridge theatre, Breckenridge, N. D., to Ely, Ely, Minn. Succeeds Don Wiese, awaiting call to service.

John Schannon bought Amery theatre, Amery, Wis.

Walter Branson, western sales manager, and Herb Greenblatt, district manager of RKO, in for sales conferences.

Apparently unsuccessful in getting major distributors' sales managers to adopt its proposed new selling plan designed to lessen percentages and thus lower film costs, although still not admitting defeat after its committee's conferences in New York, North Central Allied now charges most film companies with "a country-wide ruthless and destructive drive" for still further increased rentals.

For first time in its history, Minnesota Amus. Co. (Paramount circuit) leased its 4,000-seat Radio City for an outside attraction. Minneapolis Chapter of Hadassah, in association with American Fund for Israel Institutions, takes over big house on a rental the night of Feb. 17 for the local appearance of Israel Philharmonic Orchestra.



There's only one Lord Tarleton
The entire blockfront of ocean-privacy 40th to 41st Sts.
COMPLETELY AIR-CONDITIONED
Reservations, Walter Jacobs
Lord Tarleton MIAMI BEACH

4 ENGINE DOUGLAS DC-4S
Direct from La Guardia and Newark
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TRAVEL AGENTS RECOGNIZED

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ½ Century
Refreshment Service for DRIVE-IN THEATRES
SPORTSERVICE CORP

BOSTON

Samuel Pinanski, head of American Theatres Corp. here, has plans for a revolutionary type of theatre which adds an open-air plant to the conventional type of house. Proposed unit is set for construction at circuit's Embassy in Waltham.

Proposed addition of an ozoner to the Embassy is an attempt to recapture that segment of family trade that is lost because of economic reasons.

New 200-car plant is skedded for spring on a lot at rear of theatre.

Both the conventional Embassy and its drive-in annex will be operated under identical policies, giving patrons the option of seeing same show inside the theatre or from their autos.

Acting on premise that house managers know more about their own theatres than distribs, Shea's State theatre, Manchester, N. H., talked 20th-Fox Boston exchange out of booking "All About Eve" on a run that would include a Sunday. New twist also was adopted by playing pic on a two-a-day, regular-admission price, unreserved-seat policy on last half of week.

Result was that Wednesday-through-Saturday gross hit estimated $4,000. Normal four-day take on last half of week for this house is around $1,200.

PITTSBURGH

Lou Hanna, of Film Row, acquired the Metropolitan in Bloomfield under a long-term lease from Lou Kaufman, who has withdrawn from exhibition to concentrate on his ad distributing business. House will be managed by Maurice Fruhlinger, half-owner of Silver Drive-In near Windber.

George C. Sarvis, Warren, Pa., theatre manager, named justice of peace for the borough of Warren by Governor James H. Duff.

John Malco, owner of the Heights, will run the house himself when it reopens shortly after extensive renovations.

December winners in WB's Pittsburgh zone in national three-month showmanship drive for managers were: Bob Bowman, Erie, first place; and second-placers, Joe Freeman, Johnstown; Frank Brown, Titusville, and Bob Nielson, State College.

Pennsylvania Bar Assn., meeting here last week and sent 600 delegates to midnight screening of "Magnificent Yankee" at Penn theatre.

Percentage actions filed here last week against James Jaffurs, Richard E. Brown, William Anast, John Jaffurs, Jr., and Wilmer Enterprises, Inc., by seven distributors. Companies asking for accounting were WB, RKO, Universal, Paramount, 20th-Fox, UA and Loew's.

DALLAS

Paul Short, one-time division manager for National Screen Service and more recently a Hollywood filmmaker, rejoined NSS as division manager. He will headquarter in Dallas.

Arthur Mayer invited to be guest speaker at Allied of Texas convention here at Adolphus Hotel, Jan. 29-30. Both Mayer and R. J. O'Donnell, veepee of the Interstate Theatre circuit are expected to attend and explain the COMPO program.

Sylvan Barry, former manager of the Varsity, named manager of Fiesta Drive-In operated by the Apollo Amus. Co. in San Antonio.

Clyde Allen named manager of recently opened Ridglea theatre in Ft. Worth by Interstate. He was manager of Parkway.

John Monroe, manager of Video Independent Theatres at Cuero for more than four years to take over similar post for circuit at Hugo, Okla.

Four-month strike of operators at five East Texas Theatre Circuit houses in Baytown and La Porte settled amicably.

PHILADELPHIA

Ted Schlanger, new Chief Barker of Variety Club here, appointed James Ashcraft, recently retired Metro flack, to the publicity post for forthcoming Variety Clubs International convention.

The Crescent theatre in Southwest Philly, shuttered. The Frolic, which closed early in December, is now a laundry. Dave Moliver's houses, the Regis and Gem, are playing weekends only.

Bud Freeman, Ellis Circuit's district manager, resigned to go into the food industry.

Edward D. Ellis, of the A. M. Ellis chain, has quit film industry to go into an importing and exporting business with Donald O'Donnell, formerly with Universal.

Bill Wolf and Joe Conway, who recently took over the Wayne, Germantown, acquired the Strand, Wilmington, Del., formerly owned by Ben Schindler.

Jack Smith resigned as manager of Sam Hyman's Cameo to take charge of the Steifel and Blumberg Senate.

Carman theatre, which scrapped variety shows several months ago, returns to vaude policy this week.

DENVER

(Continued from page 8)

(M-G) (5th wk). Fine $9,000. Last week, $10,000.

Denham (Cockrill) (1,750; 40-80) —"Branded" (Par) (2d wk). Okay $10,500. Last week, near-record $16,000.

Denver (Fox) (2,525; 40-80) — "Halls of Montezuma" (20th) and "Gasoline Alley" (Col), day-date with Esquire. Big $18,500. Last week, "Frenchie" (U) and "Tougher They Come" (Col), $16,000.

Esquire (Fox) (742; 40-80) — "Halls of Montezuma" (20th) and "Gasoline Alley" (Col), also Denver. Big $3,500. Last week, "Frenchie" (U) and "Tougher They Come" (Col), $3,000.

Orpheum (RKO) (2,600; 40-80) — "Kim" (M-G) and "Hunt Man Down" (RKO). Smash $20,000. Last week, "Watch Birdie" (M-G) and "Border Ranger" (Lip), $14,000.

Paramount (Fox) (2,200; 40-80)— "Stage to Tucson" (Col) and "Atlantic City Honeymoon" (Rep). Poor $5,500. Last week, "Emergency Wedding" (Col) and "Pygmy Island" (Col), $6,500.

Tabor (Fox) (1,967; 40-80)—"Flying Missile" (Col) and "Blondie" (Col), also Aladdin, Webber. Drab $3,000. Last week, "Last of Buccaneers" (Col) and "Midnight and Dawn" (Col), $4,000.

Vogue (Pike) (600; 40-80) — "Il Trovatore" (Indie). Good $2,500. Last week, reissue.

Webber (Fox) (750; 40-80)—"Flying Missile" (Col) and "Blondie" (Col), also Aladdin, Tabor. Slim $1,500. Last week, "Last of Buccaneers" (Col) and "Midnight and Dawn" (Col), $1,700.

LOS ANGELES

(Continued from page 8)

(L.A. Par only) (2d wk-3 days), $5,400.

Orpheum (Metropolitan) (2,210; 70-$1.10) — "Winslow Boy" (EL) (2d run) with Dick Contino, Nick Lucas onstage. Modest $15,000. Last week, "Outrage" (RKO) and "Rio Grande Patrol" (RKO) (8 days), slight $13,600 with Hawaii and Beverly Hills Music Hall.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10)—"Steel Helmet" (Lip) and "3 Desperate Men" (Lip) (2d wk). Nice $20,000. Last week, rousing $34,500.

Four Star (UA) (900; 70-90) — "Magnificent Yankee" (M-G) (5th wk). Pushing up to $3,500. Last week, up to $3,300.

Fine Arts (FWC) (677; $1.20-2.40)—"Cyrano" (UA) (10th wk). Into 10th frame today (Tues.) after smart $6,000 last week.

Beverly Canon (ABC) (520; $1.20) — "Trio" (Par) (5th wk). Steady $4,500. Last week, $4,700.

Beth Brown's yarn, "Insurance Investigator," slated for production by Republic.

Picture Grosses

OMAHA

(Continued from page 9)

Malone" (M-G) and "Dial 1119" (M-G), $12,000.

Paramount (Tristates) (3,000; 16-70) — "Grounds for Marriage" (M-G). Fair $9,500. Last week, "Dallas" (WB), $11,000.

Brandeis (RKO) (1,500; 16-70)— "Emergency Wedding" (Col) and "The Great Manhunt" (Col). Good $6,500. Last week, "Never Dull Moment" (RKO), $6,000.

State (Goldberg) (865; 20-75)— "Next Voice" (M-G) and "Counterspy" (Mono). Good at $5,000. Last week, "Mr. Music" (Par) (3d wk), fine $4,000.

Omaha (Tristates) (2,100; 16-70) —"Dallas" (WB) (m.o.) and "Alimony" (EL). Not so good $6,500. Last week, "D.O.A." (UA) and "Champagne for Caesar" (UA), $7,000.

'Cyrano' $8,000, 'Pacific' 16G, Both Big in D. C.

Washington, Jan. 23.

Town's art houses are currently making boxoffice news. "Seven Days to Noon" at Trans-Lux, sparked by preem at National Press Club and volley of critical kudos, looms record-breaking. "Cyrano," playing the Playhouse at roadshow scale, opened big despite a generally lukewarm press. "Operation Pacific" at the Warner, hypoed by a glittering military brass at preem, shapes hefty, with possibility that it will break a five-month record. Most other spots are on the mild side.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)— "Three Husbands" (UA) plus vaude headed by Georgia Gibbs on stage. Slow $17,000 likely. Last week, "Grounds for Marriage" (M-G), plus Arthur Godfrey Scouts on stage, sock $28,000 and over hopes.

Dupont (Lopert) (375; 50-85) — "Difficult Years" (Indie). Sturdy $4,000 for this small-seater. Last week, "Tight Little Island" (U) and "Seventh Veil" (U) (reissues) (2d wk), $2,200.

Keith's (RKO) (1,939; 44-80) — "Never Dull Moment" (U). Nice $10,000. Last week, "Harvey" (U) (3d wk), very bright $13,000 for final 10 days.

Metropolitan (Warner) (1,163; 44-74)—"Dallas" (WB) (2d run). Good $5,000 in 8 days. Last week, "Shadow on Wall" (M-G) and "Happy Years" (M-G), yanked after 4 days with $2,200.

Palace (Loew's) (2,370; 44-74) — "Halls of Montezuma" (20th) (2d wk). Very steady $15,000 after big $21,000 last week.

Playhouse (Lopert) (485; $1.20-$2.40)—"Cyrano" (UA). Big $8,000 for two-a-day and upped scale. Last week, "Trio" (Par) (8th wk), okay $4,000 at regular prices.

Warner (WB) (2,164; 44-74) — "Operation Pacific" (WB). Impressive $16,000, and possibly best since last August. Last week, "Midnight and Dawn" (Col), disappointing $9,500.

Trans-Lux (T-L) (654; 44-80) — "Seven Days to Noon" (Indie). May be record breaker at hot $10,000. Last week, "Blue Angel" (Indie) (3d wk), $3,500 in 6 days.

'Branded' Torrid $17,000, Port.; 'Storm' Strong 8G

Portland, Ore., Jan. 23.

First-run houses are loaded with action pictures this week, and it is spelling solid boxoffice. "Branded" is out in front while "Pagan Love Song" and "Storm Warning" also look nice.

Estimates for This Week

Broadway (Parker) (1,850; 50-90) —"Pagan Love Song" (M-G) and "D.O.A." (UA). Big $14,000 or over. Last week, "Harvey" (U) and "Sleeping City" (U) (2d wk), big $12,000.

Oriental (Evergreen) (2,000; 50-90)—"Branded" (Par) and "Torch" (EL), day-date with Orpheum. Big $7,000. Last week, "Never Dull Moment" (RKO) and "Father's Wild Game" (Mono), $5,000.

Orpheum (Evergreen) (1,750; 50-90)—"Branded" (Par) and "Torch" (EL), also Oriental. Sock $10,000. Last week, "Harriet Craig" (Col) and "Everybody's Dancin'" (Indie), mild $6,000.

Paramount (Evergreen) (3,400; 50-90) — "Storm Warning" (WB) and "Call Klondike" (Mono). Strong $9,000. Last week, "Never Dull Moment" (RKO) and "Father's Wild Game" (Mono), $8,500.

United Artists (Parker) (890; 50-90) — "Underworld Story" (UA). Slim $4,000. Last week, "Right Cross" (M-G), $7,200.

Pitt Perks; 'With Army' Giant $23,500, 'Storm' Nice 17G; 'Grande' 8G, 2d

Pittsburgh, Jan. 23.

Golden Triangle has a wow boxoffice bet this week in "At War With the Army" at Penn. "Storm Warning" at the Stanley also shapes well. "Rio Grande" holding up strongly in second Fulton week.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)— "Rio Grande" (Rep) (2d wk). Teed off fine this stanza with solid $8,000 likely. Last week, smash $12,000.

Harris (Harris) (2,200; 50-85)— "Great Manhunt" (Col). This Douglas Fairbanks, Jr., picture was originally released as "State Secret" but change of title doesn't seem to be helping. Crix gave it a real send-off but they aren't buying. Fair $7,000 in 6 days, coming out day ahead of full week for "Born Yesterday" (Col). Last week, "Frenchie" (U), $9,500.

Penn (Loew's) (3,300; 45-80)— "At War With Army" (Par). Got smash weekend, with first two days accounting for almost $10,000. Means a terrific $23,500 on week. Last week, "Grounds for Marriage" (M-G), $10,000.

Stanley (WB) (3,800; 50-85)— "Storm Warning" (WB). This one's teeing off in Pittsburgh territory with test campaigns varying in different sectors. Catching on here and helped by big push from crix. Neat $17,000 or over. Last week, "Mr. Music" (Par), $18,500.

Warner (WB) (2,000; 50-85)— "Mr. Music" (Par) (m.o.). Bing Crosby hit still has considerable strength left; sock $9,000 looms. Last week, "Underworld Story" (UA) and "Admiral Was a Lady" (UA), $5,000.

CHICAGO

(Continued from page 9)

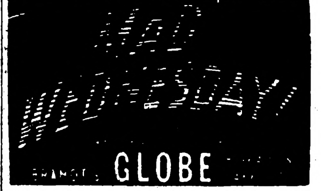
For Marriage" (M-G) and "Next Voice" (M-G) (2d wk), $11,500.

Woods (Essaness) (1,073; 98) — "Born Yesterday" (Col). Great $36,000. Last week, "For Heaven's Sake" (20th) (4th wk), $9,000.

World (Indie) (587; 80)—"Bitter Rice" (Indie) (3d wk). Big $6,500. Last week, $7,500.

Ziegfeld (Lopert) (434; 98) — "Great Manhunt" (Col). Opens today (Tues.). Last week, "Trio" (Par) (9th wk), fine $4,000.

New York Theatres



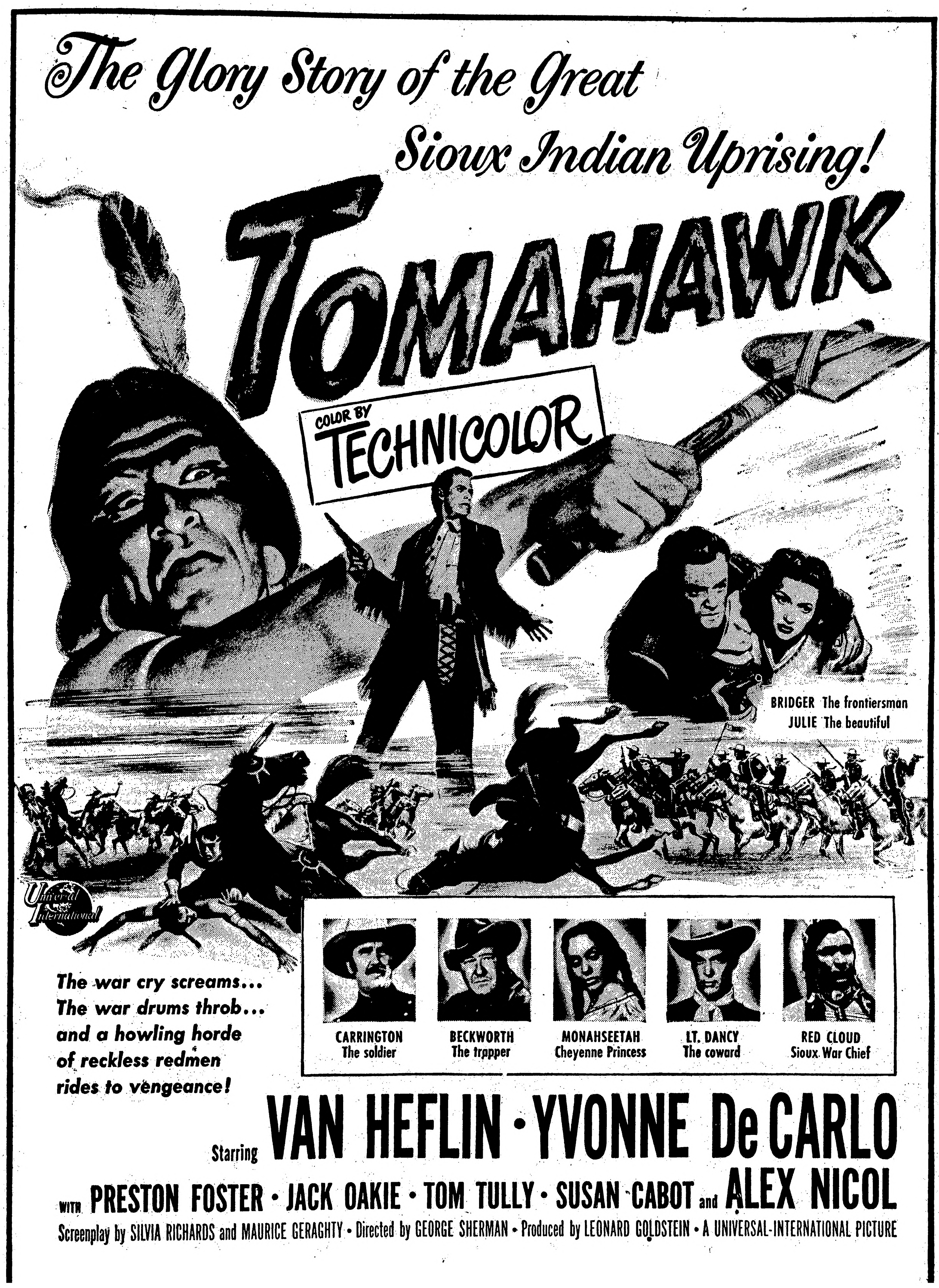
GLOBE

RADIO CITY MUSIC HALL
Rockefeller Center
"THE MAGNIFICENT YANKEE"
starring
LOUIS CALHERN • ANN HARDING
A Metro-Goldwyn-Mayer Picture
plus Spectacular Stage Presentation

DEAN Martin and JERRY Lewis in AT WAR WITH THE ARMY A Paramount Picture
In person ELLA FITZGERALD Steve Condos & Jerry Brandow Russ Emery Boyd Raeburn and his orchestra Extra! HARVEY STONE
PARAMOUNT
Midnight Feature Nightly

The Mudlark
RIVOLI
BROADWAY AT 49th ST.

ROXY
Plus A Great Stage Show!
HALLS OF MONTEZUMA
TECHNICOLOR


Color by Technicolor
BRIDGER The frontiersman
JULIE The beautiful
Universal International
CARRINGTON The soldier
BECKWORTH The trapper
MONAHSEETAH Cheyenne Princess
LT. DANCY The coward
RED CLOUD Sioux War Chief

The Glory Story of the Great Sioux Indian Uprising!

TOMAHAWK

COLOR BY TECHNICOLOR

The war cry screams... The war drums throb... and a howling horde of reckless redmen rides to vengeance!

Starring **VAN HEFLIN · YVONNE DeCARLO**

WITH **PRESTON FOSTER · JACK OAKIE · TOM TULLY · SUSAN CABOT** and **ALEX NICOL**

Screenplay by SILVIA RICHARDS and MAURICE GERAGHTY · Directed by GEORGE SHERMAN · Produced by LEONARD GOLDSTEIN · A UNIVERSAL-INTERNATIONAL PICTURE

Radio Seeing News Resurgence Via New 'Pictures for the Ear': Friendly

By BERT BRILLER

Radio is witnessing a resurgence of news and the birth of a new form of journalism, predicated on the theory that the medium can provide "pictures for the ear," according to Fred Friendly, who with Ed Murrow produces and edits CBS' "Hear It Now."

Substantiating the pulling power of the new aural journalism is the 10.5 Nielsen which the hour-long "Hear" has racked up, making the stanza CBS is peddling commercially for $11,000 one of the top-rated sustainers. The industry generally is becoming more aware of the appeal of "actuality" material, with NBC upping its budgets for "Voices and Events" and ABC inserting more taped segments into its "Week Around the World." In the record field, the three Murrow-Friendly "I Can Hear It Now" albums are big sellers, with a fourth volume planned, and RCA Victor is releasing NBC's Bob Hope "The Quick and the Dead" broadcasts in album form.

Because of the success of "Hear," CBS is now planning a half-hour video version which would use film in the same manner that the AM edition uses tape.

Friendly attributes the upbeat in this kind of radio news coverage to the development of tape recording. He feels it would have been impossible with wire or wax recording. When Friendly came to New York three years ago with the idea for the "Hear" album, Columbia granted a $1,000 advance primarily because the American Federation of Musicians ban on musical disking was keeping its engineers idle. Working on the non-musical "Hear" gave them something to do for their salaries.

Power of Sound

At the same time "Hear" proved the point Friendly has long believed in, that "the ear can be as understanding as the eye and that there are sounds which are worth a thousand pictures." Friendly is convinced that some sounds—for example, FDR's voice—are more

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Networks Eyeing Summer Bonanza

Major networks are already laying plans for their summer schedules with the prospects looking brighter than last year.

Although the hiatus season is months off, the chains are reviewing their schedules. At this point the replacement problem appears less acute than last year, due to the fact that many more sponsors are expected to remain on. Impelling the bankrollers to stay in network radio during the traditional layoff season is the increased production in the national emergency, the tax situation and generally better business conditions.

Straw in the wind is decision by Lewis-Howe Co. to keep the time for its "Fanny Brice-Baby Snooks" show on NBC, replacing it for the summer with another airer. New Pepsi-Cola show, which starts March 4 on NBC Sundays at 5 p.m. will go straight through the warm weather months, which is natural for a soft drink bankroller.

MONARCH VICE TONI ON GODFREY MORNING SLOT

Evidencing that there's still a lineup of sponsors waiting to buy into Arthur Godfrey's morning radio series on CBS, the web this week pacted with Monarch Foods to pick up the tab for the first 15 minutes of the hour-and-a-half show on alternate days. Weiss & Geller is the agency.

Segment has been bankrolled by Toni. Latter decided to exit two or three days per week, opening the time for Monarch, which starts Feb. 6. Under the alternating setup, each of the sponsors will bankroll the show three days one week and two days the week following. Monarch's starting date, incidentally, is the day after Godfrey is due back from his tour of Navy duty at Pensacola.

Busy Gal

Los Angeles, Jan. 23.

Probably the busiest gal in Coast radio is Paula Stone, who marked her second anniversary with MGM Radio Attractions last week. In the 104-week period she has acted in 390 shows, scripted 585 and produced 819. In her "spare" time she was written a kid's book called "The Rain Prince," a pair of screenplays—one of them dealing with the show biz career of her dad, Fred Stone, and his longtime partner, Dave Montgomery—and is prepping a production of the legit musical, "Top Banana," with her husband, Mike Sloane.

"Banana," with music by Johnny Mercer, lyrics by Harold Arlen and a book by Hy Kraft, will star Phil Silvers.

NAB Check Shows Manpower Hitch If War Spreads

Washington, Jan. 23.

Radio stations might have serious manpower problems if the Korean war develops into a full-scale conflict, National Assn. of Broadcasters reported last week on the basis of a survey of AM and FM stations. The industry would be hit hardest in the announcer and engineer fields, said NAB, where males predominate and a sizable proportion of personnel are in the young age groups.

Survey showed that over a fifth of the male employees in radio stations are in the contemplated 17-26-year draft age group. The proportion of announcers in this age group is 37%, and of engineers about 25%. Approximately 6% of station employees are active reserves and about 13% have inactive reserve status.

NAB's study, conducted by Dr. Kenneth H. Baker, research director, found that 56% of station male employees are World War II vet-

(Continued on page 34)

RAY BLOCH SETS UP OWN PACKAGING OUTFIT

Orch leader Ray Bloch has formed Ray Bloch Associates with Mace Newfield and Sherwin Bash, as a personal management and packaging agency.

Outfit will handle young talent and package AM and TV shows. Group will also set up Ray Bloch band units for club and party dates.

Texas State Senator As Gabber on Solon News

Austin, Tex., Jan. 23.

Sen. Jimmy Phillips, of Angleton, is giving his home folks a day-by-day account of legislative happenings here in the state capitol. Each day he makes a 10 or 15-minute talk on a recording machine in his office. The talk is aired the following morning on KGBC, Galveston.

As far as is known he's the first state senator to double as a daily radio commentator.

FM on D. C. Binge; Grab Up All Sets

Washington, Jan. 23.

Washingtonians like FM and are buying as many FM sets as manufacturers ship to the city—4,000 per month. So said Everett L. Dillard, owner of WASH, exclusive FM station here, last week as the American Research Bureau announced a survey showing 122,000 FM equipped radio and TV sets in the area on Dec. 1. The ARB figures showed a gain of 8,000 sets in use in two months.

Dillard, whose station is one of the few FM-only outlets with network affiliations, attributed the "rapid growth" of FM in the Capital to the highly diversified FM programming available. He pointed to the choice of 13 stations here for FM owners, programs of six networks, and Transit Radio in District and Maryland busses and trolleys, which bring FM programs to additional thousands of listeners.

By way of comparison with AM, Dillard finds that there are more FM equipped sets in the Capital area than there are total radio homes in Newark, Atlanta, Louisville or St. Paul.

Farm Fare Forcing Pop 'Music Off Chicago Air In Post-Midnight Slot

Chicago, Jan. 23.

Pop music was virtually swept off the air after midnight on local radio stations last week, after WCFL joined forces with the back-to-the-farm crusaders. Station, which had been playing toward the rural audience only from 5-6 a.m., has expanded its folk programming from the 1-6 a.m. slot, thus leaving only WIND to service the nocturnal pop listeners.

Labor-owned station brought in Roy Starkey some time back to fill the one-hour early morning slot with homey patter and folk platters, promising to extend his time on the strength of response from the hinterlands. Pop spinner Don McCarty, who formerly attended the all-night pop session, is beamed now from the midnight to 1 a.m. bracket.

Folk-consciousness has overtaken practically the balance of the stations.

AM-TV Seen Benefiting From Excess Profits Tax in Treasury Policy Study

Radio and television should benefit from the excess profits tax situation, along with other media, it's indicated by key figures in the field who have studied the review of Treasury policy on advertising published today (Wed.) by the Assn. of National Advertisers.

Chief point made by the ANA report is that the Government's policy "in substance has not changed at all since it was first defined" in confabs between the ANA and the Internal Revenue Bureau back in 1942. However, it's pointed out by media and industry toppers that today the Government is showing a greater understanding of the value of advertising than it did in 1942. One sign is the fact that Treasury Sec. John W. Snyder announced the same liberal policies towards advertising without having been prompted by pressure from industry.

In a statement to a Senate committee, Snyder declared that the practice of wasteful expenditures under the World War II excess profits tax setup "was less widespread than supposed." He added that businesses were "generally more concerned with observing efficient and economical procedures" than with "exploiting wartime advantages."

Goodwill Angle

In conjunction with the study, ANA prez Paul B. West said, "Most types of goodwill and public policy advertising are deductible as well as regular commercial advertising." He said that questions arise about specific ads involving the area of political controversy, and in some cases ads which grind political axes may be disallowed." "We need to make doubly sure," West added, "that the ads expressing views on public policy are understood as being for the enhancement of goodwill for our companies and brands and not interpreted as lobbying to influence specific legislation unless the latter is in fact the case."

ANA reiterated its 1942 view that media should not try to sell space or time as a mean of cutting corporate taxes. "For salesmen

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NABET Strike Vs WAGA Into 2d Week; Jersey's WIMD Off Air for 24 Hours

Atlanta, Jan. 23.

Strike of 23 members of National Assn. of Broadcast Engineers and Technicians employed by WAGA-TV and WAGA-AM & FM entered its ninth day Monday (24) with no signs of settlement. NABET, an independent union, struck the stations Sunday, Jan. 14, the walkout causing a 25-minute dimout on radio and a three-hour blackout of television station.

Operations of both TV and radio stations have been continued by supervisory personnel and workers who didn't strike. Following failure to reach agreement, NABET filed "unfair labor practice" charges against WAGA management with the National Labor Relations Board.

Union is demanding a $15 weekly pay increase. Company has offered $5. Union said pay scale of 80% of stations' technicians was $50 to $55 per week.

Shore Station Settles

Atlantic City, Jan. 23.

After being off the air for 24 hours as station engineers struck for higher pay, WMID, 200-watt Mutual outlet here, resumed operations early Saturday night (20) as settlement was effected.

The strike started Friday night as four of the station's engineers walked out, when negotiations which had been going on for several weeks broke down. John Moretti, president of the AFL county Central Labor Union, which represented the engineers, announced settlement Saturday night in a joint statement with Franklin George, who represented the International Brotherhood of Electrical Workers, and Richard Endicott, president of the Mid-Atlantic

(Continued on page 34)

TOSCY ORCH SHIFT CUES NBC PROGRAM SWAPS

Large-scale shift of programs has been cued in at NBC as a result of the Arturo Toscanini-NBC Symphony move back into its old Saturday 5:30-6:30 p. m. spot, when the maestro resumes with the group.

Boston Pops Orchestra has been signed to a longterm contract to fill the Monday evening 10-11 period currently occupied by the NBC symph. With Arthur Fiedler conducting, the Hub orch will replace the Toscy longhair program in NBC's "Operation Tandem," starting Jan. 29.

"Living, 1951" will take the 5:30 p. m. slot on Saturday, following the First Piano Quartet, which moves to 5 p. m. "Voices and Events" switches to Sunday at 10:30 p. m.

AFRA Claims 80% Biz Loss at WJW Due to Its Strike

Cleveland, Jan. 23.

The second week of AFRA's strike against WJW began yesterday (22) with the local claiming that approximately 80% of locally-sponsored time has been or is being cancelled. WJW's assistant general manager, Lawrence Webb, disputed the high figure, but admitted that the "union through underhand methods and pressure" had secured some cancellations.

AFRA also maintained that the cancellations approximate 90% of the station's local income. AFRA represents 10 staff announcers and spielers.

The 10 engineers at WJW reported to work, but honored picket lines by not passing through them. The engineers, who joined NABET,

(Continued on page 34)

STERLING DRUG BUYS NEWS STRIP ON ABC

Sterling Drug has bought a Monday-through-Friday quarter hour on ABC for "News of Tomorrow," starting April 2. Show will be aired at 10:30-10:45 p. m., and will replace its five-minute John Kennedy newscast now beamed at 10:30.

Deal, placed through Dancer-Fitzgerald-Sample, raises Sterling's purchases on ABC to three hours and 35 minutes weekly.

Behind Sterling's expansion on ABC is the 5.5 Nielsen rating the sponsor's "American Album of Familiar Music" got after it switched from NBC to ABC, in the same time slot, last November. Its first rating on ABC was slightly higher than its last rating on NBC.

ABC's 4 New Veepees

ABC has passed out veepee stripes to four execs: Leonard Reeg, AM program v.p.; Alexander Stronach, Jr., TV program v.p.; James H. Connolly, AM station relations v.p.; and Otto Brandt, TV station relations v.p.

Brandt and Stronach will report directly to ABC prez Robert E. Kintner and Reeg and Connolly will report to Ernest Lee Jahncke, AM v.p. All have been with the web several years.

Bishop's Va. Post

Richmond, Va., Jan. 23.

Walter Bishop, public relations director of WRVA, has been appointed by Governor John S. Battle as aide-de-camp on his personal staff. Bishop, who recently observed his 25th anni on the WRVA staff, holds the rank of Lieutenant Commander in the U. S. Naval Reserves and is commanding officer of the Naval Reserve Public Relations Unit here.

The governor's personal staff is limited by law to military officers.

Appoint Paley To U. S. Commission

CBS board chairman William S. Paley has been named by President Truman to head a five-man materials policy commission and leaves immediately for Washington to take over his Government duties. It's a special six-month assignment, in which the group is to study the long-range aspect of the country's materials problem, as differentiated from "immediate defense needs."

Named to work with Paley were George Rufus Brown, of Houston; author and editor Eric Hodgins; Arthur H. Bunker, partner in Lehman Bros., and Edward S. Mason, Harvard U. professor of economics.

JIM STEELE NEW PREXY OF NEW ORLEANS AFRA

New Orleans, Jan. 23.

New president of the local unit of AFRA is Jim Steele, WNOE announcer. He succeeds Gay Batson, chief announcer for WDSU.

In an election Friday night (19), Larry Wilson, WNOE, was named treasurer, and Dick Bruce, WDSU, secretary. Don Lewis and Jill Jackson of WWL were elected members of the board. The five officers constitute the governing body for 1951.

Organization represents majority of on-the-air and operating personnel of the city's radio and TV stations.

Health Foods Seen As New Radio Spenders

Radioites are looking to new coin from health foods, which hitherto have been marketed only through specialized dietary outlets. However, with products such as blackstrap molasses, brewers' yeast and yogurt having been plugged in recent books and magazine articles, demand for the foods is on the increase and some are getting wide distribution via chains.

Wheat Germ has bought into the Alfred W. McCann show on WOR, N. Y., and other of the health items are expected to expand their ad budgets, with AM benefiting.

GIVEAWAYS IN FRESH FLURRY

Buda Makes Pest of Self

Washington, Jan. 23.

Sneering attack upon "the American way of life," including Hollywood and U. S. films, featured a Radio Budapest program beamed to Britain last week.

"America has bestowed many blessings upon the western world," said the Hungarian broadcast which was received by official U. S. monitors. "In rough calculation these include the Kinsey report on the sexual habits of the American male, Coca-Cola, chewing gum and Betty Grable or Jane Russell—depending upon whether you prefer blondes or brunettes.

"From cinematic observations it appears that the average American spends his time chewing gum in a private swimming pool with the boss's daughter. Most Americans can afford the gum, but few of them are on chewing terms with the boss's daughter, whose hobby appears to be collecting husbands.

"President Truman, out to save Western culture, makes one suppose that the businessmen destined to do so are cultured people. True, most of them have heard of Shakespeare, but that did not stop the movie boys from advertising Henry V as Hank Cinq. American businessmen have done more to vulgarize culture than anybody else."

Comm'l B'casting Seems Doomed In Britain With Beveridge Report

London, Jan. 23.

If the recommendations of the Beveridge Committee on Broadcasting are accepted by the government, sponsored broadcasting will be barred probably for all time in Britain. With the Labor Party having advocated this attitude, there is little likelihood of Parliament upsetting the committee's findings on this major question of principle.

Only one of the 11 committee members voted for partial introduction of sponsorship on a competitive basis with the British Broadcasting Corp., after a firsthand investigation of commercial TV and radio by some of the team in America.

The report, the result of 19 months' probe by the panel, fills 910 pages, of which more than 500 are taken up by the memoranda submitted by political parties, the BBC, trade unions and film industry organizations and companies.

For the film industry, the report may mean the end of the deadlock with the BBC, and recommends facilities for the introduction of theatrical TV, with special wavelengths to be allotted to theatres. At the same time, the BBC is urged to make a fresh attempt to settle its difference with film and theatre interests, and endeavor to come to terms on the telecasting of films and plays.

During the last three years or so, the industry has tried unsuccessfully to strike a bargain with the BBC and the government, and get a greenlight for experimental TV installations in a selected number

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WMGM Rate Hike Reflects Upbeat

WMGM, Loew's-owned indie in N. Y., will up its rates March 1, for the first time in 10 years. Director Bertram Lebhar, Jr., said the new card is based on the station's increased circulation. However, the new rates will eliminate additional costs to bankrollers for FM duplication and AFA charges for spot commercials.

Lebhar stressed that the hike was based not on rising production costs but on the indie's growing audience. He said that surveys taken in 1950 showed an increasing audience for WMGM, despite the inroads made in the area by video. He said that the station's pull is proven by the fact that 90% of its contracts are renewals.

Lebhar reported that in 1950 WMGM's billings were 10% over 1949's, which was the previous high, and that the station was continuing to expand its AM operations. Radio outlook for 1951 is "regrettably" much more promising than 1950, Lebhar said, adding he used the word "regrettably" because the world crisis indicated a major return to AM and a recession in TV development. Several other AM stations have also hiked rates recently.

WLIB, N.Y., Fall Billings Increase 19% in One Year

WLIB, N. Y., inudie, reports an increase of 19% in billings for the period Oct. 1, '50-Jan. 15, '51, over the same period a year ago, when the present management took over.

General manager Harry Novik during the 15-month span upped WLIB's Negro-slanted broadcasts from one to 21 hours weekly. Station also added heavy schedules for Yiddish and Anglo-Jewish audiences, while no programs in these categories were aired before the Novik takeover.

Newspaper Guild In Drive for CBS White Collarites

Newspaper Guild of N. Y. (CIO) has launched a drive to organize radio and TV white collar employees at CBS' Gotham headquarters, moving in on the Radio Guild of the Distributive, Processing and Office Workers of America, which includes units expelled by the CIO. Previously Local 153 of the AFL Office Employees International Union circularized CBS staffers, after the network announced it would not recognize the Radio Guild when its present contract expires this month.

About 650 employees are eligible for membership in an office workers union. RG has had contracts with CBS for about six years and won an NLRB poll last year.

In its circular the Newspaper Guild said that its constitution permits employees of radio and TV companies to join, and that some CBS staffers had already signed up.

RG recently declared in a leaflet that on Dec. 14 it had asked CBS to negotiate a general pay increase and on Jan. 2 CBS replied with its memo reporting that it had asked for an NRLB election. RG said that while the web has the right to seek a vote, it challenges "the company's moral right to use the request for an election as an excuse for refusing to discuss an adequate pay increase before a wage freeze is imposed."

Coy's Six-Week Vacation

Washington, Jan. 23.

FCC Chairman Wayne Coy took off today for a six-weeks vacation in Arizona and California. It's the chairman's first real time out since he joined the agency over three years ago. He plans to return to Washington during the first week in March.

In Coy's absence, Com. Paul A. Walker will serve as Acting Chairman.

PROGRAM TRENDS TO SUIT TIMES

Program toppers at the networks are riding herd on three trends linked to the national and international situations: (1) a new flurry of interest in giveaways; (2) sponsor interest in shows originating from military posts; and (3) an upbeat in public response to French-type chanteusing.

With shortages in appliances and other items looming and the cost-of-living index zooming, the opportunity of winning merchandise or cash is attracting dialers to gift-bonanza stanzas. At the same time, some manufacturers are loosening up with products for the giveaways, as an inexpensive method of keeping their brand names alive in an era of scarcity.

Speedup of mobilization, with prospect of 3,500,000 men in uniform shortly, has sparked the trend to airers utilizing service personnel or being beamed from army camps and naval bases. Interest in Gallic gal thrushes is figured as springing from the GIs who saw Paris in World War II and to the influx of United Nations delegates to New York.

A La Paree

Cued by the popularity of warbling a la Paree, NBC has skedded Jane Morgan, American thrush who clicked in France, Sundays at 2:15-2:30 p. m., with RCA Victor slated to do some promotional tie-ins. ABC has been talking to Hildegarde manager Anna Sosenko and Louis G. Cowan on a three-way spread for the chantoosie. If negotiations are wrapped up, Hildegarde would get regular shows on ABC and ABC-TV and in addition would do a disk jockey stint for the web's Gotham key, WJZ.

ABC, taking the pulse of public interest in the boys in khaki and blue and the servicemen's desire for personal appearances by stars, is mulling a reprise of "Blind Date" as a camp-touring project. "Date," which grew out of the last war, is now on video, revamped with a collegiate angling. Chain is also considering a traveling western program for its Jimmy Wakeley, cowpoke performer who has gotten a healthy GI reaction on his treks with Bob Hope. Pepsi-Cola has already moved in this field with its Phil Regan NBC series, to start March 4.

On the giveway front, feeling is that the shift of listeners away from this type of show has been arrested. ABC is mulling an evening slot for its "Chance of a Lifetime," which was recently pulled from the daytime lineup. Televersion of "Chance" is already being carried by ABC-TV.

CLIQUOT CLUB ESKIMOS BACK—RESER 'N' ALL

Boston, Jan. 23.

Backed by his oldtime sponsor, Cliquot Club, Harry Reser returned to the local airwaves (over Yankee Network) with his "Eskimos" in a half-hour of nostalgia last week (19). Emanating from Hub's WNAC, program was piped over 18 Yankee outlets with maestro duplicating his previous format, including a couple of banjo solos, in the first of a 26-week series which also marks the first "live" band show from this station in several years.

Deal was set through Frank Weston agency, Providence, R. I., with Morey Lowe, manager of WEAN, network's Providence outlet, handling the m.c. chores on program.

Bormann to WCCO

Cedar Rapids, Jan. 23.

Jim Borman, news director of WMT, Cedar Rapids, since 1947, has resigned to become director of news and public affairs for WCCO, Minneapolis, effective Feb. 15. Douglas Grant, WMT program director, will assume the news directorship in addition to his other duties.

Borman replaces Wiley S. Maloney at WCCO. Maloney resigned to enter business for himself.

NBC Treads Lightly in Toscy, Squibb Comm'l Snarl, Not to Ruffle Maestro

As of yesterday (Tues.), NBC was still refraining from sending out any announcement of the Squibb sponsorship of the Toscanini-NBC Symphony Saturday evening broadcast series from Carnegie Hall, N. Y., scheduled to start this week (27). And for good reasons. For Squibb has been engaged in a hassle with the network because of the refusal of Toscy to interrupt the playing of the Verdi "Requiem" on this Saturday's program, even though Squibb has been willing to settle for an institutional plug directed toward the Korean soldiers.

Although Toscy's Verdi concert runs two hours, with a "Te Deum" preceding the "Requiem," only 90 minutes of the "Requiem" (6 to 7:30) is going on the air, with the work to get an uninterrupted performance. In addition to the opening and closing institutional plugs, Squibb has wanted a mid-way identification, too.

Now that Toscy has agreed to return to the podium, NBC is taking no chances on arousing his ill will and is going along with his "no plug" edict, regardless of the sponsorship coin entailed. Adding to the sensitivities is the fact that the Squibb sponsorship was maneuvered personally by Frank Folsom, RCA prexy.

As of last night (Tues.) Squibb was willing to acquiesce on all points, but under circumstances that one web exec described as "volcanic."

The following Saturday's broadcast presents an additional hurdle. Carnegie Hall is not available for a 6:30 to 7:30 live pickup of the orch on that date, which means that the program will probably have to be taped earlier in the day. Toscy, it's known, isn't enthused about taped playbacks.

That Bad Word

From now on television will be treated in the same way that the network treats competing webs, ABC said last week in an inter-office memorandum.

AM directors were told they were to stop all references in scripts to the video medium. In ad lib shows they were advised to anticipate probable mention of TV and to tell talent and guests to avoid the plug. Where lapses occur and the taboo word gets out over the airlanes, directors are counseled to give the offenders a heart-to-heart spiel.

Hit Impasse On Loyalty Quiz As CBS Stands Pat

Drafting of a positive loyalty oath, which the Radio Writers Guild sought as a replacement for the CBS questionnaire on its staffers affiliations with organizations listed as subversive by the U. S. attorney general, has failed to jell.

Meeting last week of CBS prexy Frank Stanton, CBS exec veepee Joseph H. Ream, Authors League of American prexy Oscar Hammerstein, 2d, RWG prez Ira Marion and RWG eastern veepee Shelley Stark, resulted in an impasse. Two-hour session explored various phases of the loyalty quiz situation with CBS taking the view that it had decided on the questionnaire after long deliberation and that it feels it the best method of dealing with the matter.

RWG leadership now feels that having tried without success to cooperate with Columbia in drafting a simple declaration of loyalty, it has decided against any kind of statement, oath or questionnaire. This is generally the same position as that the Authors League has taken. A promise was elicited from CBS that if any of RWG members were called in for further questioning by Ream, the RWG would be notified and could send a representative to sit in at the meeting.

Matter is now turned over the scripters union's fact-finding committee, which is also studying the alleged "blacklist" in broadcasting. It is expected to be discussed at the RWG membership meeting in N. Y. tonight (Wed.). Radio-Television Directors Guild will mull the situation at its meeting Feb. 5.

Meanwhile the New York Council of Arts, Sciences and Professions,' which has been called a "leftist" group, scored the CBS quiz as "a dangerous incursion into civil and political rights." It said, "CBS is extending the pattern of individual blacklisting which 'Counterattack' and 'Red Channels' established, and is laying a basis for wholesale censorship and thought-control. In effect, the action provides a new device to attack employee trade-unions under the spurious claim of circumventing 'sabotage'."

More WBBM Axings

Chicago, Jan. 23.

Latest in the recurring series of staff shakeups at WBBM, Chi CBS outlet, resulted in the discharge last week of two announcers and a writer. Getting the axe were gabbers Bill Seymour and Bill Despard and scripter Jerry Warren.

Firing of the two announcers who had been with the station for several years wasn't connected with the bouncing of a trio of speilers as an aftermath of the Rose Bowl profanity incident. Warren joined the station last fall.

Own Agency For Emerson Foote?

Emerson Foote, who has been without portfolio since checking out of Foote, Cone & Belding, is reported getting set to open his own ad agency. Foote is currently resting in Honolulu, having fully recovered from a nervous breakdown.

Foote exited as F-C-B prexy nearly a year ago following an extended absence from the agency. Should he open his own agency, it isn't considered likely that any of the F-C-B business would move over, although it's understood that Foote has some lucrative accounts on tap.

ED FADIMAN, JR., JOINS CBS PROGRAMMING DEPT.

Edward Fadiman, Jr., has joined the CBS public affairs programming department, under Sig Mickelson.

Meanwhile, program veepee Hubbell Robinson, Jr., still has two appointments on the agenda—a successor to Robert P. Heller as director of AM programming in New York, and a successor to Werner Michel, who resigned last week as producer of the "We Take Your Word" show and documentary unit programming to join Kenyon & Eckhardt.

Tex & Jinx's 14 Clients

Signing of I. J. Fox to back three quarter hours weekly of Tex and Jinx McCrary's cross-the-board show on WNBC, N. Y., completely sells out the Mr.-and-Mrs. team's AM and TV programs.

Husband-wife team now has a total of 14 sponsors in both mediums. They air 5½ hours weekly in radio and 125 minutes weekly in video.

MR. AND MRS. BLANDINGS

With Cary Grant, Betsy Drake, Gale Gordon, others
Producer: Don W. Sharpe
Director: Nat Wolff
Writers: Wolff, Walter Brown Newman, Millard Kaufman
30 Mins.; Sun., 5:30 p.m.
NBC, from Hollywood
(BBD&O)

Radio programming of late has been sparked by a move-in of Hollywood husband-wife teams, with the collaborative kilocycle thesping of Ronald Colman and Benita Hume as stars of the NBC "Halls of Ivy," one of the more outstanding additions to network programming in recent seasons.

The Ziv program mill has just released a Humphrey Bogart-Lauren Bacall series off the transcription beltline, and last Sunday (21) NBC unwrapped the newest teamup, in the persons of Cary Grant and Betsy Drake, in a Don Sharpe-packaged radio version of the "Blandings Dream House" pic-mag series episodes.

"Blandings" represents one of the more expensive programming ventures of recent vintage, with the sponsor, Trans-World Airlanes, plunking down $9,500 a week for the half-hour series (top coin in today's deflated AM market.) If TWA has aspirations of riding high and handsome in the competitive network picture, however, the dream house which the Blandings have transformed into radio will have to be built of sturdier material than was evidenced on the premiere.

These are the long-familiar characterizations and episodes penned by Eric Hodgins concerning the suburban tribulations of Jim and Muriel Blandings and their lawyer friend, as portrayed by Gale Gordon, with the initial episode finding the couple installed in their new home and threatened with eviction by the state, which plans to run a super-highway through the living room.

Little if any of the Grant personality or distinctiveness projected on the preem performance and both he and his wife are playing it on a too-too level of sophistication. The show will have to hit a much more common denominator to create audience sympathy in their assorted plights—and a funnier script would help immeasurably. The first installment was practically bereft of anything suggesting comedy.

TWA has a cute jingle to extol the virtues of its travelling comforts, with accent on winter vacationing. *Rose.*

WFDR PLAYHOUSE

("Tom Paine")
With Bramwell Fletcher, Maurice Barrett, Marilyn Arms, Dan Magnin, Paul Maynard, Bill Jacobs, Jerry Lee, Stephanie Elliot
Producer: Guy Wallace
Writer-director: Barrett
30 Mins.; Tues., 9 p.m.
Sustaining
WFDR (FM), New York

Airer on this union-owned FM indie has a worthwhile purpose, that of presenting the lives of "Americans by choice," those immigrants who have made valuable contributions to the nation. However, judging from the preem Tuesday (16) scripts lack professional quality and are given mediocre production.

Show caught was based on the life of Tom Paine and included large helpings of the patriot's writings. Presentation of Paine's biog and his significant ideas was commendable, but the piece was slow-moving, encumbered by use of canned music bridges, long narrative segments and weak scripting. Vehicle left unexplained loose ends and failed to get across adequately the meaning of his stormy life. Bramwell Fletcher, in the title role, delivered the passages from Paine's pamphlets and speeches well, getting over his rebellious but uncompromising attitude. *Bril.*

YOUR TROPICAL TRIP

With Desi Arnaz Orch; John Jacobs, announcer
Writer: Martin Wark
Producer: Stanley Tracy
30 Mins.; Sun., 3:30 p.m.
Sustaining
CBS, from Hollywood

"Your Tropical Trip" shapes up as a fair vehicle for Desi Arnaz's chile talents. Arnaz, in fact, is the whole show despite the effort to give the program a lift via an audience participation peg with a giveaway trip to a South American capital as the top prize on each show. The contest angle, however, is handled in a routine fashion and adds little excitement to the show. There's little chance, moreover, that the giveaway cycle will be revitalized by this entry. Even the usually volatile studio audience at the preem show seemed to be

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Radio Followups

Judy Holliday's performance on NBC's "The Big Show" Sunday (21) was a highspot in one of the flashiest shows in radio. Parlaying of Miss Holliday with conferencier Tallulah Bankhead and Gypsy Rose Lee was productive of some of the spiciest moments in AM, and there were a few that caused some eyebrow lifting.

The flash of the show was Miss Holliday's enactment of a scene from her film and legit hit "Born Yesterday." There were a few lines that had to be explained to the kiddies. But the spice was kept within the necessary limits. Between Tallu, Miss Holliday and the Gypola, there was some very gay radio.

Miss Holliday did give the impression that she could pump further life into this medium. Her personification of the dumb blonde indicates that she could make a career of this characterization in this medium. Her non-too-bright gab was highly engaging, and whether she was occupied in verbal jousts with Tallu or Miss Lee, she was one of the strongest clicks in a series that has had more than its share of boff moments.

The Gypsy similarly was a potent performer on this show. Her references to her art had enough risgaieties to further pepper up this display. Miss Bankhead, of course, kept the proceedings well in hand and put some drama in with her reading of the death scene from "Camille," a burlesque of which was put on immediately by Miss Holliday.

The femme contingent was completed by Patrice Munsel, who brightened up the show with the "Laughing Song" from "Die Fledermaus" plus some bright remarks.

There was also some strong support by talented male members, even though this was, for all practical purposes, a display in which the dames had the upper hand. Eddie Cantor did a nostalgic reminiscence of the heyday of show biz. Since Ida (Mrs. Cantor) fluffed her single line on her husband's show, it looks like she can make a career of making fluffs. This deliberate fouled-up line ("Glad to have banked you, Miss Meethead") left 'em laughing. Fred Allen's contribution also worked out well. He played a stellar role on the op'ry, with the rest of the cast assisting. This had some genuinely funny scripting. Vaughn Monroe also contributed handsomely to this stanza with his baritone as well as his verbal contributions.

The invisible star of the show remains Goodman Ace, chief scripter.

Evidently to help the current plugging for Bing Crosby's 20th anni in show business, ABC's "Screen Guild Players" booked the Groaner, together with Dinah Shore and Phil Harris, for an adaptation of "Birth of the Blues" last Thursday night (18). Hour-long show, similar to the Paramount film of the same title in which Crosby starred several years ago, didn't carry much of a plot. Instead, the fluffy story, adapted by Harry Kronman, served as a peg on which the three stars could hang their songs, and, on that basis, the show provided some fine entertainment. Red Nichols, playing a fine hot trumpet, and Basil Adlam's ABC orch were on hand to simulate the music supposedly played on the show by Crosby's band and they dished up some mellow Dixieland.

Script picked up Crosby as the first white proponent of Dixieland music in the south and carried through his meeting with Harris, as the trumpeter; Miss Shore, as the band's vocalist, and their rise to fame synonymous with the spread of the new jazz music. Crosby did an acceptable thesping job in his standard off-the-cuff manner but scored solidly in the vocalistics. Besides the title tune, the script gave him a chance to croon many of his best-selling record oldies, so that the show represented almost a cavalcade of his songs. Miss Shore, too, whammed across her songs and teamed excellently with the Groaner for some of the tunes which he recorded with other femme singers, such as "Wait Till the Sun Shines, Nellie," "Waiter and the Porter and the Upstairs Maid," etc. Harris, playing his usual brash, imperturbable character, was also socko.

SOMERSET MAUGHAM THEATRE

("The Colonel's Lady")
With Martha Scott, Everett Sloane, Allen Hewitt, Bret Morrison, Anne Burr
Writer: Peter Michael
Director: Mitchell Grayson
Producers: Anne Marlowe, John Gibbs
30 Mins.; Saturdays 11:30 a.m.
TINTAIR
CBS, from New York
(Cecil & Presbrey)

The "Somerset Maugham Theatre," already established on CBS-TV in a Wednesday night segment, sponsored by Tintair, now has its counterpart on radio with the same sponsor lifting the tab. Teeing off Saturday in the 11:30 a.m. slot it had for its initial offering Maugham's "The Colonel's Lady," which had previously been an integral episode of the author's film, "Quartet," which brought happy returns to most boxoffices.

Yarn, written in the author's slick style, provided an interesting interlude for the listeners, sparked by competent performances of a stellar cast headed by Martha Scott and Everett Sloane as the pivotal characters. It tells of a married couple who regain their lost love by remembering their past together and what they once meant to each other. During the years they have seemingly drifted apart and the wife takes to poetry for an escape. She patterns a volume that's an overnight success and in it chronicles a fictionized romance between a matron and a youth that is supposedly severed by the latter's death. Spouse confounds it by suspicioning his wife reall, had an affair with another man, plans a divorce, but is diverted from such action when the wife convinces him that he was the hero of her yarn and that although he did not die, his love for her seemingly did. They take it from there for a happy denouement.

Both Miss Scott and Sloane gave splendid performances as the couple, with the former bringing a fine delicacy to her role and Sloane subjugating his pseudo bombastics when apprised of the truth. Other neat performances were contributed by Anne Burr, Bret Morrison and Allen Hewitt. Peter Michael scripted compactly, while Mitchell Grayson's direction was tops.

Commercials for the hair coloring product of the sponsor were neatly integrated. *Edba.*

LET'S GO WITH RALPH FLANAGAN

With Peggy King, Harry Prime, Singing Winds (4); George Fenneman, announcer
Director: Charles Herbert
Producer: Leonard Blair
30 Mins.; Mon., 10 p.m.
U. S. ARMY AND AIR FORCE
ABC, from Camp Cook, Calif.
(Grant)

Launching an all-out recruiting drive, this airer is part of a multi-pronged bankrolling program by the U. S. Army and U. S. Army Air Forces on the nets. Preem (22), emanating from Camp Cook, Calif., in first of a series of army camps to be toured by the show's personnel, showcased one of hottest of the young bands in a straight half-hour of terpable tempi clearly aimed at teen-age hoofers. While program hits age-group target squarely recruitment force is lost through frequency and uninspired nature of enlistment pitches.

The seven numbers offered in very commercial arrangements by the Flanagan crew were strung on a conventional format with spiels split between announcer George Fenneman and Flanagan. Harry Prime, regular boy vocalist with the band, registered well accompanied by the Singing Winds in "My Heart Cries For You," as did femme chirp Peggy King, despite a tendency to wax strident, in "Orange Colored Sky." Flanagan himself had an opportunity to display his keyboard technique to good advantage in "Harbor Lights."

PICKENS PARTY

With Jane Pickens
15 Mins.; Mon.-thru-Fri., 12:15 p.m.
Sustaining
NBC, from Hollywood

This transcribed show is good afternoon fare slanted for the femme audience. Format is a conventional mix of chatter and music, with Jane Pickens handling the usual women's program chores. That's an asset, since Miss Pickens not only sings several numbers in each quarter-hour segment with her excellent pipes, but displays a gracious personality in her patter. Show also gets a big lift from the celebrities who guest regularly on this series.

On Friday (19), Irene Dunne appeared on the show to collect a "Jane Pickens Service Award" for outstanding effort in behalf of worthy causes. Miss Pickens used this opportunity to make a pitch for Hollywood minimizing the glamor angles in the film capital. Guests on other shows will include such names as Phil Harris and Bob Hope. On the show caught, Miss Pickens also delivered a brace of current numbers including "Tennessee Waltz" and "If I Were a Bell." It added up to a neatly paced and varied show. *Herm.*

From the Production Centres

IN NEW YORK CITY . . .

Carl Burkland, sales manager for CBS Radio Sales, off on four-week tour of outfit's offices in Detroit, Chi, L. A. and Frisco.... **Isabelle Biasini,** assistant director of religious programs for Mutual, goes back into the WAC as a captain at end of month.... **Gustav B. Margraf,** NBC veepee, chairs radio division of the N. Y. Girl Scout fund drive.... **Red Barber's** daughter Sarah chipped her ankle bone in a fall last week....MBS flack **Frank Zuzulo** due back today (Wed.) from exploitation trip to Pittsburgh....WINS scored a news beat Thursday eve when **Brad Phillips** interviewed **Junius Kellogg** and **Ken Norton,** involved in the Manhattan College basketball scandal. **Joe Gallagher,** indie's news editor and a Manhattan alumnus, got the hoopsters.... **Donald R. Coe** is ABC's new director of special events, vice **Michael Roshkind,** resigned.... **Phil Gordon,** WWRL disk jock, doubling into K and C Cabaret, Brooklyn....ABC's "Greatest Story Ever Told" has been released for non-commercial use by school and civic groups.... **Bert Lee** and **Bert Lee, Jr.,** shared the mike covering the Ranger-Bruin ice hockey game over WMGM last week.... **Rex Marshall** has cut a series of platters for the Coast Guard through Cecil & Presbrey.... **Herb Joseph** has been appointed time buyer at Charles Schlaifer & Co.... **George Field** named northeastern sales rep for RCA Thesaurus....WJZ's **Mary Margaret McBride** having a studio built into her duplex apartment....WOR's **Barbara Welles (Helen Hall)** is national chairman for the Advertising Woman of the Year award, which will be presented in St. Louis June 10.... **Donald Woods** and **Hope Miller** did a "Crime Doe Not Pay" stint for M-G-M Radio Attractions.... **Warren Hull's** son **John** called up for active naval duty.... **Elizabeth Robinson** of N. Y. Federation of Women's Clubs airing weekly show on WWRL.

WNEW is on the prowl for new talent, including novelty shows and those appealing to femme dialers.... **Jean Gillespie** starring in CBS' "Aunt Jenny" this week.... **Richard Janaver** new to "Our Gal Sunday".... **Margot Stevenson** joins "Stella Dallas".... **Arnold Robertson** is "Young Widder Brown" addition.... **Casey Allen** into a running part on the **Irna Phillips** serial, "Brighter Day." He's also continuing as a legit director at the Neighborhood Playhouse, N. Y.

Sons of the Pioneers first release for RCA Thesaurus out this month.... **Ben Grauer** has made a "talking book" of "The Brave Bulls" for American Foundation for the Blind....ABC has added two Iowa affiliates, KSO, Des Moines, and WSCJ, Sioux City....AM and TV impact on sports will be discussed by Sportscasters Assn. at the Radio Execs Club tomorrow (Thurs.).... **M. M. Fleischl** upped to local sales manager of WMCA, a new post....Philip Morris is backing "The Lonesome Gal" transcriber in seven major markets, including N. Y., Chi, Philly, Boston, Washington, Detroit and Frisco.

IN HOLLYWOOD . . .

Mark Finley closed out 12 years with Don Lee as public relations director and may resume his military career for the duration. He served in the European theatre last war and came out as lieutenant colonel. **Jim Parsons** was moved up as the net's publicity head and **Jack Price** shifts from KNX to handle press relations for KTSL, the new CBS-owned tele station.... **Philip Meany,** who founded the agency bearing has name, has retired and three associates will carry on the business.... ABC's **Frank Samuels** finally lured Ben Hur (food products) into radio with the **Bob Garred** newscasts. Firm, a heavy space advertiser, had stood off radio for all the years it has been around.... **Harry Ackerman** hustled east to talk summer shows with **Bill Paley** and **Hub Robinson**....Just to prove his versatility, **Ronald Colman** wrote one of the upcoming "Halls of Ivy" scripts.... **Mort Lewis** decamped **Ralph Edwards'** writing staff to join his brother, **Lester** in the packaging of shows back east.... **Ken Dolan** hopped a plane for N.Y. to heat up a few deals.... **Cary Grant** didn't want the home folks to hear "The Blandings" in a "relaxed condition" until it was properly broken in so it's heard in Hollywood on Saturday night while the rest of the country dials it the previous Sabbath....On her 20th anniversary broadcast Feb. 4, **Louella Parsons** will have **Mary Pickford** as her guest. It so happens that Miss Pickford came on LOP's first program to present a carload of oranges for flood victims in the south....Suit of **Charlie Isaacs** and **Hal Goodman** against **Martin and Lewis** for unauthorized use of their material, was settled out of court. The gagmen asked $30,000.... **Gen. David Sarnoff** in town on a Red Cross mission. He's the national chairman. Hard by his side was **Joseph McConnell,** NBC prez.... **Bruce Eells** gathered up 150 quarter-hour transcriptions of oldies for sale to radio stations. Most of the performers, stars today, were merely tyros then....Hormel Girls band parked here for the next three weeks.

IN CHICAGO . . .

Jerry Stolzoff has resigned his radio-TV veepee berth at Cramer-Krasselt, Milwaukee agency, to join the Foote, Cone & Belding Chi staff as radio-TV production supervisor. Succeeding him at C-K is **Roger LeGrand**.... **James Stirton,** Chi ABC sales topper, named radio-TV chairman of Brotherhood Week here....Philip Morris Co., for Bond Street tobacco, started Monday (22) with a cross-the-board transcribed series tagged "Lonesome Gal" on WMAQ....Mutual prexy **Frank White** here last week attending the board meeting of the Brand Names Foundation....WLS debuted a new Saturday eve quarter-hour segment featuring National Barn Dance acts. Venture is being produced by **Bill Nelson** and scripted by **John Drake**.... **Norman Ross,** WMAQ and WNBQ gabber, is currently doing 17 AM and five teevee shows weekly.... **Sam Paxton,** WMBI radio news editor for the past four and a half years, has joined Chi CBS staff as assistant public relations director.... **Leonard Blair,** Windy City ABC program head, is handling producer reins on the web's **Ralph Flanagan** shows for U. S. Army.

Chicago Council of Boy Scouts handed WLS cowboy singer **Bob Atcher** their annual Statuette Award....Sun-Time foreign editor **Irving Pflaum** signed by agent **Frank Hogan** for radio and teevee work.... NBC director **Dolph Nelson** exits web for producer slot with **Tom Moore** production.... **Ann Andrews,** chirper on Mutual's "Man On the Farm," plugging her latest Mercury release, "So Long, It's Been Good To Know You"....NBC press chief **Jack Ryan** elected veepee of the Chi Headline Club. **Ell Henry,** ABC publicity director, and **George Herro,** Mutual promotion chief, named to same group's board of directors....Beaver Valley Sweethearts in as regulars on **Bob Atcher's** daily 4 p.m. show on WLS....WMAQ commentator **Elizabeth Hart** to address the Women's Club of the University Church Feb. 6.... **Arnold Carlsen,** Mutual central division account exec, vacationing in Florida.... **Gene Denis,** R. J. Potts, Calkins & Holden agency account exec, guest speaker at Chi Radio Management Club today (Wed.).

Rochester, N. Y. — Paramount theatre here, whose stage has been dark for two years, turns on the footlights Jan. 31 when it ties in with WHAM in airing a broadcast from the stage. Show is "Your Best Bet," quiz packaged by Mort Nussbaum and bankrolled by Bond Clothes via Neff-Rogow. Airer will be taped Wednesday evenings to catch peak theatre audience and broadcast Fridays at 7 p.m.

TV B'CASTERS GET NEW DEAL

TV B'casters Reap Bonanza; Some Outstrip AM Billings

By FARRELL DAVISSON

Chicago, Jan. 23.

Television broadcasters in major cities and off-the-beaten kinescope circuits, attending the NAB-TV meet here (probably the most representative gathering of TV operators to date) made some revealing off-the-cuff observations to VARIETY.

What they had to say is of general interest to the entire industry, as their comments clinch the arguments as to TV's terrific impact, both from a boxoffice standpoint, and its grip on the American economy. The consensus of opinion held by the buttonholed station execs was that the strides made by the industry the past year exceeded the most optimistic hopes.

Only a year ago at the TV conference sponsored by the Chi TV Council attended by many of the station managers who returned last week for the NAB confab, the exec who could claim his video operation was in the black was something of a rarity But within 12 months the situation has practically reversed itself. At the NAB-TV meet, the telecaster not running in the black or very close to it, was the rare bird.

Video's audience attracting powers needs no underscoring but it's been the medium's attraction to the local advertisers which has caused the upsurge in billings. In many cases, the increase in local biz, which means the difference between profit and loss for most stations, has been pronounced since last fall. As one station manager put it: "A year ago the advertisers thought television was a glamorous plaything. And now they're finding it a profitable workhorse."

In a surprising number of joint AM-TV operations, it was reported that the tele billings have outdistanced radio billings. But significantly, many execs declared that their AM biz continues to hold up or improve. In fact, the resurgence of the older medium during the past few months has generated as much enthusiasm as the rosy teevee picture. Echoes of the reaction to NBC's abortive radio rate cut could still be heard at the Chi parley. Harry Bannister, general manager of WWJ, Detroit, answered a query regarding his thinking on AM rate slashes by pointing out his daytime hourly rates were upped recently from $400 to $480.

Thinking on the part of the joint operators who still have considerable faith in their AM holdings seems to be that the attention focused on the decline of net biz last fall caused a false cloud of defeatism that was actually belied by the facts and figures. One indie exec who requested anonymity suggested that some of the national networks have become so preoccupied with video that they have unconsciously been selling radio short.

Here's a representative picture of the radio-TV situation in several of the nation's top markets as reported by station toppers:

KSD-TV, St. Louis

George Burbach, general manager of KSD and KSD-TV, St. Louis. KSD-TV, which holds the No. 1 FCC video license and first hit the air Feb. 8, 1947, has been in the black since 1949. As the only teevee station in the market which now has 240,000 sets, KSD-TV reportedly carries more net shows than any other station in the country. On the air 98-100 hours weekly all but about 25% of the programming is web fare. TV billings are running nearly double that of the sister AM station with KSD-TV getting $850 to KSD's $450 for an hour of Class A time. However, Burbach was quick to point out that the tele gain wasn't made at radio's expense in his case. KSD's November and December billings ran 38% above the same months a year ago. Pointing out that he's devoting his entire ad budget this year to AM promotion he urged that the NAB should set up a kitty to promote radio on a national basis. "We can lick this rate cut thinking in short order," he stated.

WWJ-TV, Detroit

Harry Bannister, general manager of WWJ and WWJ-TV, Detroit: Operating in a three-station market with a set circulation of 400,000, WWJ-TV cracked the $1,000,000 mark in billings during 1950. The

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NBC's McConnell On Fence-Mending Mission to Chicago

Chicago, Jan. 23.

NBC prexy Joseph H. McConnell put in an appearance at the NAB-TV convention last Friday (19), ostensibly to pledge the network's cooperation in giving the video broadcasters a firmer footing as an industry organization, but actually his Chi move-in had more significance to the web.

Apparently NBC is still smarting under the gang-up of affiliates to the recent NBC overtures to effect a reduction in its radio rate structure, which invited the affiliate members to accept a discount. This was an opportunity for McConnell to do a sock public relations job for the web in countering the abortive move.

Numbered among the many TV operators attending the organizational convention were the blue-chips NBC affiliates with both AM and TV operations. It was not only an opportunity for McConnell to catch up with many of the membership family he hadn't previously met, but also to cement the NBC-affiliate relationship in the face of the rate discount fiasco. That he carried it off well was attested to by the station men present, who were tossed a dinner by McConnell and the NBC station relations boys. NBC came off with flying colors.

Stanton's Tint Face

Chicago, Jan. 23.

CBS prexy Frank Stanton was scheduled to put in an appearance here Friday evening (19) when the web staged a color TV demonstration for the video broadcasters attending the NAB-TV convention. Stanton's plane, however, was unable to land in Chi and went on to Omaha. CBS veepee Larry Lowman took over during the demonstration.

As a lot of the delegates were checking out, Stanton was reported on a bus somewhere between Omaha and Chicago.

Baltin Protected In TBA Folderoo

Chicago, Jan. 23.

One of the provisions under which the Television Broadcasters Assn., acceded to dissolution and joining the ranks of the newly-formed NAB-TV, was the finding of a job for Will Baltin, executive secretary of the TBA. It's expected that Baltin will move into the new setup in a similar secretarial post. (Still to be resolved, however, is the future status of J. R. Poppele, TBA prexy.)

The TBA board will report the Chi convention proceedings back to the organization. Apparently, the TBA board is satisfied with the definition of "auptonomy" as promulgated at the organization convention, paving the way for TBA to pass out of the picture.

CALL THE TURNS IN NAB-TV SETUP

By GEORGE ROSEN

Chicago, Jan. 23.

Broadcasters seeking a place in the TV sun moved into Chicago last Friday (19) and by nightfall had smoothed the way by unanimous acclamation for the first concrete video organizational structure.

Sparked by some of the nation's more aggressive TV broadcasters, the session accomplished its goal—the formation of an NAB-TV which would have complete autonomy independent of the radio broadcasters, and whose board of directors would be the court of last resort.

There were pre-convention forebodings that NAB prexy Justin Miller, as nominal head of the industry organization, would look with displeasure at the move to bring the video operators under the overall NAB tent under circumstances that would strip him of any authority, but the TV broadcasters themselves had the final say. These were the blue-chips operators on a high management level. The stakes from here on in would be high, and they were determined not to take chances.

With Miller on hand more or less in the role of an observer, the TV broadcasters, representing 80% of the nation's 107 TV operations, moved in and ran the show themselves. They were determined to exercise the right of self-government as TV broadcasters, to forestall any possibility of interference from the NAB itself or step-child treatment on the part of an organization that until now, many felt, has been beating the AM drum at the expense of TV.

Having waited for years for the NAB to take the initiative in giving due recognition to TV's ascendancy, the broadcasters themselves practically threw down the gauntlet. They dictated the terms under which the NAB would remain as the overall industry tent, but would permit the TV operators to call their own turns and set TV policy, functioning with their own board of directors who would be responsible to no one but the television broadcasters themselves, with their own budget, bylaws, membership, etc.

TBA Skedded for Limbo

Under this new setup, the guiding spirits of the Television Broadcasters Assn. are brought into the fold, with the TBA scheduled to pass into limbo. Representative TV broadcasters formerly functioning within the framework of the TBA, including four video networks, will serve on the board of NAB-TV. These include Larry Lowman, of CBS; Frank (Scoop) Russell, of NBC; Joseph McDonald, of ABC, and Dr. Allen DuMont, head of the DuMont network and laboratories. To these were added nine more board members, two representing indie sta-

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Search for Two Key Directors Is Double-Pronged Problem for NAB-TV

Chicago, Jan. 23.

Formulating of the NAB-TV here last Friday (19) finds the overall industry organization confronted with a two-fold task—the designation of both an AM director and a TV director, two of the key men who will be responsible for much of the future success of the radio and video structures.

NAB-TV wound up its Chi convention without designating anyone to guide the video setup. They're looking for a top man and dangling a salary of $25,000 or $30,000 a year—if the right man comes along. They would like someone with the knowhow of a Bill Ryan, who recently relinquished the general managership of NAB to guide the destinies of Broadcast Advertising Bureau.

When the NAB board of directors meets in Clearwater, Fla., next week it, too, will be confronted with finding a successor to Ryan. The name of Robert Richards, presently the public relations chief for NAB, has been most frequently tossed around. But it's understood that while the naming of Ryan's successor will come up, actually no official designation will be made as yet. The new NAB-TV board will also meet at Clearwater to discuss a director and evolve some pattern.

One of the reasons why the NAB-TV membership insisted on autonomy, with no dictation from prexy Justin Miller or the NAB board, has been the recurring rumor that Ryan, considered a top-flight operator who restored much of NAB's prestige since his appointment to the post last April, actually found himself enveloped in the same cocoon that brought general industry dissatisfaction with the organization in the past, and as result welcomed the move over to BAB.

'Cantankerous'

Chicago, Jan. 23.

One of the names put in nomination for the NAB-TV board of directors was that of Walter Damm, the "stormy petrel" of WTMJ, Milwaukee, who failed to put in an appearance, as he and his wife were celebrating their 35th wedding anni.

On the theory that Damm would reject the nomination, in view of his absence, it was suggested that the nomination go to Harry Bannister, of WWJ-TV, Detroit, conceded to be, in the absence of Damm, the "most cantankerous broadcaster" present. "Certainly it should be one or the other," it was agreed.

"But definitely not both of them," went up the wail.

Harold Hough's 'Why Be ½-Safe?' Sparks TV Meet

Chicago, Jan. 23.

Something akin to a "TV Bill of Rights," defining the responsibilities of the television broadcasters to the American family, was outlined by Harold Hough, of WBAP-TV, Fort Worth, in keynoting the NAB-TV meet here, which sparked the video operators into action.

The terrific impact of TV on the home, Hough pointed out, creates a responsibility to the broadcasters that assumes "frightening proportions." Thus the No. 1 responsibility, he pointed out, is that the TV broadcaster "must not enter the American home with dirty shoes. He must first clear the mud off."

To assume his responsibility, Hough said, the TV broadcaster must always be alerted to the educational, entertainment and public service aspects. Only then can he have a healthy operation. And to achieve this, the TV economy must be sound.

"The way things are going, it's as though 200,000,000 people have decided to take over the industry," he cautioned. "Which means we must be on our guard. The problems are immediate. We must alert ourselves to the present hearings on educational allocations; the demands of ASCAP; the football and sports situation in general which threaten programming; and the constant demands for excessive fees for rights."

Above all, he added, the TV broadcaster must alert himself to the myriad of overnight promoters who are moving in and discrediting the industry.

The New NAB-TV Board

Chicago, Jan. 23.

The NAB-TV board of directors set up at last Friday's (19) convention in Chicago breaks down as follows: two members representing TV-only stations (without AM or FM affiliation); seven other station operators (having AM or FM adjuncts), and four representing DuMont, ABC, NBC and CBS.

All told, 16 names were put into nomination, with 13 chosen. Named as chairman was Eugene S. Thomas, of WOR-TV, New York. Serving with him are Paul Raibourn, of KTLA, the Paramount station in Los Angeles; W. D. Rogers, Jr., of KEYL, San Antonio (both representing the TV-only stations); Robert D. Swezey, of WDSU-TV, New Orleans; Claire R. McCullough, of WGAL-TV, Lancaster, Pa.; Harold Hough, of WBAP-TV, Fort Worth (who presided at the convention as one of the major sparkplugs in formulating NAB-TV); George B. Storer, representing the Fort Industry stations; Harry Bannister, WJW-TV, Detroit; and Campbell Arnoux, of WTAR-TV, Norfolk, whose resolution paved the way for the autonomous operation. The four network reps on the board will probably include the quartet that served on the TBA board—namely, Joseph McDonald, of ABC; Frank (Scoop) Russell, of NBC; Larry Lowman, of CBS, and Dr. Allen, DuMont.

Swezey and Thomas served on the regular NAB board as the TV station delegates at large. They automatically resigned from the NAB directorate upon their new designations.

NAB board membership will thus be reduced from 26 to 24, with 13 on the NAB-TV board.

New Setup Eases B'caster Tension On Coin Outlays

Chicago, Jan 23.

Creation of the NAB-TV as a separate entity, while seen by some as inviting "two-headed monster" repercussions, nonetheless eases considerable friction and sensitivities existing between AM and TV broadcasters as to "who is paying the freight for whom?"

Under its old setup, the NAB was spending about $50,000 a year to cover its TV administrative functions, but was actually collecting about $4,800 in dues through its taxing of NAB members with the sum of $10 a month for the auxiliary TV services. The $50,000 was coming out of the annual $750,000 budget kitty that the AM broadcasters were laying on the line. As result, a lot of the AM boys were

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Miller Bullish on AM-TV But Sees Manpower Drain

Chicago, Jan. 23.

Judge Justin Miller, prexy of the National Assn. of Broadcasters, speaking informally before a well-attended session of the Chi Television Council last Wednesday (17), painted a generally optimistic picture of the future of radio and TV, despite the unsettled world situation. He did warn, however, that the industry will be tapped rather heavily for trained men and will face increasing material shortages if the international crisis deepens.

Touching on the recently passed excess profits tax bill, the NAB topper pointed out the new law may benefit broadcasters in the form of additional advertising budgets and that exemptions written into the bill will protect infant industries such as video.

New Use for Theatre TV Seen in Giant Screen Which Center Preems Tonight

Theatre television will be put to a new use tonight (Wed.) when NBC unveils its new big-screen unit in the Center theatre, N. Y., as a giant monitor screen for the theatre's studio audience. With the Jimmy Durante stanza of NBC's "Four Star Revue" drawing the testing honors, the theatre TV system is expected to overcome most of the obstacles which NBC has confronted to date in utilizing the mammoth Center to its fullest advantage. If the test proves successful, consequently, it's believed that most of the web's big comedy shows will move into that house.

To date, Ed Wynn is the only one of NBC's Sunday and Wednesday night comedy stars to use the Center. Others, including Durante, Eddie Cantor, Bob Hope, Jack Carson, etc., have refused to play in the house because of its size (it has a seating capacity of about 3,000). They were afraid that they would not be able to establish the necessary rapport with the studio audience. Wynn, for example, has discovered that such apparently minor things as mugging, which form a large part of TV's potency because of the medium's intimacy, are completely lost on the studio audience. As a result the comics cannot depend on theatre audiences for their one purpose—timing for their gags.

Wynn Waives Priority

Use of the big-screen unit, it's hoped, will correct all that. Unit will comprise RCA's instantaneous projection system, which will throw images of the show onto a 15 x 20-foot screen. The screen has been hung above the stage in full view of the audience, but tilted at an angle so that it's out of camera range. Studio audience, as a result, can watch the screen and see exactly the pictures that are transmitted over the air without the home audience knowing about it.

Idea is the brainchild of NBC-TV exec veepee Sylvester L. (Pat) Weaver. Wynn, incidentally, as the only comic to use the Center until now, was to have had first crack at it. But since the unit was installed in time for the Durante show tonight, and Wynn's show isn't scheduled until next week, he agreed to let Durante have the honors.

One sidelight of the idea is the interest being shown in the unit by the web's staff producers. Number of those who recently witnessed a demonstration of big-screen TV for the first time expressed amazement at the way it showed up imperfections in lighting, staging, costumes, etc. They claimed they had never been able to see such things on the standard small-screen monitors provided for their control booths. As a result, NBC hopes that the big-screen unit may lead to a general improvement in its entire programming operation.

MASS. SOLONS MULLING STATE-OPERATED AIRER

Boston, Jan. 23.

Discussions of establishment of a state-operated TV station with sets in every classroom are under way at legislative committee meetings here. Bill is getting active support from Edward Mullowney, Massachusetts Education Assn. member, who claims installations of sets would be valuable in teaching children how cities could be evacuated in emergencies and also predicting evacuation education would be given eventually by TV.

Also under considertaion by legislators is bill to require TV technicians to be state-licensed.

'Rate Your Mate' Eyed As Joey Adams TVer, Too

Joey Adams' "Rate Your Mate," which switched from Sunday to Tuesday nights this week on the CBS radio web, will be kinescoped by CBS in the near future for possible television airing. Radio version, which is reportedly drawing nibbles from several potential sponsors, copped an 8.8 in the most recent Nielsen ratings, as against the 5.4 for the first half-hour of NBC's "Big Show," against which it was slotted.

Adams, meanwhile, is expected to take over the time formerly occupied by Robert Q. Lewis in CBS-TV's daytime schedule early in March.

WOR's TV Corner

Confidence which TV industry has in its future expansion, despite the possibility of national emergency curbs, is pointed up by WOR-TV's going ahead with plans to erect new studios on Columbus ave., between West 67th and 68th streets, Manhattan. New building will be tagged TV Corner.

WOR-TV bought the site in April, 1949. Jack R. Poppele, engineering veepee, told VARIETY that plans for the new building have not yet been wrapped up. First it will be necessary to clear details through the National Production Administration and to consider priorities and availabilities of material.

It is expected the new structure will house four studios for dramatic shows plus smaller studios. Target date for completion is December.

AT&T to Sift Color TV Rates

Washington, Jan. 23.

Reasonableness of AT&T rates for carrying CBS color television over the coaxial cable and microwave relay will be investigated by the FCC. The agency said last week it is including color rates in a pending inquiry ordered over a year ago into charges for monochrome transmission.

Revised AT&T rates, effective Jan. 25, provide for the use of intercity facilities on an alternate basis for transmitting 525-line black and white and 405-line (CBS) field sequential signals, with additional charges for TV stations so connected. CBS color signals are now being transmitted for experimental showings from New York to Philadelphia and Chicago.

RCA's 525-line compatible color signals are being telecast locally in Washington during off hours of the NBC station here. The network has been given an additional 90 days authority to continue the tests.

Ohio Solon Again Offers Bill on Auto TV Ban

Columbus, Jan. 23.

Rep. Joseph X. Schwartz, of Cincinnati, again introduced a bill in the Ohio House of Representatives making it unlawful to install a television set in a motor vehicle where the screen is vible to the driver.

The same type of bill was introduced last year, was passed by the House but died at the end of the session before the Senate took it up.

'Songs for Sale' Back As TV Stanza Feb. 3

"Songs for Sale," which preemed as a simulcast on CBS, but later dropped its television version, returns to video Feb. 3 on that web. Show is to be aired Saturday nights from 7:30 to 8, replacing two 15-minute news programs which had been sustainers.

New Vidcast Rules Of Pigskin League Seen as Govt. Balm

Chicago, Jan. 23.

New rules governing the telecasts of its games were passed here last week by the National Football League which, it claims, will increase local video coverage of its 1951 schedule 75% over a year ago. However, the new plan is so hedged with restrictions, that trade observers doubt that it will, in actual practice, result in much of an increase. Rather, it's seen as the league's attempt to get back in the good graces of the Dept. of Justice which last fall began scrutinizing the conference's TV rules.

The department became interested in the pro league's TV rules when WICU, Erie, Pa., complained of "restraint of trade" after the station was refused permission to televise the Cleveland Browns' home games. Station beefed over the nix because it was outside of the Browns' 75-mile home territory. Under last year's rules, the teams banned telecasts within this home area.

As a result of the new regulations, the teams "may" sell video rights in their home territory, providing the visiting team okays the sale. Also, they may permit pickup of the games by any station, so long as the telecast does not go into the territory of another club where a game is being played. Further restrictions prohibits a

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Colgate May Switch To New 'Penny' Soap Series

Colgate, which had signed to sponsor "Hawkins Falls" on a five-a-week daytime basis via NBC starting March 1, may switch to "Susan Penny," another 15-minute projected soap opera series which NBC has been trying to sell. Show is to be aired 3 to 3:15 p.m. cross-the-board.

If Colgate decides in favor of "Penny," NBC is expected to air "Falls" on a sustaining basis from 3:15 to 3:30. Two shows are to start the web's daytime programming Mondays through Fridays, leading into the Bert Parks show, aired from 3:30 to 4, and the Kate Smith show, which goes from 4 to 5.

Opposition Gathers to Campaign For Non-Comm'l Educ'l Channels

Washington, Jan. 23.

The campaign to set aside channels for non-commercial educational television, which has been gathering steam since hearings began two months ago, drew its first opposition yesterday (22) as the FCC resumed testimony after a four-week lapse. Counsel for the Television Broadcasters Assn. and the NAB, which got interested after the educators made their pitch for VHF as well as UHF channels, questioned witnesses at some length on their plans for starting stations and their ability to subsidize them.

Dr. Francis J. Brown of the American Council on Education testified that a number of educational institutions are ready to go ahead with TV stations.

George P. Adair, engineering consultant for the Joint Committee on Educational Television, submitted a plan for allocating 49 stations to meet educational needs in the northeastern states. The plan is based on use of UHF channels.

Under questioning by Thad Brown, counsel for TBA, Adair said he thought UHF is ready for standardization but that it would be two to three years before transmitters and receivers will be available.

Burton Paulu, manager of the U. of Minnesota radio station, KUOM, said that an FCC set-aside of channels would accelerate the ability of the university to obtain funds for TV. Under questioning by Vincent Wasilewski, counsel for NAB, he said a $350,000 budget for video would be well within reason for a large university.

Questioned by Commissioner George Sterling, Paulu said a final determination of the color question might expedite the university's plans, now at least five years off, to get into video. Asked by Sterling if he thought color would enhance the value for TV for education, he replied, "enormously."

The Commission was told by Clark Tibbitts of the U. S. Office of Education that educational stations could make an important contribution in helping the handicapped, particularly by demonstrating their fitness for jobs in industry.

The Girl Friend & the TV Fiend

Minneapolis, Jan. 23.

Minneapolis Sunday Tribune commented editorially on the manner which it declares TV "has greatly altered the normal patterns of courtship" and asserted, in effect, it's killing the old conceptions of romance and making things tough for the feminine sex.

"It seems that there are now any number of young men who freeze like statues by the television set when visiting their heart's desire and never budge an inch all evening," the editorial stated in part. "The young lady sits disconsolately in the living room while her swain stares stolidly at the TV screen.

"In rapid succession she has hinted that she would like to go to the movies, a dance and the neighbors for a hand of bridge, but this has only led the boy friend to consolidate his position a little more determinedly. . . . He manages to exhibit a profound disinterest in his girl friend, and as he staggers to his feet at the evening's end he is already muttering about the next night's programs.

"Television, they say, has been a fine influence in holding the family together, but an evening of television has no more elements of romance than a plateful of buttered rutabagas or a gross of monkeywrenches. If you don't believe it, ask the girl friend of a TV fiend."

Snader Hopes to Make 960 Briefies Within Year; to Lens Soon in East

Snader Telescriptions, producers of musical film briefies for TV, will start lensing in N. Y. as well as on the Coast within the next 60 days. Prexy Louis Snader, in N. Y. to scout studio facilities, declared that a number of artists he hopes to sign for the pix never get to the Coast and so it's necessary to launch production in the east. Arthur Dreifuss, who has a number of major film musicals to his credit, will be in charge of the eastern operation and it's expected that he'll use the Fox Movietone studios.

Films, which run a maximum of three-and-a-half minutes and star some of the top recording artists, such as Peggy Lee, King Cole, etc., have averaged about $1,800 in cost on the Coast. Snader predicted the average budgets would climb to about $2,500 to $3,000 in N. Y. He has been turning out about 10 a week at the General Service Studios in Hollywood, with over 300 completed so far. He hopes to be able to produce another 10 or 15 weekly in N. Y. In all, Snader hopes to have 960 completed by the end of his first year of operation.

A La Records

Producer likened his films to recordings and predicted they would be utilized by TV stations the same way records are used by radio outlets. To date they have been bought by 11 stations and he said another 15 would be added within the next month, including N. Y. Pix are distributed for Snader by Kaufman Associates, with the stations getting the opportunity to buy them either on a per-use or unlimited basis. Stations can lease them for a year, with rentals based on set circulation in each area.

To get clearance from the Amer-

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Lolly on Local TV

Hollywood, Jan. 23.

Louella Parsons is finally going to show herself on the home screens. She has finally yielded to the entreaties of Don McNeill to emcee his Breakfast Club Feb. 23 during the three-week Hollywood stand of the popular ABC program from Chicago.

Columnist recently made a TV test there, which clinched the move-up date of her debut. Andrew Jergens, her radio sponsor, has been after LOP to get on the channels by next fall.

Pitt Jock Snarled In Philco-DuM Tiff

Pittsburgh, Jan. 23.

Rege Cordic, one of Pittsburgh's best-known disk jockeys whose three-hour morning show (6 to 9 a. m.) on WWSW, is one of the most popular programs in town, got caught in the middle of a hassle last week between the DuMont TV network and Philco, with the result that Cordic's scheduled teevee debut was called off at the last minute. He was to have done a weekly show here on WDTV every Wednesday afternoon at 3:30 for the Philco people, with the format based loosely on that of his AM stint.

Whole thing was tied up with the off-and-on status of the Arthur Murray Show with DuMont. Cordic had been signed by Philco several weeks ago to tee off Jan. 10, with date later being pushed back to Jan. 17, and that delay probably cost him the video program.

Fortnight ago, WDTV announced that the Murray show was coming off and that it would be replaced by Philco Playhouse. Channel 3 had previously carried dramatic show in the 9-10 slot Sunday nights, but when the Murray program went on, WDTV began to carry Philco Playhouse Thursday nights at 11 by kinescope. Station here even car-

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TV Into Mpls. Schools As Part of Curriculum; Pupils Set on Programs

Minneapolis, Jan. 23.

Television will get into the public school here for the first time with the installation of four sets to be used as part of the curriculum in hard of hearing classes to aid children in lip reading studies.

Sets with 16-inch screens will be equipped so individual earphones may be plugged in, just as earphones are now used in these classes during radio programs.

Public school pupils also now are participating in television programs sponsored by the public schools from 4:15 to 4:40 p.m., Tuesdays, over WTCN-TV. Programs feature safety playlets, speeches, pageants and dramatized stories. Taking part are the school superintendent, children of all grades, teachers, parents and PTA officials.

ACKERMAN DUE EAST ON CBS STUDIO HUDDLES

Harry Ackerman, chief of CBS' Coast operations, arrives from Hollywood tomorrow (Thurs.) for huddles with program veepee Hubbell Robinson, Jr. Duo will discuss the studio requirements for the web's "TV City," now under construction on the Coast.

With the relay link from N. Y. to Los Angeles expected to be completed by the end of the year, it's believed that CBS is considering whether to move some of its dramatic programs to Hollywood at that time. Thus, Ackerman's discussions with Robinson and other homeoffice execs will determine what facilities might be needed to handle the potential programming load.

Cereal Institute Takes Sat. Half-Hour in March

Chicago, Jan. 23.

Cereal Institute, association of major breakfast food processors, has ordered a half-hour of Saturday afternoon time on NBC-TV for March delivery. Show bought for the segment, which is not yet definitely slotted, will be Herbert S. Laufman's "Mr. Wizard," a science package aimed at kid dialers.

Series will originate in Chicago and will feature Don Herbert as Mr. Wizard. Jules Pewowar will produce the show.

'LOTSA PLUGS, LITTLE CULTURE'

Blue Book for TV?

Washington, Jan. 23.

Rumblings of a major move to do something about TV programs are being heard around the FCC. Talk is that the agency will ask for the support of the broadcasters in working out some formula to improve programming.

The possibility of a Blue Book for TV is said to be remote in view of the different problems involved in the visual medium in public service programming. Nor is it likely that any station's license will be held up, come renewal time, to serve as a guinea pig for the industry.

What the agency is hitting for, it's understood, is the full backing of the broadcasters, and it believes the atmosphere is ripe for it. An exploratory conference would probably be the first step.

The Commission is said to have received many complaints from parents and educators regarding the quality of programs on video. Criticism has been directed against programming in general as well as particular types of shows, which reportedly has caused the agency to adopt a "wait and see" attitude until the medium has "grown up." But it's felt now that with some 10,000,000 sets in use and many stations on all-day schedule, the time has arrived for a good look at the situation.

While discussions have been under way some time, it's expected that the results of the comprehensive monitoring survey of New York TV programming, given to the Commission today by the Joint Committee on Educational Television, will bolster the agency's case.

GM, U.S. Steel Bites on Montgomery Cue New Institutional Interest in TV

Further proof that the new excess profits tax will lure a number of institutional type advertisers into television, was seen this week with news that General Motors and U. S. Steel have entered bids to buy the series of hour-long dramas produced on NBC by Robert Montgomey. Program is currently bankrolled by American Tobacco under the title of "Your Lucky Strike Theatre," but the other sponsors have already shown interest in picking up the show when the Luckies contract expires in May.

Broadcasters are generally convinced, meanwhile, that they'll benefit from the excess profits tax and war economy, much the same as they did during World War II, through the entrance of big national advertisers such as GM and U. S. Steel into TV. But while the networks will thus gain an advantage, it's believed the local indie stations may be hurt.

Local stations' revenue, it's pointed out, comes mostly from small local advertisers who are seeking a direct point-of-sale pitch to viewers.' These sponsors, under a wartime economy, are exepcted to be selling out as much merchandise as they can get their hands on. As a result, according to the network execs, they'll no longer have to advertise and so may pull out of local TV sponsorship. Webs

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Pix Occupy 30% Of Coast TV Time

Hollywood, Jan. 23.

Since Hollywood is the film capital of the world, it probably shouldn't be surprising that pictures play a dominant part in the television pattern on the coast. The seven videoutlets in Los Angeles and Hollywood currently are beaming 132 motion pictures weekly—which accounts for 30% of all programming. And another 7% is used up by film serials, shorts and specially-made telepix.

Celluloid, of course, is the cheapest sort of programming at the moment—and the one that guarantees a very high rating, on the coast, at least. However, the shortage of available films and the problem of censoring questionable situations and dialog keeps the program departments busy.

Total of 151 hours of feature film is being used here weekly out of a total telecast time of 503 hours. KTLA tops the list of film users with 25 pictures weekly consuming 55 hours, or 46% of the station's time on the air. KTSL is second with 36% and KFI-TV third with 33. KNBH, KECA-TV, KTTV and KLAC-TV follow.

'Shortnin' Bread?'

Nelson Eddy may make his television debut amidst a welter of cooking shows. CBS-TV is dickering with the baritone for a five-times-per-week series, which would probably comprise 15 minutes per day during the early afternoon.

If the deal goes through, it's expected Eddy will move east because of the difficulty of kinescoping a cross-the-board series.

CBS Claims DuM Infringed on Color, Seeks Injunction

CBS filed a suit against the Allen B. DuMont Labs in N. Y. federal court yesterday (Tues.) charging DuMont with infringement of its color television patents. Suit, which asked for an injunction to prevent DuMont from making use of the patents and for an accounting of profits, alleged that DuMont had illegally manufactured and sold industrial color TV systems based on CBS inventions.

(CBS prez Frank Stanton and board chairman William S. Paley recently toured the DuMont plant at Passaic, N. J., which led to reports that the latter company might tie in with CBS color. Any connection between that visit and the CBS suit was denied yesterday by DuMont execs, indicating such a tiein might still be in the works.)

Complaint alleged that G. R. Tingley, who left CBS in 1949 to join the DuMont engineering staff, was "persuaded or caused" by Du Mont to reveal the patents. Tingley, according to CBS, carried out for the most part the design of circuits and other components in the color receiver while in the CBS employ. Suit claimed that a Du Mont exec had witnessed a demonstration of CBS color during a surgical operation at the U. of Pennsylvania in 1949 but, after showing interest in the system, refused to sign a non-exclusive pact for use of the patents on a royalty basis.

Bamberger's to Back Cross-Boarder on WOR-TV

L. Bamberger & Co., Newark department store, is set to back a show on WOR-TV, N. Y. Airer would be skedded cross-the-board at 2-3 p.m., to start as soon as the vehicle is readied.

Store, which figures in the ownership of WOR through its R. H. Macy tie, also backs a show on WATV, Newark.

TELE STUDY FINDS ADS FILL 10% TIME

Washington, Jan. 23.

New York's seven TV stations devote two-thirds of their combined program schedules to entertainment and 10% of their broadcast time to advertising.

This was disclosed today (23) to the FCC by the Joint Committee on Educational Television in submitting results of the first comprehensive monitoring survey of TV programming. The study was made during the week of Jan. 4-10 by the National Assn. of Educational Broadcasters under the direction of Dr. Dallas Smythe, research director for NAEB.

In presenting an analysis of the survey, Dr. Smythe, former chief economist for the Commission, testified that New York was selected for the study on the assumption that TV programming there "would reflect the vast and rich cultural resources of America's first city and therefore would represent the most varied and rewarding viewing-fare available to residents of any American community." It was assumed, he added, that a New York study would show commercial TV in its "best light," from the standpoint of composition of programming.

Dr. Smythe admitted that the survey failed in attempting to learn the proportion of sponsored programs as against sustaining "because of the difficulty of determining from where the viewers sit just which programs are sponsored and which are not."

But the actual time devoted to commercials, he brought out, occupied 55 hours of the total of 564 hours of broadcasting by the seven stations during the survey week.

Length of Commercials

The average length of an advertisement on all stations, he said, was 73 seconds, with the longest commercials on stations devoting the least overall time to advertising. Thus, he noted, station WATV, with 6% of its broadcast time in advertising, devotes an average of 100 seconds to its commercials while WNBT, which occupies 18% of its broadcast time with advertising, devotes an average of 79 seconds per commercial.

In addition to the spot commercials, Dr. Smythe testified, the monitors computed a total of six hours of "untimeable" advertising announcements on "continuous commercial" programs in which visual and aural "pitches" are mixed in with product demonstrations. These announcements, he said, bring the total advertising time on the air to 11% of all broadcast time.

Analysis of New York TV programming, Dr. Smythe found, showed that 26% of all program time is devoted to drama, 15% to variety shows, 11% to sports, 10% to homemaking programs, 10% to children's shows, 6% to reporting of current affairs (news, weather and public events), 6% to orientation programs (information with some discussion, explaining or analysis), and less than 1% to religion.

Of the drama programs, Dr. Smythe testified, crime shows are in the lead, occupying 10% of all broadcast time. Western drama (on film) "apparently programmed

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BOB SARNOFF TO O'SEE MAJOR NBC PROGRAMS

Robert Sarnoff, head of NBC-TV program sales, has been appointed as unit production manager on the web's major video shows. He'll coordinate the various management problems on such top programs as the Sunday night "Colgate Comedy Hour" and Frigidaire segment; the Wednesday night "Four Star Revue," the "Saturday Night Revue," etc.

Pending a successor to Sarnoff, Ruddick Lawrence takes over supervision of TV program sales, in addition to continuing as director of sales development.

Life Mag Embraces TV, Via 'Kukla,' Despite Competitive Billings Boast

Life magazine is going into television, buying its first video stanza on NBC. Mag has purchased the Thursday segment of the "Kukla, Fran and Ollie" show recently relinquished by Sealtest. (Actually Sealtest gave up Tuesday and Thursday sponsorship, with the Tuesday segment going to Procter & Gamble.)

Ironic aspect of the new deal is that Life has in the past spent considerable promotion coin exploiting the mag's competitive position on advertising billings in relation to the networks, invariably giving itself top billing. Such full page ads in the dailies was used only this week.

Life tried to buy the "Kukla" stanza on cable stations only, rather than including the entire kinescope circuit, in view of the late showing of the kine prints, which would make the mag plugs out-of-date, but NBC insisted on the full web buy, with RCA finally going along.

NBC reports seven clients were waiting in line for the "Kukla" commercial vacancy, with a last-minute tossup between Life and Procter & Gamble. That's what cued the split sponsorship. RCA and Ford divide up the Monday, Wednesday and Friday portions.

WAVE-TV's Rate Hike

Louisville, Jan. 23.

New national rate of $400 an hour and $80 a minute for WAVE-TV, Louisville, was announced early this month. It becomes effective on March 1. Network rate on WAVE-TV has been $400 an hour since Jan. 1, 1951.

A certified public accountant tabulation shows there were 73,250 television sets in the Louisville area as of Dec. 31, 1950.

Despite Ban, Seek Mandatory TVing Of Minn. Grid Sked

Minneapolis, Jan. 23.

Although the Big 10 Conference of which the Gophers are members, and the NACC as well, prohibit live televising of football games, Rep. D. D. Wozniak of St. Paul is introducing a bill in the state legislature requiring telecasts of all University of Minnesota home gridiron contests. The measure has the television industry's backing.

Bill calls on the legislature to set up a commission to decide on suitable sponsors for such TV programs.

Inasmuch as the university is a state-owned institute supported by Minnesota taxpayers, Wozniak argues that the latter are entitled to watch its sport events on their TV screens when unable to attend in person.

Commenting on the proposed law, Walter Byers, assistant Big 10 commissioner, intimated that televising of Minnesota home football games probably would lead to the school's suspension from the conference of which it's a charter member. When Ohio State, also a member, indicated last fall it would ignore a TV ban, its suspension was discussed, he pointed out. "We undoubtedly will have to enforce all of our rules or give up any effort to enforce any of them," he aid.

Seattle Solons Prep Bill To Force Washington U. To Televise Football

Seattle, Jan. 23.

A bill which would force the U. of Washington to televise its football games has been introduced in the Washington legislature by two Seattle legislators. The legislators, Representatives Ed Henry and Jeanette Testu, take the stand that the legislature is well within its rights to enact such legislation, because the university is a tax-supported institution.

Their bill provides that a duly licensed television station, upon request, shall have the right to make live telecasts of athletic contests held under the auspices of a tax-supported educational institution, or its associated student body. If two or more stations want to telecast, the rights should be given to the highest bidder. The bill specifies that the TV rights must be leased "at a reasonable fee" for a period not exceeding one year.

Henry produced newspaper articles to prove that the university can well afford to televise football. The reports revealed that the university's football take in 1950 added up to an all-time high of $358,000, with expenses of $198,000 and a profit of approximately $160,000. University had an attendance of 207,000 during the 1950 season, an average of more than 41,000 per game.

Indpls. Speedway Race Nixed for TV

Indianapolis, Jan. 23.

Indianapolis Motor Speedway has nixed television of this year's 500-mile race on May 30. Other sports promoters here are playing hard to get.

WFBM-TV made debut with race telecast two years ago and had carte blanche at track last year, covering race from every angle with multiple camera setup. As result, impression got around that folks at home saw more of action than those actually in stands.

"Television misses the point in selling the 500-mile race," Speedway President Wilbur Shaw said. "It doesn't portray that feeling of a big Hoosier picnic." Previous races were televised without renumeration and Shaw said he didn't think WFBM-TV could meet the anticipated financial loss.

No decision was announced in regard to televising time trials, but indications were that it would be banned, too.

WFBM-TV, meanwhile, is negotiating with Indianapolis baseball club to video home games next summer, according to Bill Kiley, station's commercial manager. Snag was indicated here, too, with likelihood only one or two games a week would be permitted. Last year all home games except those on Sundays were televised.

JOAN DAVIS TV SHOW PREPPED AS CBS KINE

Joan Davis may preem her own video show soon via CBS. Comedienne's kinescope audition, which was recently completed on the Coast, will be flown to N. Y. this week for a looksee by the web's top brass. If they like the show, it's expected that the series will be launched in the near future.

Miss Davis will probably remain on the Coast for her video venture, with the program being kinescoped weekly for viewers in the east and midwest.

Cleve.'s 380,000 Sets

Cleveland, Jan. 23.

Television sets in the Greater Cleveland area climbed to almost 380,000 as of Jan. 1, latest tabulation to be made by the Western Reserve University's Bureau of Business Research.

This is an increase of 233,869 over December.

FAITH BALDWIN THEATRE OF ROMANCE

("To My Beloved Wife")
With Walter Abel, Sylvia Field, Toby Sommers, Ben Cooper
Producers: Jack Barry, Dan Enright, Geoffrey Jones
Director: Charles Powers
Writers: Alvin Boretz, Ruby Sully
30 Mins.; Sat. (alternate), 11 a.m.
MAIDEN FORM BRASSIERES
ABC-TV, from New York
(*Weintraub*)

ABC-TV is kicking off its two-hour block of Weintraub agency shows on Saturday mornings (although the 11:30 a.m. slot currently occupied by "Acrobat Ranch" is still to be filled) with an entry that should appeal strongly to femmes. "Faith Baldwin Theatre of Romance" has the lure of the Baldwin byline and her vast library of magazine short stories, serials and novels.

Vehicle on the preem Saturday (20) was a light comedy with warm overtones—the story of a 45-year-old husband suddenly confronted with the thought he hasn't made a will for his wife and two teenage youngsters. In the process of drawing up the testament he feels he has failed to provide them with much of the world's material comforts. Family, however, assures him that in the love and happiness he has given them there's more real wealth than jewels and banknotes. Yarn was short on plot, but its handling of the family circle was sincere and there were a few natural humorous touches. Walter Abel and Sylvia Field registered effectively as the couple and were backed by a competent cast. Series apparently will use marquee names, with Nina Foch skedded for Feb. 3.

Production was staged okay, except for one lapse when a stray camera was picked up. Miss Baldwin, who introed her story and trailerized the upcoming show, was relaxed and made a good presentation. Middle commercial, based on the current Maiden Form theme, came over as one of video's best brassiere plugs. *Bril.*

FUN WITH FOOD

With Karen Sage, Walter Herlihy
Producer: Marjorie Dorrance
Director: Seymour Robbie
30 Mins.; Fri., 2 p.m.
Participating
WJZ-TV, N. Y.
(*French & Preston*)

"Fun With Food," a new half-hour cooking show which preemed over WJZ-TV, N. Y. Friday (19), differs little from other culinary programs already peppering the channels throughout the day. Packaged by the General Service Publishing Co., the session is presided over by Karen Sage. For the initial stanza, she demonstrated how to prepare a plantation shortcake, bread muffins, a fruit compote pie and a "conversation" salad.

A portly, grandmother type, Miss Sage illustrated the steps with a note of authenticity, but little was done to make the steps interesting to the viewer. Entire demonstration was practically a sample of a dry lecture in a home economics course. A little wit or an occasional brief anecdote sandwiched into the commentary would have made the airer less monotonous.

Part of the two-hour "Market Melodies" conducted by Sidney Smith and Walter Herlihy, "Fun With Food," is presented in conjunction with the Grand Union Stores, whose products are liberally plugged. Herlihy does a brief intro in the opening minutes, then reappears at the finale to handle the signoff. *Gilb.*

HI, NEIGHBOR

With Ken Barry, Dick Merrick, the Overtones, Fred Mannes
Producer-director: Gil Babbitt
30 Mins., Tues., 3 p.m.
HUMPTY-DUMPTY-LINENS
WCAU-TV, Phila.

"Hi Neighbor," an attempt to introduce nighttime values in an afternoon show, has undergone several changes in format and personnel since it kicked off several weeks ago. Present stanza shapes up much sharper than any of the predecessors, marking the first appearance of Ken Barry, comedian currently at Chubby's Jersey spot. Barry has long training on the floor show circuits and an ingenuous style. His best bit is a stretch of pantomime to accompany Dick Merrick's "Nature Boy," which although dated as a routine furnished him with amusing moments.

Barry's long emcee practice stands him in good stead before the cameras, for example, in his intro for the Overtones, with sotto voce suggestions of scandal about the , members of the quartet. Comic, however, is giving away too much weight in the interview section of program, "Neighbor of the Week." Slot is used as a plug

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ON THE LINE

With Bob Considine
Director: Martin Hoade
15 Mins.; Sat., 5:45 p.m.
MUTUAL OF OMAHA
NBC-TV, from New York
(*Bozell & Jacobs*)

Already on NBC-AM, "On the Line with Bob Considine" moved into video Saturday (20) via NBC-TV. In bringing 15-minutes of "news, views and interviews" to set owners, the INS syndicated columnist explained that he planned to try a little different approach. This, it developed, turned out to be a format quite similar to the commentator's AM show, in which he concentrates on the informal, spins an occasional anecdote and exudes a breezy demeanor.

For Saturday's preem, the script was well-written and Considine had a first magnitude guest in Sec. of the Navy Francis Matthews. But while his material was top-grade, the columnist-commentator was rather stiff in presenting it to viewers. He looked down at his script too frequently and seemed somewhat more reserved than most of his contemporary TV newscasters. Much of the discussion with Secretary Matthews and Considine appeared to be a private confab, with the camera mainly catching their profiles. There should have been more closeups with both facing the lens directly.

Also sandwiched in the airer were two brief film clips which explained phases of the postoffice's operation and showed scenes of last week's Chicago waterfront fire as an example of the hazards our firemen encounter. Commentary on the films was good. Plugs for the sponsoring Mutual Benefit, Health & Accident Assn. of Omaha, read by announcer Bob Denton, were conventional. On the whole, Considine will rank among the top TV newsmen once he relaxes before the camera and becomes more at ease. *Gilb.*

TWO GIRLS NAMED SMITH

With Peggy Ann Garner, Peggy French, Joseph Buloff, Jane Dulo, Adelaide Klein, Scott Tennyson, Arthur Walsh
Producer: Richard Lewis
Director: Charles Dubin
Writer: Peter Barry
30 Mins.; Sat., 12 noon
B. T. BABBITT
ABC-TV, from New York
(*Weintraub*)

Bernard Schubert production in ABC-TV's block for Weintraub clients kicked off Saturday (20) with a topflight situation comedy. Tale of "Two Girls Named Smith" alone in the Big City has charm and the series opener was a cute story. Gals are an aspiring model (Peggy Ann Garner) and her painter roommate (Peggy French).

The initial episode concerned the artist's attempt to snag a man. Miss Garner and Joseph Buloff, as a Bohemian poet, played over-enthusiastic cupids secretly writing ardent letters for the supposedly bashful beau. It turned out, however, that his shyness stemmed from his recent marriage, and the scene in which his frau descended on the girls' flat with mad jealousy provided some excellent comedics. Peter Barry's script had some delightful moments, which were well played. Adelaide Klein did a neat characterization of the hateful landlady.

Vicissitudes of career gals struggling to make their mark in unfavorable surroundings are standard dramatic fare, but the treatment was deft. "Two Girls" should brighten the Saturday video sked. Animated cartoon commercials for Bab-O were amusingly effective; the hitch-hike for Glim was less successful. *Bril.*

VACATION WONDERLAND

With Dick Joseph
Producer: Carolyn Burke
Writer: Rick Fredericks
30 Mins.; Mon.-Fri., 3 p.m.
NBC-TV, from New York

"Vacation Wonderland," which NBC-TV aired last spring, has returned as a cross-the-board feature. Program, which stresses traveling for fun, is handled deftly by Dick Joseph, travel editor for Esquire mag, prez of the Travel Writers Assn. and author of "Your Trip Abroad." He has a pleasant, relaxed manner and gabs informatively about material he knows thoroughly.

On the show caught Thursday (18), 10 minutes were devoted to an informal Spanish lesson with Lou Garcia of Pan-American Grace airlines. Latter spoke charmingly in both tongues and made an excellent instructor, although it's problematical how many viewers were interested in the linguistic exercise. Remainder of the show was given over to a film of a gal's junket by air to Puerto Rico, Trinidad, Cuba and other Caribbean spots. Travelog was entertaining and the Joseph-Garcia commentary interesting. *Bril.*

TUNE TRYOUTS

With Gene Jones, Teddy King, Jo Ann Daley, Fred Guerra orch; Rudy Vallee, guest
Producer-Director: Harry Paul
15 Mins.; Sat. 7 p.m.
CHEVROLET DEALERS
WBZ-TV, Boston

Considering the fact that a sizable portion of the general public fancy themselves as tunesmiths, this new weekly stanza showcasing the efforts of three embryo songwriters should manage to attract a fair-sized audience. Viewers are urged to submit their potential songhits to the Schillinger House, local music school, where a committee picks what in its opinion the top three of the lot, passing them on to students of the school for orchestration for use on the show. Final product is then given professional treatment via vocalizing by one of the soloists spotted on the program.

Initial stanza, neatly m.c.'d by Gene Jones, w.k. local singer and bandleader, appeared slightly rushed with guest, Rudy Vallee, vocalizing song written by Ernest Henderson, prez of Sheraton Hotel Corp., getting substantially more time than the other two hopefuls. However, this was the teeoff and a more equitable doling of time among contestants can be expected in future shows.

Format follows more or less standard procedure for this type program with prospective Irving Berlins introed to audience for short interviews before cast takes over performance of ditty. Viewers are then invited to vote for their choice via postcard. Overall result of initialer was okay with major deficiency the failure to reprise the three songs at finale to allow viewer opportunity to compare merits of songs more closely.

Sponsored by local Chevrolet dealers, commercial pitches were at a minimum, limited to short film sequences at beginning and ending of stanza. However, Jones did acknowledge sponsorship during show but managed to weave it in unobtrusively between introductions. Camera work was adequate, mostly straight shots of the performers, although one bit of superimposure of quartet backing soloist Jones was injected. *Elie.*

MODERN WOMAN ON TV

With Ruth Crane, Jackson Weaver
Producer: Ruth Crane
Director: Van Beuren de Vries
30 Mins.; Mon. thru Fri., 3 p.m.
Participating
WMAL-TV, Washington, D. C.

Ruth Crane, who boasts the heaviest radio-TV schedule on town's distaff side, is already an established part of the video scene here. It was only natural that Miss Crane's familiar ayem "Modern Woman" airer should be adapted to the new medium. Transition has been made gracefully, with enough of the familiar flavor of the radio show retained to lure old fans, and sufficient new touches added to the TV screen to add interest.

Format of show is informal and flexible. To give a true picture, one should appraise a week's run in order to show producer's deftness in meeting topics of the day and in varying structure. It is a half-hour of typical femme chitchat, with accent on variety, so that almost every type of afternoon listener should find a topic of interest. Jackson Weaver, regular on the AM version of show, does his usual able job of alternating between stooge, emcee and just male-in-a-lady's-world. Having him present not only provides a foil for the Crane technique, but adds interest for femme viewers, and maybe lures an occasional male fan.

Typical show caught features a succession of guests. Ted Mack, in town to rehearse the VIP version of his "Amateur Hour," p.a.'ed the plug benefiting the USO. Jane Hilder, local remedial reading expert, demonstrated her technique with one of her pupils, a poised and winning nine-year-old lad. Then Carolyn Hagner Shaw, editor of capital's "Social List" and authority on protocol, presented the AAA award to the "courteous driver of the week," a regular Wednesday feature of show.

Interspersed with the public service aspects are fashions and a cooking interlude, opportunity not only to provide some culinary hints, but also to integrate commercials into show. Fashions, too, have commercial plugs.

Show packs plenty of material into its 30 minutes. If anything, show caught was somewhat crowded. However, this impressed as being preferable to the sameness so often apparent in some women's shows.

Miss Crane adds to station's coffers with s.r.o. sponsorship on show. There are currently eight participating time buyers on the five-per-week airer. *Lowe.*

Tele Follow-Up Comment

One never associates emceeing with Lena Horne, but the songstress did a creditable job Saturday night (20), after her first half-hour's stiltedness, on Max Liebman's "Your Show of Shows." The NBC variety revue, with Sid Caesar and Imogene Coca, generally had a combination of expert comedy, imaginative production and expert musicianship in parlaying an hour and a half that vied with the best Liebman has put on in this Saturday night series.

Miss Horne seemed self-conscious during those opening few announcements, though she read her lines without a fluff. Her lone vocal, "Love," was really smashed home. And she photographed niftily. The singing of "Love," incidentally, had some of the animalian distinctiveness that frequently marks Miss Horne's singing, but it was toned down considerably for greater effect.

Caesar had a number of excellent comedy opportunities; he was particularly hilarious in the Italian motion picture bit, with Imogene Coca. (Incidentally, Carl Reiner deserves mention for his development as an all-around utility man, as evidenced in the Italian bit). Caesar's German professor was another must. Miss Coca ably foiled for Caesar, but in her single-o with the dog, the animal's self-consciousness was inclined to be too distracting. Untrained animals as foils are always apt to be uncertain quantities, and are better dispensed with. Otherwise, the Billy Williams Quartet remain expert harmonizers, Marguerite Piazza's voice showed to advantage while Mata and Hari socked over in their standard "Carnegie Hall" panto dance. Baritone Robert Merrill didn't show because of a conflict at the Met. Opera.

If ever a television program showed the need for better writing, it was the Bobby Clark stanza on NBC's "Comedy Hour" Sunday night (21). Comic, surrounded by the usual bevy of beauteous gals and some good variety talent, was so weighted down with antique material and skits that must have predated the original vaude days at the Broadway Palace that neither he nor the show had a chance. Most of the skits, such as that "Niagara Falls" routine, had also been seen numerous times on other video shows.

Clark did his best with what he had, working well in the barbershop sketch from his recent Broadway revue, "As the Girls Go," but it wasn't enough. He was given a neat assist in this and other skits by Dick Dana and Jack Mann. Singer Julie Wilson, who's made her mark in some of the plushiest niteries around the country, had little to offer the show, her unique voice sounding more tinny than anything else. Brightest spots of the uninspired program, as a result, came from the standard vaude acts, such as Willie, West and McGinty with their slapstick carpenter routine; slow-motion acros, the Maxwells, and dancers Bobby Laine and Claire. Miriam Wakefield, incidentally, turned in a good thesping job in the final court-room sketch.

NBC-TV's "Philco Playhouse" came up with one of the better productions it has staged in recent weeks Sunday night (21) with its presentation of Gertrude Schweitzer's "Confession." Story, which was handed a fine adaptation by David Shaw, was basically a whodunit played via flashback from a courtroom scene. With John Ireland and Neva Patterson heading an excellent cast, producer Fred Coe and director Delbert Mann elicited the full suspense and audience interest.

Ireland turned in a creditable job as the two-fisted young district attorney who first sensed a murder in what was an apparent suicide and then fell in love with the woman he was trying to convict of the crime. Miss Patterson, as the woman on trial, was good, bringing the necessary moods to her characterization. Nelson Olmsted, as the actual criminal; John Sylvester, as the D. A.'s assistant, and James Van Dyk as the political boss, followed through with nicely-turned support. Use of mere sound effects to simulate the crowded courtroom, rather than showing the actual people, failed to elicit the necessary payoff.

NBC-TV's "Musical Comedy Time" came a cropper because of an outdated book in its presentation of the Irving Berlin-Morrie Ryskind musical, "Louisiana Purchase," Monday night (22), Berlin's score, as rendered by Victor Moore and Irene Bordoni (who appeared in the original show), along with Sandra Deel and Jerry Wayne, still carried considerable appeal, especially since several of the tunes have become standards. But the Ryskind story, as adapted by David Hughes, was too fluffy and obvious to stack up against the musicomedies which have been presented on Broadway in recent years. Even those who had never seen the original could predict how the yarn would turn out, and most of the gag lines fell flat.

Moore, repeating his "Senator Loganberry" role, did a fine job in both the thesping and singing departments, scoring especially with his "What Chance Have I with Love?" Miss Bordoni, still beauteous, added to the comedy and also proved she can still sell a song with "It's a Lovely Day Tomorrow" and "Latins Know How." Miss Deel, former understudy to Mary Martin in "South Pacific," looked terrif and vocalized excellently, even though she had trouble with that French accent. Wayne played his role of the embezzler in a manner that was slightly too broad for the video screens but pleased with his singing. Vocalist Betty Brewer was spotlighted only for the opening rendition of the title song.

Director Bill Corrigan provided the show with considerably more production values than have usually been associated with this series, particularly in the dance numbers. Rhumba ballet, terped against some attractive abstract sets designed by Robert Gundlach, was standout. Harry Sosnik's musical backing was tops, as was Keven Jonson's choreography. Producers should do something, incidentally, to eliminate that lengthy opening commercial. It's deadly and, coming before the show actually starts, can easily kill all interest in what's to follow.

Johnny Johnston started Monday (22) as a temporary replacement for Robert Q. Lewis on the matinee series originated by the latter comic, who's resigned as a permanent member of the CBS comedy roster. Johnston, has an engaging personality, is fairly easy to take, and has a leisurely style of working.

Replacement was perhaps too leisurely in this assignment. During some portions of the show, he worked up to a snail's pace. In many cases it looked like he was stretching for time. He acquitted himself fairly well during his singing portions.

Johnston has inherited intact the cast with which Lewis worked. Rosemary Clooney showed herself to be a superior singer, Harry Marble announced efficiently and Bernie Leighton's orch showbacked. Dancers Loman & Fields didn't show too well in their version of Lecuona's "Malaguena." They indicated some sound terp ideas, but it appeared as though they hadn't spent sufficient time in rehearsing this turn. With a daily display and necessity of lining up routines, it's a difficult thing to exhibit polished routines every time they're called upon.

As guests Abe Burrows came in for a briefie and Phil Leeds did a comedy routine that wasn't too fresh.

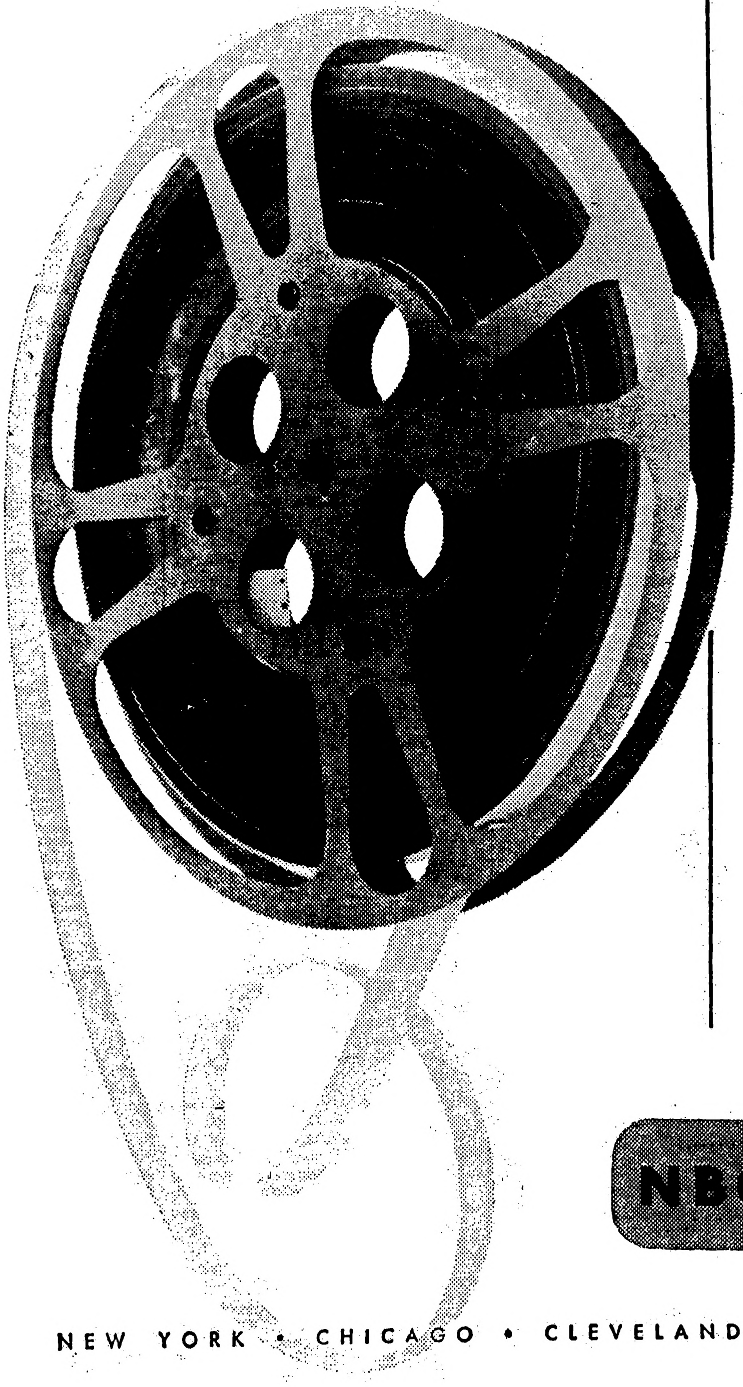
Johnston came to show on a quickie assignment. Spot had been scheduled for Joey Adams, but a Capitol theatre, N. Y., date intervened and Adams will take over in three weeks.

Margaret Truman made a farewell appearance to CBS video Sunday (21) on "Toast of the Town" and again registered as a charming personality. Although she's still to attain vocal maturity, Miss Truman cuts a pleasing figure on tele. She has a good stage presence, an easy speaking voice and her singing isn't hard to take. Her performance on this show, with handsome production surrounding her, would have rated applause even from the Taft wing of the GOP. She's been signed by NBC and commitment for the "Toast" display was made before she pacted for the rival network. Miss Truman delivered Popper's "Gavotte" and Monro's "To My Celia."

Generally, Ed Sullivan provided an agreeable show, which started promisingly with the comedy acro turn by the Nonchalants. Roland Young followed and chalked up a good score with the reading of Robert Benchley's "The Treasurer's Report," a good bit of humor. Young captured most of the flavor, although the piece loses some essential flavor when delivered ver-

(Continued on page 30)

Why you should use feature films in daytime spot television



Larger audiences

Many daytime feature films deliver audiences larger than nighttime local programming. For example:

RATING

In Philadelphia—WPTZ's *Hollywood Playhouse*
(12:30—1:30 PM Monday—Friday) 16.6*

In Cleveland—WNBK's *Stagecoach Theater*
(4—5:15 PM Saturday) 15.3*

In Chicago—WNBQ's *Matinee Playhouse*
(1—2 PM Monday—Friday) 8.9*

**Latest American Research Bureau Rating*

More commercial impact

Scheduling your commercials during a daytime feature film guarantees complete audience attention, unsurpassed impact on viewers.

Increased product identification

Many stations (notably WPTZ, Philadelphia, WNBQ, Chicago and WNBW, Washington) offer in addition to one-minute commercials, product and sponsor identifications in other portions of the feature films... all for the price of a one-minute announcement.

Lowest cost

Participations in daytime feature films are invariably lower (usually half the cost) of nighttime announcements.

Where to buy

The best place to start your television schedule in daytime feature film programs is on one or more of the stations represented by NBC Spot Sales. Call your NBC Spot Salesman today and start reaping the benefits of television's most economical buy... *Daytime Feature Films.*

WNBT	**New York**
WNBQ	**Chicago**
KNBH	**Hollywood**
WPTZ	**Philadelphia**
WBZ-TV	**Boston**
WNBK	**Cleveland**
***WNBW**	**Washington**
***WRGB**	**Schenectady—Albany—Troy**

**Participations in Daytime Feature Films not currently available, but your NBC Spot Salesman has many other attractive daytime availabilities.*

NBC SPOT SALES

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO

CIRCLING THE KILOCYCLES

Orange, Tex. — Fred LeMieux has been appointed general manager of KOGT here.

Amarillo, Tex.—John Ballard has exited his post as general manager of the Nunn stations, to buy into KFDA, Nunn outlet here. Newly elected veepee in the Nunn organization, Ballard has taken over managerial reins at KFDA. Bill Fairley continues as station manager.

San Antonio—Latest addition to KABC staff here is McTim Collins, who's set to emcee. "Money For Music," heard Monday through Friday for two hours, starting at 3:30 p.m.

Salinas, Cal. — Ray Wilson, KSBW news director, has been named program director, vice Don Wells. Latter joined KWBB, Wichita, Kan.

Minneapolis — L. J. Bormann, news director of WMT, Cedar Rapids, has been appointed director of public affairs for WCCO, here. He succeeds Wiley S. Maloney, who resigned to buy a weekly newspaper.

Lovingly Yours,
Laura

Detroit's new voice of the night

'Tween the wee hours of 2 A.M. and 6 A.M. on WWJ, a new feminine disc jockey is riding the crest of popularity in Detroit.

It is the winsome voice of one who signs herself "Lovingly Yours, Laura". With her charming and intimate "mike-side manner" she has captured an admiring audience.

Laura passes the time of night by having chummy chats via phone with the news editors and night chefs, waitresses and the weatherman . . . exchanging friendly notes with truck drivers and cab drivers, late workers and early risers . . . and giving hourly news reports.

With Detroit's plants scheduled for 'round the clock production of goods for peace and for preparedness in 1951, Laura's listeners will be legion. In her own sweet, soft-spoken way, Laura can do a persuasive selling job for many types of products. Why not let Laura use her feminine wiles to give *your* product story a firm, but gentle, push in the Detroit market?

FIRST IN DETROIT
Owned and Operated by THE DETROIT NEWS

National Representatives:
THE GEORGE P. HOLLINGBERY COMPANY

Associate Television Station WWJ-TV

WWJ AM-FM
Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS FM—CHANNEL 246—97.1 MEGACYCLES

Lotsa Plugs

Continued from page 25

for adults" is next with 6%. However, he noted, an additional 2% of broadcast time is devoted to children's westerns "presented in format apparently aimed at the juvenile audience."

Discussing programs broadcast at a particular hour, Dr. Smythe noted that at 7:30 p.m. on Saturday six stations present drama and one presents news, while on other days there are choices of at least four types of programs. At 10 p.m. on Saturday the viewer has a choice of four types of programs, while on other days he has a choice of from two to five types.

During the week surveyed, WOR-TV broadcast the longest schedule with 92 hours, followed by WPIX with 88.2 hours, WATV with 88, WNBT with 80, WCBS-TV with 79, WJZ-TV with 71 and WABD with 64.

The study showed that WOR-TV gives the most time to news (15% of broadcast time); WPIX to weather (2%); WNBT to public issues (3%); WOR-TV to institutional (exposition and dramatization) programs (3%); WOR-TV to information (8%); WJZ-TV to religion (3%); WATV to drama (58%); WNBT to variety shows (34%); WJZ-TV to music (7%); WABD to quiz and stunt shows (12%); WPIX to sports (23%); WPIX to homemaking (17%), and WCBS and WABD to children's programs (each 16%).

The average length of commercials on New York TV stations is lowest on WCBS with 55 seconds, followed by WPIX with 69 seconds, WJZ-TV with 71 seconds, WOR-TV with 77, WNBT with 78, WABD with 79, and WATV with 100.

Snader

Continued from page 24

ican Federation of Musicians, Snader revealed that he has established a Music Performance Trust Fund, similar to that created by the recording companies, into which he pays 5% of his gross. He also revealed that all his contracts with performers call for them to receive royalty payments, so that they have a continuing equity in each film in which they appear. He has recently produced several of the briefies with classical artists and said he is also turning to vaude acts.

Those stations buying the films have used them for "disk jockey" shows, as time fillers, etc., Snader said. He declared that he plans soon to start production of half-hour and hour dramatic shows on film as well.

Pitt Jock

Continued from page 24

ried a slide and audio to announce that "due to popular demand" Philco Playhouse would replace Murray.

Then, at the last minute, DuMont came to terms again with the Murray show, although for a half-hour version instead of the previous 60 minutes, and Philco was back where it was before. That was the breaking point. Philco hit the ceiling, and J. E. Miller Co., its distributors here, got a phone call immediately from headquarters in Philadelphia telling them to cancel out any and all time previously contracted for on WDTV. That promptly put the skids under Cordic's program, and it was cancelled less than 48 hours before its starting date.

However, Cardic has a station deal on with WDTV to head an hour-long-disk jockey show in the afternoons, with jock introducing different quarter-hour segments in addition to spinning platters. That's been on the fire for some time, and he'd still have had Philco, too, but Arthur Murray bounced him in a hurry, or at least in a roundabout way.

WJZ-TV Inks Bonwit In Start of Drive to Grab Retail, Dept. Store Biz

WJZ-TV, ABC's Gotham outlet, is starting a campaign to ink retail and department store business. First move by WJZ-TV manager Clarence L. Doty is hiring of Walter Bonwit, who for 18 years was veepee in charge of merchandising and promotion for Bonwit Teller and subsequently was ad veepee and treasurer for Alfred Dunhill, both Fifth avenue stores.

Doty feels that although department stores have been using television heavily outside of New York, their use of video has lagged in the metropolis because stations didn't fully know the ins-and-outs of department store and other retail operations. Consequently, Doty says, they haven't been able to crack the newspaper hold on the department store ad dollar, except for occasional series.

With Bonwit, Doty feels, WJZ-TV will be able to give these stores the kind of knowhow that will solve their selling problems. He is now on the prowl for a TV program director, who will be assigned exclusively to the local station. Up to now, WJZ-TV's programming has been handled as an offshoot of the web's and it failed to develop an individual personality. New program man will be given as his first task lining up shows for retailers, with an eye to answering their needs at a low cost.

Specialization in retailing parallels the recent emphasis on new retail biz being made by WJZ-AM, which also created a special retail department.

N. O. Personnel Switches

New Orleans, Jan. 23.

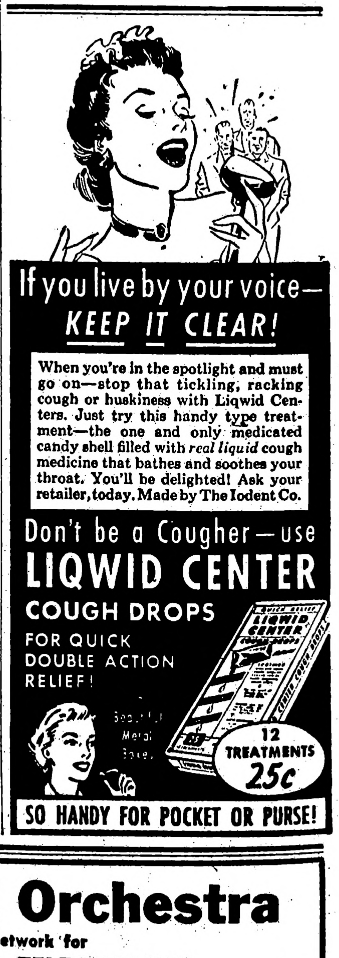
A number of personnel changes were announced by radio and TV stations here the past week.

Byron Dowty resigned as a director at WDSU-TV to join staff of WDTV, Pittsburgh, Pa. He was with former station for eight years as announcer, sportscaster, director and producer.

Ed Prendergast relinquished post as program director of WJBW to join WBOK as assistant manager. He's vet of 11 years.

Bob Murphy quit as chief announcer of WJMR to become associated with WJMR as program director.

New spielers at WJMR are Clyde Butter, formerly of KOGT, Houston, and Bob Brannon, local actor. They'll handle deejay as well as regular announcing chores.



If you live by your voice—
KEEP IT CLEAR!

When you're in the spotlight and must go on—stop that tickling, racking cough or huskiness with Liqwid Centers. Just try this handy type treatment—the one and only medicated candy shell filled with *real liquid* cough medicine that bathes and soothes your throat. You'll be delighted! Ask your retailer, today. Made by The Iodent Co.

Don't be a Cougher—use
LIQWID CENTER
COUGH DROPS
FOR QUICK DOUBLE ACTION RELIEF!

SO HANDY FOR POCKET OR PURSE!

AL TRACE Orchestra
ABC-TV Network for
SENTINEL AND TELE-TRONICS
also MARTINIQUE, Chicago — ABC and CBS Networks

W&L Gets Jump on Other Coast Agencies With Eastside Account Grab

Los Angeles, Jan. 23.

Warwick & Legler will start "pouring" copy for Eastside beer within a few weeks, having landed the juiciest ad account in the local mart. Billing runs to $1,300,000, and W&L will set up a separate operation to handle the account and others to supplement its national business. Erv Staudinger, long account exec on Pabst for the agency, heads up the new commission wing.

In landing the account, held for 13 years by Lockwood-Shackleford, W&L won the nod over five competing agencies, and is said to have spent around $100,000 in research and presentations. Among the others were Erwin-Wasey, Ruthrauff & Ryan, Calkins & Holden, Carlock, McClinton & Smith, and L-S, which sought to hold the business.

Also-rans are now in the midst of another "pitch" for a beer account, said to be shaky in its present agency. Same presentations are being made with only a change in the brand name.

WFIL-TV, FBI Team Up To Smoke Out Criminals

Philadelphia, Jan. 23.

WFIL-TV has linked forces with the FBI in a series of programs seeking to enlist public aid in tracking down known criminals. Crime detection spots, entitled "Wanted Persons," goes on twice weekly, Mondays and Wednesdays, at approximately 12:45 a.m. and 12:15 a.m., respectively.

Each telecast runs five minutes and gives facts on two criminals being sought by the FBI. Photographs and slides are used to show criminal histories and personal characteristics. An announcer gives the facts about the crime or crimes for which they are wanted.

Special information about the criminal's method of operation is also provided. The telecasts are expected to smoke out underworld lawbreakers using the Philadelphia area as a base of operations. The stations will also report on any captures made as the result of the "Wanted Persons" programs.

Strong Lineup for WAAM Balto Regional Seminar

Baltimore, Jan. 23.

WAAM, Baltimore's indie television outlet, has added Charles Underhill, general manager of CBS-TV, to its list of speakers for the first annual regional TV seminar, slated for Feb. 16-17 here. Seminar, which is to discuss "Career Opportunities in TV," is being co-sponsored by American U., Johns Hopkins U., Temple U. and the U. S. Office of Education.

Others previously lined up for the speakers' panel are Dr. Allen B. DuMont, Robert Saudek, William I. Kaufman and Jack Harrington.

GM, U. S. Steel

Continued from page 25

thus foresee a number of local stations who have turned down network shows in favor of the more lucrative local programs, switching back to the nets for the majority of their programming.

As for the Montgomery show, talks are expected to start in March with BBD&O on renegotiation of the Lucky Strike contract. It's no secret, however, that Neptune Productions (Montgomery and talent-package agent John Gibbs) would probably sell to another client who offered them a better deal. In addition to GM and U. S. Steel, neither of which is currently advertising on TV, Procter & Gamble is also said to have shown interest in buying the show.

Dallas—Clyde B. Melville has established his own company here to rep stations in Texas, Oklahoma, Arkansas, Louisiana and New Mexico.

Melville came here about 10 years ago from Washington, and for the past seven years has been associated with O. L. Taylor as manager of the local office of his representative organization.

SHOW BIZ AIDS WGN-TV TO RAISE 110G FOR HOSP

Chicago, Jan. 23.

WGN-TV's 16-hour pitch for funds for the City of Hope hospital raised a total of $110,000 during the stint that ran from Saturday night (20) into the following afternoon. Over 700 show biz personalities—including a planeload of Hollywood stars who flew in for the event—took part in the TV marathon. The show also was simulcast over WGN from midnight to 6:30 a.m. Sunday (21).

Boston—Henry W. (Hank) Lundquist, production manager of WCOP, Hub's ABC outlet, is on two-week tour of duty with U. S. Navy. Lundquist holds the rank of Lt. Commander... Larry Homer, WEEI staff announcer, has been appointed by Craig Lawrence, Chairman of Radio Division on local March of Dimes coordinator of activities of radio booth set up on Boston Common.

New Vidcast Rules

Continued from page 24

team telecasting into the territory where the home team is on the road and sending back its own game via TV or AM.

It's considered unlikely that the gate - conscious individual club owners will open up their home games to TV in their own 75-mile territory. The other possibility of expended coverage is by the pickup of the games by stations in the so-called free territory. Just how many stations in cities at least 75 miles from the nearest pro team will consider their audience sufficiently pro football conscious to warrant the purchase of rights, remains to be seen.

The league made no changes in its rules controlling network telecasts. They remain the same as a year ago, when the Sun Oil Co. paid $150,000 for rights to the game of the week beamed on ABC. Again no net telecasts will be permitted in the cities where a game is being played.

Congress Again Hears Plea on Bill To Place Webs Under Direct FCC Rule

Washington, Jan. 23.

Plugging for his perennial bill to give the FCC the same control over networks which it now exercises over stations, Rep. Harry Sheppard (D., Cal.) last week charged that monopoly practices of the radio webs are causing more and more AM outlets to go in the red and close shop.

Sheppard told the House "it has been forcibly brought to my attention that radio broadcasting stations are steadily closing up throughout important communities of our country." Only recently, he said, WOPT in Oswego, N. Y., at the terminus of the vital barge canal and Lake Ontario, turned in its license because of inability to sustain further losses.

The Congressman cited FCC figures showing that the number of AM stations in the red has grown from 365 in 1947 to 686 in 1949.

Although more money is being spent every year for advertising via radio, said Sheppard, more stations are closing their doors and more are operating in the red.

Investigation shows, he declared, that "many radio stations are being restrained from doing business with the advertisers which support the industry by certain unlawful and monopolistic practices of the four major radio network chains operating in this country. . . . It has been brought to my attention that certain radio stations owned and controlled by the four major radio network monopolies have been restraining the broadcast of many important and high-grade radio programs under the intentional misinterpretation of . . . the Communications Act."

MEMO

from: ARTHUR GODFREY

TO: W. S. Paley, F. Stanton

January 18, 1951

Dear Bill and Frank:

This is the most expensive inter-office memo I have ever dispatched, but there has been a lot of confusion lately about my plans.

January 15 marked seventeen years for me with CBS. We've had a lot of laughs and headaches together, sure, but we've made a couple of bucks, together, too. Rinso, Toni, Pillsbury, Nabisco, Chesterfield, Lipton, and all the others have been swell sponsors. Thanks to all—but I'm going to work for a couple of weeks down at Pensacola, Florida for the greatest sponsor of 'em all—Uncle Sam's Navy. He can pick up my option any time.

Why? Well, last September I won the golden wings of a Naval Aviator at Pensacola. I had coveted those wings ever since I first held the controls of a plane in my hands 31 years ago. I was never able to make the grade because I was crippled up pretty badly in an automobile accident back in 1931. But after 21 years of flying my own and everybody else's airplanes, and accumulating something in excess of 4,000 hours of flying time, Vice Admiral John Dale Price, USN (bless his heart!) gave me the chance to earn my wings at the school at Pensacola.

Now, those wings and the 3 full stripes of my Commander's rank, USNR, make a very pretty picture, but that isn't what I got 'em for. Now that I have won them I want to continue to be worthy of them. So, I am going on active duty again for 2 weeks to learn to fly Navy Jets and to take a refresher course in instrument procedure.

After which, be the good Lord willing, I shall return to my programs on the air February 5th, and on week ends you will find me flying with the Naval Air Reserve Weekend Warriors at Floyd Bennett Field.

Until then, the shows are all in capable hands, and I'll be seein' you.

Sincerely,

Television Reviews

Continued from page 26

for some charity during which guest receives the standard orchid. Fred Mannes, WCAU-TV staff announcer, might be better casting in the role of interviewer.

Three guests from audience are also given chance to chirp, with Barry helping over the hurdles. They also receive gifts, with plug for donor. The Overtones (three men and a gal), currently at Charley Ventura's Open House (also a Jersey spot), exhibit style and smart arrangements, their strongest offering being "It's Only a Paper Moon." Dick Merrick, also w.k. in the local musical bars, comes through nicely with single solo. All vocalists get top grade backing by the Tommy Ferguson Trio, also from Chubby's. Despite straight nitery lineup of talent, show gets the afternoon participation flavor with the bringing up of extroverts from the studio audience.

Commercials are live and are not overdone. Production costs are nil for backgrounds and no attempt is made to dress show scenically. Acts perform before a backdrop with signs of the two sponsors as only decor. *Gagh.*

CHICAGO CALENDAR
With Jack Brickhouse, Bernice Sellers, Spencer Allen, Paula Wray, Vicki Stevens, The Starnoters
Director: Bud Palmer
60 Mins.; Mon.-thru-Fri., 12 p.m.
Sustaining
WGN-TV, Chicago

Another entry in the early afternoon audience sweepstakes, "Chicago Calendar," shapes up as a slighly better than average offering. Informal hour-long session has the advantages of some good musical segments and the pleasingly amiable hosting of Jack Brickhouse. Also, on frame caught (16), some enterprise was evidenced in securing guests who had something to contribute rather than just something to plug.

Such a participant was Len Redman, former Walt Disney artist. His caricature of Brickhouse, limned while he was being cross-examined, was cleverly caught by the camera for a good video touch. Another strong bit was the interview with the trio of Chi Tribune photogs, winners of the sheet's recent photog contest. Winning pix and background concerning their lensing made for interesting fare as well as an effective plug for the parent company. Also hep programming was the slotting of the brief news report, smoothly handled by Spencer Allen.

Less lively, perhaps because it was overlong, was Brickhouse's chinfest with three execs of the Brand Names Foundation. Emcee did his best to keep the give-and-take targeted at the housewives, but trio leaned too strongly on generalities to give much meat to the discussion.

Except for the fact that most of it was crammed into the first half of the show, musical portions were above par for a local daytimer. Paula Wray was particularly nice with a brace of ditties, and The Starnoters, instrumental quartet, also added a couple of bouncy tunes. Okay nostalgic flavor was offered by singer-pianist Vicki Stevens working on "Mighty Lak a Rose." On other segments of the cross-the-board strip, chirper Peggy Taylor alternates with Miss Wray. Bernice Sellers served as emcee's assistant.

Aside from some unnecessarily pretentions superimpositions during The Starnoters' turns, camera work was as casual as the overall format. *Dave.*

THE MAGIC SLATE
With Stewart Sklam, Norman Gottschalk, Viola Berwick, Bert Whaley, Leo Curley, Michyl Veach
Producer: Norman Grant
Director: Bob Hopkins
TV Director: Lyn King
Writer: Doug Johnson
30 Mins.; Sun., 4:30 p.m.
DERBY FOODS
NBC-TV, from Chicago
(*Needham, Louis & Brorby*)

If the first segment (21) is a typical example, "Magic Slate," revived by Derby Foods after a sustaining run last summer, looms as markedly superior in both treatment and content to the usual run of moppet-targeted offerings. Still to be seen, however, is whether the youngsters, conditioned to the faster-paced, thrill-laden formats, will accept with the same enthusiasm the fairy tales and historical vignettes planned for the series. But stories like "Aladdin," used on the first stanza, have been charming kiddies for a long time and their appeal may extend into the "Hoppy" and "Lone Ranger" era.

In any event, the ancient magic lamp yarn was smoothly adapted to video, giving an added dimension to the tale. The acting was competent throughout; Doug Johnson's adaptation effectively caught the essence of the fairly tale. But it was the imaginative use of the medium itself, through clever superimpositions and dissolves, that gave the venture its plus values. The five sets also added impact.

Jim Hamilton, one of Chi's better TV salesmen, nicely handled the Peter Pan Peanut Butter plugs. *Dave.*

VICTORY OVER DARKNESS
With Dr. J. Edward Carothers, Dr. Terrance F. Ogden, others
30 Mins.; Sun.; 2 p.m.
NEW YORK STATE COUNCIL OF CHURCHES
WRGB-TV, Schenectady

Second series presented by State Council of Churches and Protestant affiliates in Schenectady, Troy and Albany, employs a format which combines religious services with dramatizations. Goal is a type of program which brings worship and a message into the home through the particular medium of television. It is not an origination in a church or a transfer of the origination to a video studio, per se. The problems faced being many and the experienced background being limited, the results achieved are not always even.

Opener dramatized the lift given a man on the street by attending services and listening to a sermon. Sabbath show started with a couple at home, discussing in pantomine the need for church presence. Sequences of services were followed by visit of man and wife to the minister, in the rectory, for a discussion of the manner in which their services might best be used.

Dr. J. Edward Carothers, director of radio and television for the State Council and minister of a Schenectady church, conducted several shows. He is photogenic, articulate and forceful. Dr. Terrance F. Ogden, an older man, with a different style, also registered well. The rectory session seemed to be ad libbed. Choirs of the ministers' churches sing.

Production and camera work are good, although recent effects do not appear to be quite as telling as on earlier originations. Bob Stone has handled some of the telecasts; Gordon Tuell, others. Title symbolizes triumph of faith over man's earthly problems. *Jaco.*

AM-TV Tax Boom

Continued from page 20

to try to take advantage of the situation for selfish gain not only does harm to all advertising and business, but in these times is wholly unpatriotic," the ANA declared in '42.

Bankroller group urged continuation of economical handling of advertising. It said no changes in the law would be contemplated "unless abuses become widespread or unless sellers of advertising seek to exploit the tax situation as an argument for unwise liberality in spending."

ANA suggested advertisers refrain from flooding Internal Revenue with requests for advance rulings on proposed expenditures. It said that querying the Government "is stating in effect that its own management has doubts about whether the cost of a proposed advertising campaign is an ordinary and necessary business expense."

In his testimony before the Senate committee, Snyder said: "It is not correct to say that a taxpayer should not continue advertising . . . I know you have to keep your name before the public if you are to keep your markets."

Kansas City—Frank Hassett has been added to the announcing staff at WDAF-TV. He moves over from KCKN, where he has been a disk jockey for the past couple of years. He formerly was at KIMO, Independence, Mo. New man at KCKN is Bob Floyd, who moves over from KIMO.

Tele Followups

Continued from page 26

bally or when compared with the late Benchley's projection. He subbed for Gloria Swanson.

Major bit of comedy was by Jan Murray, a capable comic, whose major effort was a bit handed down from the old burlesque days. Murray and an unbilled femme assistant, however, got the most of the piece on the attempted feeding of an infant. Evalyn Tyner at the piano, backed by bass and drum, played a flashy keyboard in a pair of numbers. Sullivan came in for her windup to assist her in the 88-ing of "Night and Day." This bit is by now overworked on tele. Virtually every major variety show has had at least one rendition of a non-musical member pounding out the single noted motif of this number. It has lost its humor by now.

Sullivan's staff has been presenting singers very effectively. There's some tasteful production which enhances the value of the chirper and helps create the proper mood. Miss Truman got some handsome production as did Jimmy Wakely, the cowpoke crooner. Wakely, a best seller on Capitol disks, delivered a pair of tunes in a highly satisfactory manner.

British actor John Gielgud brought a touch of the classics to the usual vaude-like atmosphere of CBS-TV's "This Is Show Business" Sunday night (21) via his socko rendition of the "Now I am alone" soliloquy from Shakespeare's "Hamlet." Stint led into a fairly serious discussion among moderator Clifton Fadiman and his panel about the potential of such artists and material on "Show Business" and programs of similar pattern. Guest panelist Faye Emerson offered what was probably the most potent argument with her observation that audiences, not liking to be played down to, would welcome more of the classics, and the others agreed with her. It's to be hoped that producer Irving Mansfield and his crew were serious about the whole thing.

Gielgud's interpretation of the soliloquy evoked the full pathos of the characterization, a feat which must have been especially difficult in that he had no opportunity to build to the desired dramatic pitch. Sam Levenson, making his final appearance on "Show Business" before launching his own TV series this Saturday (27), evidenced that he'll have a job in finding enough material to sustain him for a 13 or 26-week run. Still spinning simple tales about his family and school, he started slowly and never achieved the sock he's shown on previous appearances. Thirteen-year-old Junie Keegan, who's demonstrated her fine pipes previously on ABC-TV's "Paul Whiteman Revue," did a nice job on "If I Were a Bell."

As usual, regular panelists Abe Burrows and George S. Kaufman kept the show rolling with their sharp comments.

ABC-TV's "Pulitzer Prize Playhouse" offered a slick production of the Moss Hart legiter, "Light Up the Sky," Friday (19). It had the benefit of a topflight cast, with Patricia Morison as the temperamental actress; Lee Tracy as the hard-headed, well-heeled producer; Polly Rowles as his ice-skating-star frau; William Terry as the fledgling playwright; Tom Helmore as the super-arty director, and Phyllis Povah as the gin-playing stage mama.

The comedy was given an extravagant reading which made for biting portraits of the Broadway celebs Hart was satirizing. Felix Jackson's adaptation had some good laughs, although in boiling it down to an hour-long vehicle the play's well-worn situation, the coming-of-age of an idealistic young writer, was exposed. Additionally, the condensation made the characters' changes of heart seem too sudden.

It added up, however, to a good picture of the way in which a show is hammered out after its Boston tryout. Ritz-Carlton hotel suite setting was a bit too cluttered. Musical background was nicely handled and the Schlitz commercials were up to their usual standard.

NBC-TV's "Lights Out" presented an uneven teleplay by Peggy Phillips, "For Release Today," Monday (22). While a show of the fantasy type can deal with supernatural material, it is begging the question, not to say misleading, if no logical explanation is given for the weird goings-on. Story dealt with a lady legit pressagent (K. T. Stevens) and a reporter (Herbert Rudley) who find a brilliant actor (Vinton Hayworth) afflicted with a strange illness that saps his energy. They discover that the actor's rival in love has been sticking pins into wax figures of the thesper, and when the jealous man commits suicide the actor suddenly, and inexplicably, regains his health.

The improbable plot was not helped by the fact that the central characters—the actor, his wife and the black magician—were all overly distraught and not particularly likable. The cast, which included Guy Sorell as the male witch, did well and the legit environment was neatly sketched in.

Friendly

Continued from page 20

evocative than print or even motion pix. On "Hear" even bald statistics, such as the federal budget, are wired for sound, with the clacking of pennies illustrating the shares the Government is spending for various services. The debate between President Truman and Senator Taft was presented with 20-second clips from their speeches alternated to give their opposing views on specific policy questions.

The web, sensitive to the public's interest in current affairs, has given the show's producers carte blanche. The New York staff consists of 10 newsmen, plus a large technical staff. "Hear" has the backing, too, of CBS affiliates, with 165 (a record for a 60-minute sustainer) carrying the show and taping news stories and features in their localities.

"Radio webs never fully utilized their affiliates in this way," Friendly told VARIETY. "We have what amounts to an 'Associated Press' of our own. The stations are giving us a great deal of excellent material, so that on the morning of the broadcast we have five solid hours of newsworthy tape, which is distilled down to 90 minutes a couple of hours before airtime and then to 60 minutes as the latest news breaks are sifted."

What Friendly considers the most gratifying success of "Hear" is its popular response, with an average of 90 letters coming in daily. "It proves," he feels, "that you don't have to talk down to people." Many of the letters are requests for transcriptions, and as a result CBS is planning to supply recordings of the show for classroom use by schools, with questions on the material as a current events ex

T. V. ASSISTANT
Veteran—37—Married, wants position in T. V. station or ad agency—assist producer, director, etc.—graduate SRT School, clean cut—reliable, responsible. Moderate salary start—Good Draft Status.
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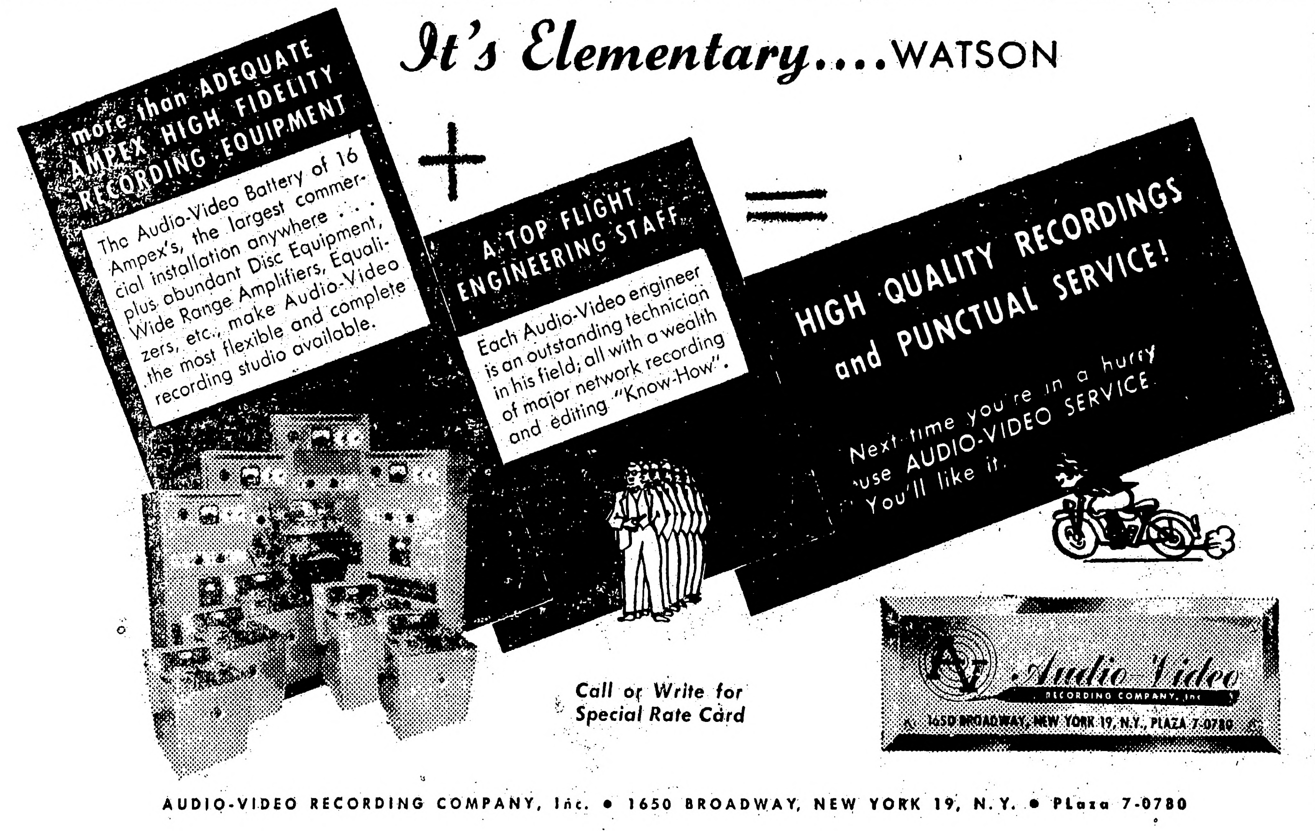
154 West 46th St., New York 19, N. Y.


It's Elementary....WATSON
more than ADEQUATE AMPEX HIGH FIDELITY RECORDING EQUIPMENT
The Audio-Video Battery of 16 Ampex's, the largest commercial installation anywhere . . . plus abundant Disc Equipment, Wide Range Amplifiers, Equalizers, etc., make Audio-Video the most flexible and complete recording studio available.
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Next time you're in a hurry use AUDIO-VIDEO SERVICE You'll like it.
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Television Chatter

New York

Bernard Schubert, producer of NBC-TV's "Musical Comedy Time" is setting a deal for the 1931 Pulitzer prize-winning musical, "Of Thee I Sing" . . . **Charles** and **Eugene Jones,** NBC's twin newsreel cameramen who recently returned from Korea, off to Europe for the web and the State Dept. They plan to lens material for spot news shows, as well as for documentary films . . . **Dr. Allen B. DuMont** scheduled to speak before the Detroit Ad Club Friday (26) . . . Parliament cigarets bought WPIX's Saturday night "Televiews of the News," starting this week (27) . . . **John Cecil Holm,** co-author of "Three Men on a Horse," slated for an acting role in the presentation of **Owen Davis'** Pulitzer prize-winner, "Icebound," next Tuesday (30) via CBS' "Prudential Playhouse" . . . **George Putnam's** "Headline Clues" switches this week from Wednesday to Thursday nights on DuMont. Show also adds an outlet in Boston . . . **Henry R. Cassirer,** CBS news editor, scheduled to give a course in "Reporting the World on TV" in the spring term at the New School for Social Research.

Henry Hillman has joined the Weintraub agency as pub relations chief, not the Esty agency as erratumed here last week . . . **Freddie Bartholomew,** who has been narrating WPIX's "Movies at 7:15," has been named an associate director of the station . . . **Sid Caesar** and **Imogene Coca** now getting star billing above the show title on NBC's "Your Show of Shows" . . . WNBT's "Quick on the Draw," featuring **Eloise McElhone** and **Bob Dunn,** has formed a permanent panel, which includes **Louis Untermeyer, Betty Furness** and **Jack LaRue,** with a fourth guest rotating weekly . . . **Carol Ohmart** subbing for **Jean Alexander** on WNBT's Saturday night Savarin news show commercials, while the latter is working in a Hollywood film . . . **Paul Lukas'** video series being packaged by Pick-DeVry Productions has been titled "The Fabulous Ferdinand Farbas" . . . **Ben Fox,** who's been assistant to DuMont program chief **Jim Caddigan** for the last two years, resigned to establish an indie radio-TV package agency . . . TV-radio packager **Wilbur Stark** has acquired exclusive AM and video rights to the "Curly Kayoe" comic strip. . . . **David Lowe** now directing DuMont's "Captain Video" program. . . . Videodex, new TV rating service, pacted with three more clients this week for its service, including Doherty, Clifford & Shenfield, General Electric and Ruthrauff & Ryan.

NBC-TV's **Kate Smith** named editor of The Woman magazine . . . WNEW's **Lonnie Starr** again covering wrestling for Sunset Appliances on WOR-TV . . **Tom Hicks,** exec producer for Nash "Airflyte Theatre," lectures to National Cartoonists Society today (Wed.) . . . Eight new stations have been added to the "Truth or Consequences" lineup, bringing number of outlets to 34.

Hollywood

GI talent gets a television break on the new "Servicemen's Revue" which KNBH airs on Friday evenings from nearby bases. **John Gaunt** directs and **Georgia Lee** emcees . . . **Alan Young** video series will continue to use picture names wherever script calls for outside help, feeling being that the additional budget requirements will be offset by better shows . . . **Betty Sinclair,** former production supervisor for **Robert L. Lippert** making a series of 13 half-hour vidpix based on the "Superman" cartoon strip, for Robert Maxwell Associates and National Comics Publications . . . Original crime cases from the files of L. A. County Sheriff **Eugene Biscailuz** will form the basis for a series of half-hour telefilms which **Jerry Fairbanks** will make with the sheriff due to introduce and sign off each film . . . **Andrews Sisters** check in at **Hal Roach** studios Jan. 29 to start a series of 13 half-hour films which **Alex Gottlieb** will produce. **Jean Yarbrough** will direct . . . KFI's "Scout Jamboree," a radio fixture for 11 years, moved over to the station's video studios to start a new career on television . . . **Tony Martin** had to cancel out of **Jack Benny's** next teleshow due to lensing schedule for the RKO film "Two Tickets to Broadway," in which he stars . . . **John Goetz** will direct the series of programs which **Jack M. Warner** will produce over KLAC-TV for University Religious Conference . . . **Suzanne Dalbert** signed for the lead in "Channel Passage," which Revue Productions put before the cameras . . . KECA-TV acquired rights to "Famous Men" series of telefilms made by Encyclopedia Britannica for church and club distribution . . . **Betty Turbiville** directs the new "Ruth Waterbury at Home" show on KLAC-TV.

Chicago

Hal Rorke, J. Walter Thompson Chi radio-TV chief, is chairman of a newly-formed committee to expand membership of the Windy City's TV Council. Serving on the committee are **John McLaughlin,** Kraft ad manager, **and Fred Kilian,** Chi ABC tele program head and prexy of the council . . . Hollywood gossiper **Louella Parsons** is set to make her video debut on the Feb. 28 ABC-TV "Don McNeill TV Club" which will be kinnied ahead Feb. 21 on the Coast . . . December tele set sales in the Milwaukee area bumped the region's total over the 200,000 mark . . . Fanny May Candy Co. has picked up the last open segment on **Dorsey Connors'** five-a-week, five-minute "State Street Adventures" on WNBQ . . Talent crew from WBKB's "Drewry's Hit Spot" doing a special show at Chanute Field Saturday (27) . . . Walter H. Johnson Candy Co. is bankrolling DuMont's "Captain Video" on WGN-TV . . . **Studs Terkel** guested on "The Quiz Kids" Sunday (21) NBC airer.

Austin Kiplinger, WGN-TV newscaster, named to board of directors of Chi Headline club . . . **Lloyd H. Pettit** is new gabber at WTMJ-TV . . . **Jim Hanlon** replaces **Ell Henry** as chairman of the Chi Television Council publicity committee . . . "Walt's Workshop" copped a year's renewal from the Edward Hines Lumber Co. Hines has bankrolled the WNBQ home workshop show since April, 1949 . . . **Joan Blondell** guesting on Don McNeill's ABC tele show tonight (Wed.)

Senate Small Biz Committee Okays FCC Move on CBS Color System

Washington, Jan. 23.

Pending a full investigation now in progress, the Senate Select Committee on Small Business last week gave implied approval to the FCC decision authorizing commercial broadcasting of the CBS color television system. In a progress report on its operations, the Committee said that as a result of "many complaints" and requests from Senators it has instituted a study of the color question, particularly with respect to the effect of the decision on small business.

Reviewing "the facts of the situation," the Committee reported that the compatibility problem resulting from authorization of an incompatible system would not result in serious dislocation. Pointing to FCC findings, it stated, "the receiver aspects of compatibility is a temporary problem which will decrease progressively each year." Within a year after adoption of CBS color, it added, approximately 40% of existing sets would be able to receive the signals without any change and the percentage would become larger each year.

Other factors which would contribute to a reduction of the dislocation involved in shifting to color, the Committee said, are the "probable continuance" of some black and white shows, purchase of color sets by new TV customers, and replacement of old receivers. "Thus," the Committee reported, "the passage of time, coupled with these factors, would obviously serve to dilute the problem of existing incompatible receivers."

Usable Present Sets

The report pointed out that in setting standards for color a procedure was provided for considering new and improved systems. "Nor does the adoption of the CBS color system make present sets obsolete," it added. "Adapters and converters built into TV sets at the time of manufacture are cheaper and give better service than external adapters and converters. However, existing sets with no changes made on them will continue to be able to receive programs broadcast in accordance with black and white standards, and these programs are expected to be transmitted for at least several years, in view of the present crisis."

Elsewhere in the report, the Committee expressed the belief that the ability of consumers to buy television sets may have been seriously curtailed by "premature" credit controls instituted last Sept. 18 by the Federal Reserve Board. "Spot surveys of potential buyers who were forced out of the market," the report said, "indicate that many will save until they are in a position to shoulder the heavier financing burden. There is a reasonable expectation that the demand for automobiles and television sets will take an upswing next spring at the very time that shortages will in all probability curtail production."

WLW-T WRESTLATHON GETS 31G TO FIGHT POLIO

Cincinnati, Jan. 23.

The WLW-T benefit wrestlathon garnered more than $31,000 for the polio fund and checks are still pouring in by mail. Special show started Wednesday (17) at 9 p. m. and ran to Thursday 2:30 a. m. and packed the Music Hall. Men and women grappling greats and all of Crosley's radio and video hands entertained and pitched for donations between six matches.

Telephone operators manned 30 phones and pledges were picked up by county police and Cincy Motorcycle Club members.

Kansas City—Eric Tainter, news editor, returned to work at KCKN last week, after being laid up for two weeks with a broken ankle. He's still hobbling along in a cast, but is now making his regular broadcasts daily.

"trapped!"

a unique and powerful program—based on stories of the supernatural—is for immediate sale on WOR-tv channel 9.

"Trapped!" holds the eyes of over 300,000 tele-viewers per month.

"Trapped!" brings you these viewers—who are *buyers*—at $6.33 per thousand—or one-fifth of a cent per commercial impression.

"Trapped!" is one of the greatest buys on tv in New York.

call, write or wire

WOR-tv

at 1440 Broadway, in New York

New NBC-RCA 2-Way Camera May Spark Trend to Filmed TV Shows

Revolutionary new camera, capable of taking television and film shots at the same time, is being developed by RCA-NBC engineers in conjunction with J. A. Maurer, Inc., manufacturers of camera equipment. NBC, it's been learned, has ordered Maurer to build three such two-way units for the earliest possible delivery, which the web plans to use for experimentation.

While NBC's immediate interest in such equipment is reportedly as a substitute for kinescoping, which still leaves much to be desired quality-wise, it's believed the web also has its eyes on eventually converting the majority of its programming to film. When and if that happens, any system such as the simultaneous TV-film camera, would undoubtedly be able to deliver programs at a cost far below that of filming them in the standard manner.

In view of TV's skyrocketing program costs, both the neworks and agencies have reportedly become convinced that it will be impossible to show a profit on programming operations until they discover a way to provide repeat showings of their big shows. While producers of films for TV have accomplished that through retaining subsidiary rights to their product, the nets so far have been unable to develop a feasible system. It's impossible with kinescoping, since the various unions, including the American Federation of Musicians, prohibit the use of kinescopes except for the usual single showing on non-interconnected stations.

If the networks and agencies convert to film, consequently, they will undoubtedly be forced to retrace all their current labor contracts, cutting the various technicians and performer unions in for a share on repeat showings. Development of the projected two-way camera, meanwhile, would permit NBC and the other webs to retain full control of all programming, something which might prove impossible if the film production were farmed out to indie Hollywood producers.

Details of the new camera are being kept under wraps. So far as can be learned, though, the units would probably be equipped with enough film to record at least a half-hour show. As with the Jerry Fairbanks multi-cam system, the TV director would be able to see on monitor panels what each camera was recording, both via live TV and on film, at the same time. Cameras could then be directed the same as they would be for a live program. Any dissolves, super-impositions and other so-called trick effects would, of course, have to be inserted later in the usual laboratory methods.

In Absentia

Minneapolis, Jan. 23.

Mayor Edward Delaney of St. Paul has a TV show called "The Mayor's Notebook," discussing mayoralty problems and experiences. The irony of it is that he's obliged to spend each Tuesday afternoon, when it goes out over the air, in Minneapolis.

Reason is that the show must emanate from the local Radio City Theatre building WTCN-TV studios, the station being without St. Paul facilities for it presently.

TV Plus Cloudiness Hurt Ballpark's B. O.; Senators Cut Airings

Washington, Jan. 23.

It wasn't so much television itself, but TV plus threatening weather which hurt baseball attendance last year, Calvin Griffith, veepee of the Washington Senators, said last week in commenting on the club's radio-TV contract for 1951, which provides for only 21 home games to be televised instead of 77 last year. TV owners, Griffith explained, won't take chances of going to the ball park at the first sign of bad weather. Actually, he said, with canvas covering the diamond until game time, rain doesn't necessarily prevent games from being played.

The Senators games will be sponsored this year and in 1952 by the Christian Heurich Brewery, makers of "Old Georgetown" beer, in one of the largest radio-TV contracts believed to have been consummated here in some time. While the amount involved in the two-year deal wasn't announced, it was reportedly around $250,000, with about $50,000 for the TV rights. The Senators are getting more per TV game this year than last.

DuMont's TV station here, WTTG, will again carry the Senators' games and station WWDC will handle the games by radio. WWDC will broadcast the entire 154-game schedule of the team, both at home and away, with road games to be recreated in the station's studios. Arch McDonald and Bob Wolff will cover the play-by-play on both radio and TV.

In addition, a regional radio network to bring the club's daytime games to audiences in Maryland, Virginia, West Virginia and Pennsylvania is being arranged by WWDC, which started the hookup last year with 10 stations. WWDC plans to expand the network in 1951.

No Com'l BBC

Continued from page 21

of theatres. Finally, they took their case to the Beveridge Committee, and a joint statement was submitted on behalf of exhibs, producers and distribs. In addition, individual representations were made by Granada Theatres, Paramount and Scophony-Baird.

The committee recommendations which followed these representations have qualifications. The industry apparently indicated that if facilities were granted, theatres would be most interested in topical events, including sports. The BBC feared that this may lead to exhibs outbidding them for rights, and that these events would be denied to the home viewer. For their part, the BBC indicated that they would let the industry have the normal TV programs at a "reasonable" fee, and the Beveridge Committee has now advocated a two-way measure of reciprocity, with a request that theatres should make their TV material available to the BBC. They have ruled out any suggestion that theatres should be allowed to provide an exclusive TV program for paying members of the public.

The committee is also agreed that this concession shouldn't be used as a back-door approach to commercial TV. Objections had been raised by the BBC of the danger of the film industry introducing sponsored programs which could be picked up by home viewers, and which would consequently be at variance with the monopolistic policy of the BBC.

The report, which contains 100 recommendations, makes few proposals for major changes in the BBC charter. It does suggest, however, that the charter itself, which is normally renewable every five years, should be renewed for an indefinite period, but there should be a quinquennial review of the work of the BBC.

Statewide Emergency Network of Over 100 N.Y. Stations Is Organized

Statewide emergency network of over 100 New York stations has been formed. Its first activity will be a series of weekly informational programs, "Plan for Survival," which kicks off tonight (Wed.) at 11:30 p. m. over every N. Y. city station with Gov. Thomas E. Dewey and the N. Y. Civil Defense Committee director, Col. Lawrence Wilkinson participating. Show will later be translated into other languages for use on multi-lingual outlets.

Emergency web will operate without the use of wire lines. Outlets will pick up the signal of an originating station and re-broadcast it on their regular frequencies. Downstate area will have WNBC, N. Y., as the originating station, wtih WGY, Schenectady, transmitting the signal for upstate and western affiliates. WOR's Dave Driscoll heads the downstate radio committee with William Fay, WHAM, Rochester, as upstate chairman.

FINE FELLER PITCH TO NET DIMES DRIVE 2G

Boston, Jan. 23.

In a strong pitch for the local "March of Dimes" drive Sherm Feller, WCOP's late night jockey, conducted a four-hour stint last Saturday (20) starting at 10 p.m., which figures to grab a substantial bit of coin for the campaign coffers. Staging his platter and chatter show before a studio audience of about 150, Feller managed to corral a majority of show biz celebs in town for a short stint with each plugging for donations to the drive.

Among guests appearing on the marathon were Ray Bolger, Rudy Vallee, Frank Fontaine, Johnny Pesky, Red Sox thirdbaseman who is doubling as a jock at local (indie) WBMS; Denny Meyers, ex-B. C. football coach; Bobby Hackett, who brought along his Dixieland band, and local maestros Harry Marshard and Sammy Eisen.

Audience contributed more than $400 to the fund and telephoned promises are expected to swell the total to more than $20,000.

Inside Stuff—Television

NBC-TV exec veepee Sylvester L. (Pat) Weaver, who's a director of the exec committee of the American Heart Assn., pitched a memo to all veepees and other department chiefs in the web's video setup this week to plug the association's upcoming fund campaign on all shows wherever possible. In the memo, titled "Staying Off the Slab," Weaver declared:

"The reason why I am interested in this cause and why I want all of you to overdo our support is simple. This is our way of going, fellows. Let's not kid ourselves. Aside from those of us who elect the high board finish, this business is almost devoted to worsening the statistics on cardio-vascular drops. As I see you in our daily work, so also I see you as you'll go—the quick slump, martini dropping from nerveless fingers, eyes glazed, jaw slack and the faint voice saying, 'Surgery calling Frank Campbell—back up the meat wagon.' So, to spell it out, when you help the Heart Assn. you help yourselves and your friends and your co-workers. Let's get the money from the people to find out why in TV our heart beats sound so much like 'The Thing.' Get the plugs on."

The American television industry wants to keep the initials TV from being registered as a trademark in other countries. Advised that an application was filed in Spain to register the letters, the Radio-Television Manufacturers Assn. has protested to the Department of Commerce that such registration would be "potentially harmful" to U. S. interests.

In a letter to the Department, RTMA's general manager, James D. Secrest, said: "The letters 'TV' are widely used in this country by the entire radio-television industry as an abbreviation of television. Any trademark registration of these letters in Spain or any other country would result in public confusion and probable embarrassment to American manufacturers exporting television equipment into Spain. We believe that the letters 'TV' constitute a generic and descriptive term widely used by the industry and, consequently, not subject to trademark registration."

Vidicam Picture Corp., new indie outfit formed to produce films for TV, commercial and theatrical use, will tee off with a series of 52 half-hour features directed by Harvey Marlowe and adapted from stories published in Liberty. New company, which is headed up by Larry Gordon, plans to utilize the Vidicam lensing system, in which film and TV cameras are interlocked, which is said to eliminate much costly reshooting. Noran E. Kersta, former NBC-TV exec and later video chief of the Weintraub agency, will serve as consultant to Vidicam. With Gordon as prez, other officers include Alfred Justin, exec veepee; Otto H. Sutter, veepee; Morrie Reizman, former film editor for the March of Time, who will have the same function with Vidicam; former DuMont sales chief Ken Farnsworth, and Sidney Zucker, who's to be director of photography.

Television has spotlighted a number of tyro thesps to film and legit producers in the past, but probably none with the speed with which it worked for Reba Tassell last week. Young actress played her first major role in a TV show on CBS-TV's "Studio One" Jan. 15, where she was seen by both Samuel Goldwyn and 20th-Fox scouts. Goldwyn immediately asked CBS for a kinescope of the show to take back to the Coast and 20th invited her up for a screen test later in the week. Miss Tassell studied at the Academy of Dramatic Arts on a Theatre Guild scholarship but hadn't progressed much farther than summer stock since then. Worthington Miner, producer of "Studio One," saw her do a walk-on in his show last November and kept her in mind for a feature role. That's presumably how she was cast for one of the top parts in "Track of the Cat" on "Studio" last week.

NBC-TV's research department, under the supervision of Hugh Beville, has completed new engineering contour maps which are said to eliminate most of the blind spots previously found in depicting each station's coverage area. New maps show not only the ½-millivolt contour previously used, which has given TV transmitters a usual range of 42 miles, but also the 1/10-mv contours, which extends the range at some points to about 60 miles. New maps show, consequently, the number of viewers in so-called fringe areas receiving adequate signals.

New maps have been in the works for some time, according to NBC spokesmen, and will be used to service agencies and sponsors through showing them where their actual audiences are. NBC has checked with the other three major webs to get their acceptance of the same statistics.

FCC URGED TO LIFT TV FREEZE IN HAWAII

Washington, Jan. 23.

There's no reason to keep the television freeze on in Hawaii, the FCC was told last week in a petition urging immediate action on applications to build stations in the Islands. The petition was filed by KHON of Honolulu which advised the agency it will file its application in the near future. There are no stations as yet in Hawaii.

KHON told the Commission that it could safely allow stations in Hawaii regardless of final allocations of channels for the Territory. Cities in which channel assignments have been proposed, it said, are far enough apart to prevent interference problems.

Under the Commission's proposed allocation plan six VHF channels would be assigned to both Honolulu and Hilo and four to both Lihue and Wailuku.

ABC Drops Baukhage

Washington, Jan. 23.

Baukhage, commentator who has been with ABC since 1934 (when it was the Blue Network), is being dropped by the web April 2.

Paul Harvey replaces him in what the net called a re-evaluation of its news staff.

Your Top TV
Sales opportunity

WDEL-TV
Channel 7
Wilmington, Del.

In the Market which has highest income per family in the country

NBC TV AFFILIATE

[illegible]

Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

BOB B. EVANS
Bob . . . has . . . "The Thing"
Unusual Singer of
Unusual Comedy
Songs
113 West 57th St.
Circle 6-9861

Inside Stuff—Radio

Assn. of Radio Station Representatives committees for 1951
unced Monday (22) by prexy Robert D. C. Meeker. Chair-
e committees are: promotion-public relations, Wells H. Bar-
John Blair & Co.); AM-TV research subcommittee, Dan De-
Katz agency); general TV committee, Jack Brooke (Free &
M spot clinics, Jerry C. Lyons (Weed & Co.); TV spot clinics,
Showerman (Free & Peters); membership, Lewis H. Avery
odel), and legal, Eugene Katz (Katz agency).

B. McCann, producer of CBS' "Dr. Christian," has written
"Do's and Dont's of Radio Writing," to aid those participat-
10th annual "Dr. Christian" script writing contest.
which ends Feb. 20, offers a first prize of $2,000, three prizes
d 48 other awards ranging from $250 to $350.

Polan has packaged a show, "Celebrity Service," for AM and
a will be a feature news program with guests, based on Earl
s tipster service which reports the comings and goings of

Clain, N. J. Journal-American columnist, and a femme still
ted, will host. Incidentally, service will name the 10 celebs
r at a Stork Club, N. Y., party, tomorrow (Thurs.).

ude Better KTLA, Dropping elescription Series

Hollywood, Jan. 23.

udiences prefer their
live, rather than on film,
dsberg reported in drop-
Snader Telescriptions
A. Package of 400 was
grabbed for $60,000 by
hich thus earned the
e each of the three-min-
nce.

pix had been on KTLA
nths on a week-to-week
on paying $150 for each
ur films used weekly.
said many of the per-
used on the Telescrip-
worth the $150 figure,
were not. Anyway, a
ealed the preference for
and station will concen-
ve vaude henceforth.

gh — Pitt Parade, daily
v on film produced by
and Morry Fierst, began
ear on WDTV last week.
nly local program that's
video continuously since
ame to Pittsburgh

Vet Pitt 'Tap Time' Trio Finds Berths on TV Airer

Pittsburgh, Jan. 23.

At least three people who probably thought they had lifetime jobs on the Fort Pitt Brewing Co.'s "Tap Line" AM show are being taken care of by beer people in its switchover to TV. Half-hour musical, headed by Maurice Spitalny and his band, was recently dropped by Fort Pitt after it had been on KDKA and a regional network for nearly 13 years as a Tuesday night feature for half an hour. Account but the coin into television instead, buying a Monday-through-Friday quarter-hour strip across the board on WDTV at 6:45 for the song team of Pat Burke and Sylvia Rhodes.

However, trio on "Tap Time" is being used on the teevee program. Billy Hinds, who m.c.'d "Tap Time" from the beginning, is doing the same job for Burke and Miss Rhodes while Mary Martha Briney and Faye Parker, singers, who were featured artists on "Tap Time" almost from the start, are being used as permanent rotating guests, with Miss Briney appearing twice a week and Miss Parker twice, too.

Atlanta Seen Doubling Its Live Shows With New Cable Setup Early in '51

Atlanta, Jan. 23.

Prospects for double the number of live television shows brightened here when John M. Outler, Jr., manager of WSB-AM and FM and WSB-TV, announced that a second coaxial cable will be in use here during the early part of 1951. Outler also stated that a third coaxial cable may be added by the fall if defense conditions permit.

WSB-TV is planning to switch to the 1,200-foot tower built for WCON-TV by October unless unforeseen difficulties prevent.

J. Leonard Reinsch, manager-director of the Cox radio properties, which includes WSB-TV, said the takeover of the tall tower depends on two things—ability of RCA to put the tower in perfect order, and FCC approval of WSB-TV's switch from Channel 8 to Channel 2.

WSB is now part of Atlanta Newspapers, Inc., which now publishes the merged newspapers here, Journal and Constitution. Latter sheet owned WCON-AM and FM, which was folded. WCON-TV was licensed to go on air, but its permit was surrendered to comply with FCC's anti-duopoly policy.

Second coaxial cable will mean that WSB-TV, NBC outlet, and WAGA-TV, CBS mouthpiece, both can use cable facilities day and night as they choose. WSB-TV is also the ABC-TV outlet here.

Atlanta Journal has named Sam F. Lucchese as its radio and TV editor. He is doing a daily column and one for the combined Sunday Journal - Constitution. Lucchese, who is VARIETY's Atlanta mugg, also doubles in brass as book editor of the Sunday Journal-Constitution.

San Antonio—Newly-elected officers of the San Antonio Ad Club are all local radio personnel, the first time this has occured. Bob Roth, assistant manager of KONO, has been named prez. John W. Fraser, KABC sales executive has been named veepee and Ruth Burleson, of KCOR has been elected secretary-treasurer.

Well-Worn Film Reels Still Filling Chi Screens Despite Live Upbeat

Chicago, Jan. 23.

Although live local and network programming on the four Chi tele stations has reached a new high this season, feature films continue to play an important role as station execs use the well-worn reels to fill the gaps in the extended schedules. An average of 60 features are ground through the four channels weekly. For the advertisers looking for a low budget venture or for the program director seeking to slot a cheap filler in the fringe hours, old Hollywood product continues to be the solution, just as it was in video's infancy.

With demand frequently exceeding the supply, the rapidity with which the stations sometimes rerun the pix has caused some viewer complaints. There have been cases where films have made their second appearance on the Chi video circuit only a few days after their "premiere."

Recognizing that the features will continue to play a big part in their programming plans for some time to come, WBKB and WGN-TV recently pacted for Chi rights on two large bundles of films. WBKB bought first run Chi tele rights to 63 pix through Associated Artists. Included in the package are 13 Screen Guild releases and 50 Monogram pix. Most of the films are 1945 and '46 releases, with a few 1947 pix.

WGN-TV signed for Chi rights to 19 Eagle Lion films, through the Flamingo Film Co. Package is made up of releases from 1946 to '49.

Block-Booking Setup

Tele demand for the reels has given rise to a block-booking setup, according to film directors, similar to that which saddled the motion picture exhibitors before it was modified by governmental decree. The video film buyers are complaining that some distribs are demanding they purchase the pix by groups, which often contain a leavening of weaker product.

The stations use the films in a variety of forms. The westerns are usually broken up into 15-minute segments and given a cliff-hanger treatment with live openers featuring a cowboy-garbed narrator. Some of the evening offerings are given lush marquee trappings. Newest trend has been the matinee WNBQ, which are being sold on a participation basis.

Leading the parade in use of feature films is WGN-TV, which uses about 20 a week. WBKB is currently eating up about 18 pix weekly. WNBQ, NBC outlet, uses nine and WENR-TV, of ABC, programs 10 films each week.

Not included in these totals are the numerous quarter and half-hour shorts and travel pix used strictly for filler fare, or reels especially tailored for video.

FCC Okay Awaited On WABY, Albany, Transfer

Albany, Jan. 23.

Contract for sale of WABY has been signed with the Eastern New York Broadcasting Corp., according to announcement by A. J. McDonald, president of the Adirondack Broadcasting Co., present licensee.

An application to the FCC for permission to transfer the 250-watter's permit has been entered. The new concern, headed by David A. Kyle, of Monticello, will take over the station when the Commission approves. Adirondack, in which the Gannett publishing interests hold a large block of stock, will continue to operate until the FCC greenlights Eastern New York.

Kyle is also interested in a Syracuse station. Other officers include George Field, New York City, vice-president, and Assemblyman Hyman E. Mintz, South Fallsburg, secretary-treasurer.

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★ TOM McKNIGHT ....Producer
★ MANNY MANNHEIM...Writer
★ BEN FRIEDMAN............Writer
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TV B'casters Get New Deal

Continued from page 23

tions, and seven from outlets having AM or FM affiliation. They will operate on their own, with a still-to-be-designated director for NAB-TV, without any alliance or ties with the radio counterpart of NAB. However, functioning at the top of the overall NAB setup, presided over by Miller, will be an executive committee comprised of three members of NAB-TV and NAB-AM, to which will be brought problems (and only when considered necessary by the NAB-TV board) on which there is a common meeting ground affecting both the audio and visual facets of the industry.

Provisional Board

The new NAB-TV board is, in essence, a provisional one, pending formulation of bylaws and a constitution. Included on the board are men who spearheaded the movement to set up the autonomous operation for the nation's television broadcasters, the feeling having long prevailed that the TBA, operating on an annual budget of about $20,000, was not the answer to TV's needs in achieving proper recognition or in combatting the restraining influences within the industry that have acted to the detriment of the video broadcasters.

Thus the new NAB-TV board will include in its membership representatives of both CBS (Lowman) and ABC (McDonald)—the two networks which checked out of the NAB organization within the past year because of dissatisfactions, even though the return now is strictly on a "TV only" basis. Further, it marks the first time in some years that the NAB has had network representation on the board. Despite the autonomous TV operation, it's generally conceded that the entire NAB structure will benefit from the steps taken in Chicago last Friday.

"Autonomy" was the keynote of the whole session—a condition that was a "must" on TBA's willingness to effect the federation. If for a while on Friday it looked like the amalgamation would be bogged down during a three-hour hassle over the definition of the word, it was primarily because the broadcasters wanted to put themselves on record that they would brook no interference from the AM boys. Some, for example, were in favor of such complete divorcement as to recommend the title of the National Assn. of Television Broadcasters so as not to leave the impression that NAB-TV was merely a subsidiary operation to NAB. Others questioned the wisdom of inviting a "two-headed monster" with the NAB identification, but were assured that autonomy would prevail.

Through the amalgamation within the framework of NAB, it was finally conceded that NAB-TV could appreciably benefit from the present NAB structure, particularly in dovetailing the "housekeeping departments," such as labor, public relations, news, etc., although such all-important departments as legal and engineering will probably be set up for NAB-TV under the new director as separate entities.

New Setup Eases

Continued from page 23

squawking over shelling out coin for a medium in which they had little or no concern.

NAB-TV will set up its own dues structure for the video broadcasters. Stations with both AM-TV adjuncts will thus have two memberships, with likelihood of a 75% rate structure for the two-way affiliation.

Just how far the NAB-TV will venture depends on the rate structure. Harold Hough, one of the initiators of the TV movement, indicated at pre-convention time that he could guarantee a $200,000 budget as a starter.

Manpower

Continued from page 20

erans. Approximately 60% of announcers and engineers are veterans.

"Probably the most vulnerable groups," said NAB, "are employees without child dependents, who are members of the active or inactive reserve, as well as those who are veterans of the last war. This group comprises one-fourth of broadcasting's male personnel.

"Another group which is of concern to station operators are those men who are licensed operators. Among the key personnel in a station, 22.1% fall in the 17-26 bracket. More than half of the engineering employees holding tickets—57.4%—are ex-GI; 17.4% are in the reserves, and 7.9% are reservists with no child dependents."

The survey was instituted last fall. Data was obtained from personnel lists received from 85% of a projected sample of the industry.

WAGA Strike

Continued from page 20

Broadcasting Co., owners of the station.

Twenty-three other employees were affected by the strike, according to David Freedman, general manager of the station. Moretti said that the WMID engineers would receive better wages than employes of any other radio station in town.

Houston — Bob Hart has been appointed sports director here for KATL. He was formerly with KTRE, Lufkin and KPLC, Lake Charles, La.

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CBS Finally Decides To Release 'Drake' Series, Purchased for $97,500

Hollywood, Jan. 23.

"Cases of Eddie Drake," series of 13 telepix made by IMPPRO in 1948-49 and bought by CBS for $97,500, finally will be released by the web. Films have been on the shelf. No decision as to whether films will be used for network lensing or released on an individual outlet basis.

Decision to use series nipped IMPPRO offer to buy films back for $50,000. Herb Strock, who made the pix with Harlan Thompson under the IMPPRO label, recently sold CBS his 25-year participating rights. Deal to make films was second between a network and a producer. Previously NBC had paid Jerry Fairbanks for series tagged "Public Prosecutor" which are still in the cans.

Radio Reviews

Continued from page 22

slightly bored with this portion of the show.

Arnaz, however, is a colorful performer and registers solidly with his energetic vocalizing on Latin and American pop tunes. As emcee, he also operates with a freewheeling sense of humor and partly salvages the giveaway sequence with his tongue-in-check approach. The brainteasers are spotted among the musical numbers with each contestant asked two questions. One correct answer permits him to take a crack at the jackpot question while two correct answers gives him an additional gift. The prelim questions are elementary and Arnaz, in any case, supplies the answers when the participants miss. On the preem, the jackpot question involved guessing how many bags of coffee Brazil produced last year with the closest figure copping.

Herm.

WORLD WIDE FLASHES
With Les Griffith
Producer: John T. Madigan
Director: Robert Tormey
Writer: Vincent J. Dempsey
15 Mins.; Mon., 8:45 p.m.
Sustaining
ABC, from New York

This weekly newscast by Les Griffith is competently done. It's not much different from many another news program, except for the throbbing teletype clatter in the background. It airs the late bulletins with occasional special reports from ABC correspondents read by Griffith.

On the show caught Monday (22) the items were generally those carried by other AM and TV evening news shows, although there was an exclusive report from Tokyo about Gen. O'Donnell, an evaluation of steel production curbs in consumer terms, some reports on fashion trends in Paris and London and a couple of light fillers. Griffith's delivery is well paced and conveys a sense of urgency as he reads the headline-making flashes.

Bril.

WJW

Continued from page 20

have asked the station for bargaining rights.

AFRA's executive secretary, Ted Smoot, said that national spot agencies, who have not cancelled local time purchases, have been notified that their products are being placed on unfair labor lists by the AFL in the Greater Cleveland area.

Meanwhile, one attempt to bring AFRA and station officials together failed to resolve the dispute, with federal conciliators planning to schedule additional meetings. The station is reported to have refused to make any changes in its offer to grant wage increases or talent fee hikes. AFRA, which struck because of claimed station unfair labor practices, is also seeking higher wage and talent fees.

An effort to bring both sides together was initiated last night (22) when four city councilmen introduced a resolution asking Mayor Thomas Burke "to call upon WJW to enter into good-faith negotiations with AFRA and NABET." Resolution was referred to committee.

TV B'casters' Bonanza

Continued from page 23

station ended the year within a fraction of 1% of breaking even and is starting the current year on the black side of the ledger. The past three weeks has also seen WWJ-TV's business exceeding that of the sister AM outlet. But again video's gain hasn't been radio's loss. Bannister reported that biz at WWJ was up 5% in 1950 over 1949 with the last quarter showing a gain of 15% which is expected to follow through in the first three months of 1951. Detroit exec is now getting $1,100 for prime TV hours and $800 for AM. On the air 13 hours daily, WWJ-TV is 65% sponsored.

WFIL-TV, Phila.

Roger Clipp, general manager of WFIL and WFIL-TV, Philadelphia: Also doing business in a three-station market, Clipp states that his tele biz passed his AM biz last fall and is now running one and a half times ahead. WFIL-TV went into the black for the first time in October, 1949, and has been showing steadily increasing profits since. Thanks to a last quarter upbeat in national spot biz, the AM side kept pace with the previous year. With 800,000 sets in the area, WFIL-TV programs 75 hours weekly with about 60% devoted to local shows.

WTAR-TV, Norfolk

Campbell Arnoux, general manager of WTAR and WTAR-TV, Norfolk: Arnoux expects to be making a profit on his video operation before the station celebrates its first birthday in April. WTAR-TV is the only outlet in the Norfolk area which has 520,000 sets at the last count. Getting exactly double for an hour of teevee time as compared to the AM rate—$400 for TV and $200 for AM—Norfolk op reports his tele biz has nearly drawn abreast his radio billings. But again, the radio has suffered only by comparison of gross intake and still remains the more profitable of the two. Again reflecting the increase in national spot and local revenue, WTAR is running 12-15% over the previous year despite a slight drop in network billings.

KRLD-TV, Dallas

Clyde Rembert, general manager of KRLD and KRLD-TV, Dallas: On the air since December, 1949, KRLD-TV is within a hair of reaching the breakeven mark. Over 60% of the 75-hour weekly schedule is commercial with Class A time bringing in $300 hourly. As is the case at most joint operations where the radio biz looms larger than the tele take, the TV rate card is lower than the radio card. An hour of prime time brings $450 at KRLD, with the AM coin still running 50% above that of the video plant.

WOC-TV, Davenport

Ernie Sanders, resident manager of WOC and WOC-TV, Davenport: Despite the fact that 1950 was the most lucrative year in WOC's 28-year history, WOC-TV moved ahead of the AM plant as far as gross billings are concerned last month. Col. B. J. Palmer's tele station started racking up a profit in November, 13 months after it lighted its channel. WOC-TV is one of two stations in the Quad City market which now has 40,000 sets. Sanders stated that there was a marked upsurge in set sales when the cable reached Davenport Sept. 30. Despite the generally improving quality of web kinnies, the audience evidenced a definite added interest in the net shows when they started coming in live. The Iowa station, the only commercial outlet in the state, is charging $250 for Class A time and $180 for an AM hour. The radio operation is being hypoed with an upped audience promotion campaign launched the first of the year, Sanders reported. The g.m. declared it's his conviction that video is attracting considerable "new money" which in the long pull will benefit both broadcast media.

WATV, Newark

Irving Rosenhaus, prexy and general manager of WATV, Newark. As an entirely indie operation with no network affiliation, WATV is showing that the self-sustaining outlet can lead a profitable existence. According to the prexy, the station is running in the black with its 95 hours of weekly live and film local shows. WATV's billings passed that of its sister AM station, WAAT, about the middle of last year. Rosenhaus admitted that nighttime radio listening in the metropolitan N. Y. market with its seven teevee stations has been slumping, but that the decline hasn't hurt his ledger too much as most of his revenue has always come from the daytime schedule.

WSB-TV, Atlanta

John Outler, general manager, WSB and WSB-TV, Atlanta: Although his tele biz is still running slightly behind his AM station, Outler reports that WSB-TV moved into the profit side in November. The video plant is programming an average of 90 hours weekly, using NBC and ABC shows. Its weekly log is about 80% commercial with top time earning $500 hourly. There are now 85,000 receivers in the Atlanta area served by two TV stations. Outler declared that his AM biz was down slightly last year as compared to 1949.

WHEN, Syracuse

Paul Adanti, general manager, WHEN, Syracuse: Reporting on a TV-only operation, Adanti said WHEN is making money in the two-station market with its 100,000 set circulation. WHEN, which went on the air in 1948, now has a 100-hour weekly schedule, of which 30 hours are live local offerings.

KTTV, Hollywood

After 24 months of operation, KTTV, Hollywood, has gone over the hump and is now operating at a $25,000 monthly profit. Los Angeles Times' telestation went over to the right side of the ledger Oct. 1, joining KLAC-TV and KTLA as the only profitable videoutlets in town.

Average loss during the first 21 months of operation was estimated at around $50,000. Profit figure of $25,000 per month, station execs reported, includes equipment depreciation and amortization.

Little Rock's KLRE Fetes Its 24th Year of Airing

Little Rock, Ark., Jan. 23.

KLRE here celebrated its 24th year of broadcasting Jan. 19, with an open house and studio party attended by 1,000 people. Gov. Sid McMath sent a special message of congratulation.

The CBS affiliate is the oldest station in Little Rock. From an initial power of 50 watts, it now uses 10 kw daytime power, 5 kw night.

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TV Indies Nix ASCAP Demand for Share Of Spot Coin; Legal Showdown Seen

Chicago, Jan. 23.

Teevee industry's protracted negotiations with the American Society of Composers, Authors and Publishers are heading for a legal showdown. At a closed session here Thursday (18) held prior to the National Assn. of Broadcasters' TV meeting, telecasters voted to back the all-industry Television Per Program Committee with an unlimited war chest to carry the case to the courts.

Talks between ASCAP and the industry bargaining group were broken off in December after 15 months of dickering in an attempt to work out a video licensing schedule for music controlled by the society. It was learned that the major hurdle has been ASCAP's demand that it receive a share of the station's revenue earned from spots slotted next to programs using the society's tunes.

Telecasters have flatly rejected this proposal, holding that agreement to this demand would open the doors to similar requests from other groups, principally the American Federation of Musicians.

Under the consent decree through which ASCAP operates, the group must offer telecasters either a blanket and a per program license, with the contractee having the opportunity of seeing which is the better deal for its particular situation. While the networks have signed blanket contracts, the indie tele stations have practically unanimously rejected them. In most situations the blanket deal, scaled at 2.457% of the station's revenue from local billings, is claimed to

(Continued on page 42)

Everything But Sink Attached by Haynes In Split With Beneke

Hollywood, Jan. 23.

Partnership of Don Haynes and Tex Beneke ended Sunday night (21) when Beneke band wound a five-week stand at the Palladium and the musician's erstwhile partner-manager served papers on batoneer, attaching orchestra's book of arrangements, music stands, Beneke's Cadillac, New York apartment furnishings and other items. In splitting two months ago, Beneke notified Haynes he wanted partnership dissolved. Breakup ends last official ties between Beneke outfit and estate of late Glenn Miller.

Widow, Mrs. Helen Miller, has sought legal action to restrain Beneke from using Miller arrangements henceforth. However, it's apparent Beneke has no idea of changing style. He sold sheaf of Government bonds when he opened at Palladium, using coin to hire nine arrangers to re-work old Miller book. He will use slightly different arrangements on such Miller-identified tunes as "In the Mood," "Kalamazoo," "Chattanooga Choo-Choo," and even continue using Miller theme "Moonlight Serenade" with only few bars changed and band retaining clarinet-lead styling.

Attachments were obtained since articles in question were bought by corporation and these properties are now to be split between the ex-partners in a court-approved dissolution of the contract.

Beneke deal at Palladium was weekly guarantee of $4,000 plus split of all over $52,500 in door admissions during the five frames. Admissions approximated $60,000. A good half of the biz was done during lush Christmas-New Years week. Beneke will personally own orch henceforth, and has signed Gabbe, Litz, Heller as managers. Crew trained Monday (22) for series of one-nighters east and south.

Heidt in 3d Shift to MCA; Signs for Five-Year Term

Horace Heidt has shifted to Music Corp. of America from Associated Booking Corp. Deal signed last week with MCA calls for a five-year term.

It's Heidt's third trip to MCA. He was signed to MCA on two previous occasions.

Lanza Better; Tour Set To Start in Scranton Feb. 16

Date of start of Mario Lanza's concert tour has been put forward now, with word that the film actor-tenor's condition is improved, and tour will now start in Scranton, Pa., Feb. 16, with Utica set to follow, Feb. 21. Columbia Artists Mgt. is also reinstating other dates which were nixed when Lanza took sick recently on the Coast with a liver ailment.

Tour originally was to begin Jan. 14 in Fresno, Cal. Columbia is still awaitning word from Metro as to the extra time they want in April to replace the January-February dates that had to be cancelled.

Jitney Jukes Fade in Detroit

Detroit, Jan. 23.

Inflation has hit Detroit's jukeboxes. They're no longer nickel nickelodeons. They're being tuned in strictly for dimes—leaving only parking meters and telephones with the fast-disappearing nickel slots. The passing of the nickel nickelodeon was announced Saturday (20) by Roy W. Clason, business manager of the Michigan Automatic Phonograph Owners Association.

He said the 10c-a-play decision was made after record companies announced a 12% price increase—six cents per record—last December. "It was the straw that broke the camel's back," Clason said, explaining: "During the last 10 years, equipment has tripled in price and records have doubled."

He said about 75% of Detroit and Wayne County jukeboxes would be affected immediately and the rest undoubtedly would follow. He said his 125-member association controls 99% of jukeboxes in the county.

"Our only alternative to raising prices would have been to cut down the commission rate, now averaging 40% of the total take," Clason said. Bar and restaurant owners here who permit operators to install the machines have the "best deal in the nation," Clason said. Chicago owners, he said, receive only 25% and customers are still getting a play for a nickel.

Abe Olman, Big Three general manager, planed to the Coast last week to scan Metro and 20th-Fox pix musical scores for pluggable properties.

PONS, COWARD DISKING 'CONVERSATION PIECE'

Lily Pons and Noel Coward on Monday (22) started recording the latter's operetta, "Conversation Piece," for Columbia Records in New York. Lehman Engel is conducting the orch. Duo will do the complete operetta, task to take all week.

Opus was presented on Broadway in 1934 with Yvonne Printemps and Pierre Fresnay. This is Miss Pons' second operetta stint, other being the "Fledermaus" score she helped record recently.

Merc Axes Welk, DeWinter in Wake Of Laine's Exiting

Hollywood, Jan. 23.

Mercury Records, apparently in reprisal for Frankie Laine leaving the label when his pact expires in April, has summarily dropped the Lawrence Welk and David DeWinter bands off the Merc roster.

Angle is that the Gabbe, Lutz & Heller agency manages all three—Laine, Welk and DeWinter. Mercury burned up last week when the managers of Laine served notice on Merc that label's top-selling singer was leaving firm and, it came out later, was signing with Columbia Records.

Last night after Sam Lutz, local chief of the managerial firm, learned of Mercury dropping the two orchs, he and Music Corp. of America set up a new shellac deal for Welk with Coral Records. Pact was set via phone with Jimmy Hilliard, Coral's artist-and-repertoire chief, in New York. The contract calls for Welk to get the regular 5% of retail sales on all disks sold and to personally pay recording costs.

Welk had that same deal with Mercury during his two years' tenure with waxery, but as he never had a big hit during the period he never reaped any appreciable royalties. Neither did DeWinter, in about one year with Merc. Incidentally, no new wax deal has been arranged yet for DeWinter.

In being Mercury's greatest seller, Laine sold about 7,800,000 platters in a little more than three years with the company. It is understood that Laine earned about $238,000 in royalties during that time. It is known that Columbia will pay him a guarantee of $50,000 annually, against the same 5% of retail sales price deal Laine had with Mercury.

Bob Miller, president of Music Publishers Contact Employees, leaves for Hollywood Jan. 29 for three weeks in connection with annual MPCE dinner this spring.

Col.'s Bowout on 7-Inch 33 RPM Seen as End of Disk Speed Battle

Final stabilization of the speed setup in the disk industry is due shortly with the expected demise of the seven-inch 33 rpm platter. Introduced by Columbia Records as an answer to RCA Victor's 45 rpm disk in the pop field, the small-sized 33's have failed to catch on in the mass market despite intensive promotional efforts by the diskery. Trade execs anticipate that Columbia will surrender the seven-inchers after Jim Conkling takes over as prexy Feb. 1, replacing Edward H. Wallerstein who nursed the L-P development in both the longhair and pop fields since its introduction three years ago.

Two factors have militated against the click of the seven-inch 33's vis-a-vis the 45's. Firstly, Columbia did not make a machine available early enough to play the disks automatically while Victor pushed its 45's along with a specially-built automatic player. Secondly, Columbia failed to secure the support of other companies for its seven-inchers although the rest of the industry followed Col's leadership in the long-play longhair field.

For the past couple of months, Columbia has submitted to the 45 rpm advance by pressing much of its pop line in the latter speed as well as on the seven-inch 33's. Latter, however, have not been paying their way despite the general pickup in the company's pop line.

The 45's meantime, have been enjoying a steady increase in public acceptance with all major labels pressing their pops in that speed. Success of this speed system in the pop field stems from Victor's tremendous promotional drive plus the fact that about 4,000,000 machines, currently in use, are equipped to play the 45's automatically.

'John & Marsha,' Cap Disk, Too Blue for Boston

"John and Marsha," novelty disk issued by Capitol Records, has begun to run into censorship trouble. Side has already been banned from the airlanes and sales counters in Boston on the grounds that it contains suggestive material. Similar action with regard to airing has been taken in Scranton, Pa., with some other localities reportedly following suit.

Diskery officials claim that the platter is nothing but a rib of radio soap operas. Number consists of only two words, the names John and Marsha, repeated over and over with varying inflections. In Boston, meantime, Capitol district sales manager, Al Letuska, is continuing the sale of the disk in order to challenge the legality of the ban.

Col. Facing Legal Tilt on BG Album

Hollywood, Jan. 23.

Columbia Records' release in album form of Benny Goodman's 1938 Carnegie Hall concert is facing possible legal action by RCA Victor. It's understood on the Coast that Victor's lawyers staff is examining its old pact with Goodman to determine whether any contractual obligation is involved in Col's waxing of the concert date. Basis for any action is the fact that Goodman was under contract to Victor at the time the concert was held.

Moot question in the affair is Goodman's right to sell the taped transcription of the Carnegie Hall proceedings 12 years later to another company. Victor's tentative answer is that the taped version of the concert, since it was eventually put on wax, is its property.

Another question is whether Goodman had the right to assign to Columbia specific numbers in the concert, such as "Stomping at the Savoy," which he recorded for Victor. All Victor contracts stipulate that artists must wait five years before repeating for another diskery any number cut for Victor.

Columbia's two-disk long-play album, meantime, is proving to be one of the hottest items in the company's catalog. Retailing at nearly $10 per set, the Goodman concert has reportedly topped the 50,000 mark and is still going strong.

Television Songs, Inc. has been chartered in Albany to conduct a music publishing business in New York.

T. Dorsey's 13G in 4-Day Stand at Boston Ballroom; Video, Radio Plugs Help

Boston, Jan. 23.

Racking up an estimated $13,000 for his four-day stint at Totem Pole Ballroom, Tommy Dorsey broke the previous record set by Ray Anthony during his recent engagement here. Dorsey's solid draw during his stay here is believed to have been hypoed strongly by his personal appearances on practically every local AM and TV show with maestro also sending his two vocalists around the d.j. circuit. Local Decca topper reports sale of Dorsey platters also spurted nicely since TD's appearance in the area.

Success of Anthony and Dorsey at Totem Pole has renewed activity in booking name bands into the spot with Hal McIntyre set for four day stint starting Feb. 21st and Frankie Carle pencilled in for two day chore March 1st.

Col.'s Prades Bach Festival Issue Into 2d Edition

Following up one of the most successful promotions in the longhair field, Columbia Records is issuing a second "limited edition" release of the Bach Prades Festival set which was cut last fall in France under Pablo Casals' batoning. Initial boxed edition of 1,000 sets, each comprising 10 long-play 12-inch disks, was sold out shortly after the announcement while the second edition has already been fully allocated to retailers on the basis of advance orders.

Each of the sets retail at $50, meaning that $100,000 in longhair disks is shortly to be turned over at the retailer level. Although in the interim between the first and second editions Columbia hiked the price of the individual disks from $4.85 to $5.45, the cost of the set is remaining at the original $50 tab.

Lee-Desmond Duet for M-G-M

Chicago, Jan. 23.

Singers Patsy Lee and Johnny Desmond in N. Y. Monday (22) to cut two tunes for M-G-M. Duet jobs will mark Miss Lee's first diskery chores.

VARIETY 10 Best Sellers on Coin-Machines Week of Jan. 20

1.	TENNESSEE WALTZ (8) (Acuff-R)	Patti Page	Mercury
2.	MY HEART CRIES FOR YOU (4) (Massey)	Guy Mitchell-M. Miller	Columbia
3.	HARBOR LIGHTS (13) (Chappell)	Sammy Kaye	Columbia
4.	NEVERTHELESS (11) (Chappell)	Ralph Flanagan Mills Bros.	Victor Decca
5.	THINKING OF YOU (8) (Remick)	Eddie Fisher Don Cherry	Victor Decca
6.	THE ROVING KIND (3) (Hollis)	Guy Mitchell-M. Miller	Columbia
7.	THE THING (8) (Hollis)	Phil Harris	Victor
8.	A BUSHEL AND A PECK (3) (Morris)	Mag Whiting-Jim Wakely Betty Hutton Perry Como	Capitol Victor
9.	BE MY LOVE (1) (Miller)	Mario Lanza	Victor
10.	I'LL ALWAYS LOVE YOU (9) (Famous)	Dean Martin	Capitol

Second Group

SO LONG (Folk-W)	Weavers-Gord. Jenkins	Decca
YOU'RE JUST IN LOVE (Berlin)	Perry Como-Fontane Sis.	Victor
IF (Shapiro-B)	Perry Como Dean Martin	Victor Capitol
ALL MY LOVE (18) (Mills)	Patti Page	Mercury
TO THINK YOU'VE CHOSEN ME (Laurel)	Eddy Howard	Mercury
MARSHMALLOW WORLD (Shapiro-B)	Vaughn Monroe	Victor
OH BABE (Alamo)	Kay Starr	Capitol
GET OUT THOSE OLD RECORDS (BVC)	Guy Lombardo	Decca
I'LL NEVER BE FREE (13) (Valando)	Kay Starr-Tenn. Ernie	Capitol
THIRSTY FOR YOUR KISSES (Mutual)	Ames Bros. Mills Bros	Coral Decca
ORANGE COLORED SKY (9) (Frank)	King Cole-Stan Kenton	Capitol
I STILL FEEL THE SAME ABOUT YOU (Criterion)	Georgia Gibbs	Coral
IF YOU'VE GOT THE MONEY (Peer)	Jo Stafford	Columbia
CAN ANYONE EXPLAIN (16) (Valando)	Ames Bros.	Coral

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JAN. 20

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N. Y. Paul Brenner—WAAT	Chi. Carl Nelson—WBBM	L. A. Ira Cook—KECA	Boston Art Tacker—WTAO	N. O. Dick Bruce—WDSU	Ro-ch'ter Joe Deane—WHEC	Mil'w-kee Tom Shanahan—WEMP	Birm'-ham Bill Wright—WSGN	Clare-mont Donn Tibbetts—WTSV	At-lanta Herb Harris—WQXI	Fitch-burg Jay Serwin—WFGM	Pitt. Art Pallan—WWSW	D. C. Jerry Strong—WINX	Al-bany Howard Malcolm—WTRY	L'ville Harry Lockhart—WKYW	Den-ver Ray Perkins—KFEL	Miami Bob Lynn—WIOD	Port., Me. Dick Smith—WMTW	Mem-phis Buddy Deane—WHHM	Oma-ha Gaylord Avery—KOWH	Ind. Bill Faulkner—WISH	Det. Bill Silbert—WXYZ	Balti-more Dick Coleman—WCBM	Hart-ford Joe Girard—WTHT	Nor-folk Bob Story—WCAV	Cleve. Bill Gordon—WHK	Law-rence Bob Perry—WLAW	Phil Bob Horn—WFIL	K. C. Joe Farrell—KCKN	Atl. City Ben Heller—WMID	TOTAL POINTS
1	2	10	Patti Page	Mercury	Tennessee Waltz	2	5	1	8	2	1	2	2	9	1	9	2	1	6	1	1	..	2	2	..	1	..	4	2	2	1	2	4	2	1	221
2	1	7	Guy Mitchell-M. Miller	Columbia	My Heart Cries for You	..	4	3	2	1	4	6	1	5	..	3	3	2	3	2	..	8	1	1	3	..	1	2	1	1	3	3	3	..	..	198
3	5	6	Mario Lanza	Victor	Be My Love	1	2	..	1	7	..	9	3	2	6	..	5	3	..	6	..	1	8	..	9	..	2	5	..	..	4	1	2	..	..	132
4	9	3	Perry Como	Victor	If	..	1	2	9	9	..	1	..	1	8	2	4	..	..	..	..	..	..	..	..	..	6	6	..	3	..	..	9	3	..	90
5	3	10	Phil Harris	Victor	The Thing	..	..	..	..	3	5	..	..	..	..	..	..	4	..	4	3	6	10	3	..	2	..	..	8	..	6	..	..	..	4	74
6	6	5	Guy Mitchell-M. Miller	Columbia	Roving Kind	6	..	..	5	..	6	..	8	6	..	4	8	..	1	..	..	..	5	..	4	..	..	..	..	..	9	..	..	..	10	60
7	4	3	Weavers-G. Jenkins	Decca	So Long	3	..	..	3	..	8	..	..	..	..	..	..	..	5	10	..	..	3	..	..	5	..	..	7	..	..	..	..	7	9	50
8	12	18	Eddie Fisher	Victor	Thinking of You	5	6	..	..	..	..	10	5	..	..	..	..	6	..	..	5	2	..	..	8	..	3	..	..	..	..	..	..	..	..	49
9	15	15	Paul Weston	Columbia	Nevertheless	..	3	..	..	..	..	..	..	..	..	..	6	..	..	3	..	3	..	..	..	..	..	..	..	..	..	..	..	..	5	35
10	16	4	P. Como-Fontane Sis	Victor	You're Just in Love	..	..	..	..	..	10	..	..	..	..	1	..	9	..	..	..	7	..	..	5	..	..	..	..	..	..	..	..	5	..	29
11A	17	3	Vic Damone	Mercury	My Heart Cries for You	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	2	28
11B	17	3	Georgia Gibbs	Coral	I Still Feel the Same	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	1	..	7	..	..	1	..	..	28
13	12	19	Don Cherry	Decca	Thinking of You	..	..	..	..	6	3	..	..	..	..	..	..	..	4	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	25
14A	8	17	Sammy Kaye	Columbia	Harbor Lights	..	10	..	..	..	..	..	..	..	..	..	..	..	10	5	4	..	9	..	2	..	..	..	..	..	..	..	..	..	..	24
14B	40	3	D. Reynolds-C. Carpenter	M-G-M	Abba Dabba Honeymoon	..	..	..	4	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	10	..	..	..	..	4	..	..	..	24
14C	26	2	Les Paul	Capitol	Little Rock Getaway	..	..	..	..	..	..	..	9	..	..	8	9	..	..	..	..	..	..	..	..	3	..	..	..	..	2	..	..	..	..	24
17	7	11	Perry Como-B. Hutton	Victor	Bushel and a Peck	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	7	..	..	..	6	..	..	..	..	..	..	..	..	..	..	15
18A	32	2	Bing Crosby	Decca	Harbor Lights	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	14
18B	..	2	G. Mitchell-R. Clooney	Columbia	You're Just in Love	..	..	..	..	..	..	4	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
18C	..	1	Ralph Martiere	Mercury	So Long	..	..	..	..	..	..	3	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
21	22	3	Guy Lombardo	Decca	Get Out Those Old Records	..	..	10	..	..	..	..	..	..	3	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
22A	..	1	Perry Como	Victor	Zing Zing Zoom Zoom	4	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
22B	11	23	Patti Page	Mercury	All My Love	..	8	..	..	..	..	..	..	10	..	..	..	..	..	..	9	..	..	8	..	..	..	10	..	..	..	..	..	..	..	10
22C	32	9	Ames Bros.	Coral	Thirsty for Your Kisses	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	10
22D	..	2	Frank Sinatra	Columbia	Nevertheless	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	10
22E	..	1	Jo Stafford	Columbia	If	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	10	..	..	7	10
22F	32	4	Jo Stafford	Columbia	Tennessee Waltz	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	10
28A	..	10	Eddy Howard	Mercury	To Think You've Chosen Me	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	9
28B	20	4	Ray Anthony	Capitol	Mr. Anthony's Boogie	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	9
28C	23	10	Mills Bros.	Decca	Nevertheless	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	7	..	..	..	..	..	..	..	9
28D	..	1	Bob Dewey	Victor	Remember Me I Am the One	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	9
28E	37	2	Jimmy Wakely	Capitol	My Heart Cries for You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33A	23	5	Weavers	Decca	Roving Kind	..	..	..	..	..	..	7	..	..	..	..	..	..	..	9	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	8
33B	..	7	Ralph Flanagan	Victor	Harbor Lights	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	5	..	..	..	..	8
33C	47	7	Frank Sinatra	Columbia	One Finger Melody	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	8
36A	31	3	Russ Morgan	Decca	Longing	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
36B	26	4	Ames Bros	Coral	Music By the Angels	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
36C	..	1	Evelyn Knight	Decca	I Am Loved	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	7
39A	..	1	Frankie Laine	Mercury	May the Lord Bless You	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
39B	..	2	Bill Kenny-G. Jenkins	Decca	It's No Secret	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
39C	28	6	Johnny Parker	Capitol	Can't Seem Laugh Anymore	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	6
42A	..	1	Dick Haymes	Decca	The Night Is Young	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
42B	..	1	Billy Eckstine	M-G-M	If	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
42C	..	1	Dean Martin	Capitol	If	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
45A	..	1	Vaughn Monroe	Victor	The Night Is Young	9	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
45B	..	1	Billy Eckstine	M-G-M	Be My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	4
45C	..	1	Tony Martin-D. Shore	Victor	Penny a Kiss	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
45D	..	1	Mary Mayo	Capitol	Penny a Kiss	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
45E	47	2	Tiny Hill	Mercury	Hot Rod Race	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	4
50	..	2	Ames Bros	Coral	Oh Babe	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3
51	..	10	Guy Lombardo	Decca	Petite Waltz	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	10	..	..	..	..	..	..	..	..	..	..	2
52	..	1	Dinah Shore	Victor	You're Just in Love	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Patti Page: "Would I Love You"-"Sentimental Music" (Mercury). Any followup to Patti Page's "Tennessee Waltz" has a tough mark to shoot at, but this is a solid coupling that'll find a slot in the hit lists. "Love You," a standout ballad, is dished up with a full-bodied vocal against a Latin rhythm background. Top male vocal version of "Love You" is turned in by **Tony Martin** for Victor. On the Mercury flip, Miss Page hits strongly on another fine ballad, **Harry Geller's** orch backing up.

Percy Faith Orch: "Zing Zing-Zoom Zoom"-"A Kiss And A Promise" (Columbia). Percy Faith's interpretation of "Zing Zing" gets the maximum lilt and color out of this new **Sigmund Romberg-Charles Tobias** tune. Sharp choral arrangement lends a big commercial impact to this waltz. **Les Baxter's** version for Capitol is okay but is not as bright as Faith's. On the Columbia reverse, Faith's orch and chorus change pace with a smooth job on a lovely ballad, "A Kiss and A Promise." Both sides rate jock and juke spins.

Ames Bros.: "More Than I Care To Remember"-"Three Dollars and Ninety-Eight Cents" (Coral). Two likely sides by a vocal combo that has been turning out a string of hits. "Remember" is a neat ballad warmly delivered on a slow harmonizing beat. Reverse may be the sleeper. Patterned after the "Rag Mop" style of near-nonsense lyrics, number has a catchy rhythm which is pitched up snappily by the Ames freres. **Roy Ross** orch backgrounds okay.

Frankie Laine: "Dear, Dear, Dear"-"May The Good Lord Bless and Keep You" (Mercury). Laine isn't as flamboyant as usual on these sides and that's an improvement, "Dear" furnishes ace rhythm material for Laine who socks it across with lots of impact. On the reverse, Laine is even more restrained in a tasteful version of the quasi-religioso tune. **Harry Geller's** orch backs up with aid of the **Jud Conlon** Singers.

Al Morgan: "What Will I Tell My Heart"-"Great Day In the Morning" (London). Morgan is rapidly gaining wider acceptance on disks and this coupling will push his rep along. Morgan parlays a showmanship talent with his solid pipes for solid commercial values. "Heart" is neatly keyed to a sentimental mood while "Great Day" is sold on a happy uptempo that may catch on an antidote to these parlous times.

Andrews Sisters: "Between Two Trees"-"I Wish I Knew" (Decca). "Trees" is lovely ballad with a fine lyric which may score commercially with this cut. Andrews Sisters handle it with a simple folk manner, backed up by a male choral group. Flipover is okay ballad neatly executed with a rhythm background. **Vic Schoen** batons the "Tree" deck.

Lorry Raine: "Spin the Bottle"-"Who'll Take My Place When I'm Gone" (London). Lorry Raine, who clicked moderately with "Harbor Lights" and "Strangers" last year, has a fine chance with "Bottle," a cute novelty number. She handles it brightly with a big assist from **Everett Ralston's** background instrumentation. Reverse has mild chances.

Erroll Garner: "People Will Say We're in Love"-"Lover" (Columbia). Garner is gaining increasing acceptance on his disks as one of the most brilliant stylists in the field. On this disk, he dishes up two top numbers in his repertory with his usual flashy keyboard attack. **John Simmons** on bass and **Shadow Wilson** on drums back up.

Cathy Mastice: "With These Hands"-"One Little, Two Little, Three Little Kisses" (Victor). "With These Hands" is one of the more worthwhile current ballads but the lyric is obviously designed for a male vocalist. Miss Mastice's version, in any case, is keyed too operatically. On the reverse, she scores more effectively on a cute rhythm tune.

Paul Weston Orch: "Across The Wide Missouri"-"So Long" (Columbia). Weston dresses up "Missouri" with a fine vocal and choral arrangement and this fine western-styled ballad should take off with this cut. On the reverse, Weston has a rousing version of the hit, "So Long," but this deck is too late to catch up with the **Weavers-Gordon Jenkins** side for Decca. **Norman Luboff** choir works well with Weston.

Album Reviews

A Treasury of Immortal Performances (Victor). Out of its huge back catalog, RCA Victor has transformed only a sampling of its old jazz swing classics onto 45 and 33rpm disks in a series of five "Treasury" sets. (Victor has also issued 12 longhair sets and one western set as part of the "Treasury" project.) Plenty of fine sides are to be found in these six-sided pop sets although the method of presentation has resulted in the inclusion of artists and sides that have more historical than musical value. As expected, the resurrected hot jazz sides have a fresher impact than the straight pop and swing numbers. **Benny Goodman** Quartet's "Stompin' at the Savoy," for instance, has far more vitality than the commercial "Boogie Woogie" theme by **Tommy Dorsey.** Other fine sides by **Duke Ellington, Lionel Hampton, Bunny Berigan, Coleman Hawkins, Count Basie, Fats Waller** and other jazz performers are included. One set includes a couple of numbers apiece by **Bing Crosby, Frank Sinatra** and the late **Russ Colombo.**

Red Norvo Trio (Discovery). Red Norvo, who has kept pace with the changing jazz styles over the years, showcases his latest combo on this 12-inch long-play disk. For xylophone partisans, Norvo is still tops, dishing up a sparkling series of arrangements on a flock of standards, such as "Little White Lies," "I Get a Kick Out of You" and "I've Got You Under My Skin." Norvo's trio comprises **Ted Farlow,** a tricky guitarist, and **Charles Mingus,** bassman and arranger.

Platter Pointers

Paul Weston's orch has grooved a smooth long-play disk for Columbia's "Dance Date" series . . . On the same label, **Les Brown** orch is featured in a sparkling long-disk, "Classics in Rhythm" . . . **Buddy Greco Quintet** turn in some nifty instrumental work on a couple of Fats Waller numbers, "Keepin' Out of Mischief Now" and "Honey Hush" (London) . . . **Sarah Vaughan** is solid on "I'll Know" (Columbia) . . . **Louis Jordan** bounces out "Teardrops From My Eyes" in good form (Decca) . . . **Buddy Morrow orch** has a smooth cut of "The Happiest Day of My Life," **Tommy Mercer** vocalling (Victor) . . . On the same label, **Frankie Carle** orch delivers pleasingly on "Sentimental Music," **Joan House** vocalling . . . **Tony Fontaine** has a good version of "Vision of Bernadette" (Mercury) . . . **Al Hibbler,** working with a section of **Duke Ellington's** orch, has a fine cut of "Stormy Weather" (Mercer) . . . **Doris Day** and **Harry James** team up for a good commercial cut of "Would I Love You" (Columbia) . . . **Stan Freberg's** "John and Marsha" is near the indigo danger point (Capitol).

Standout folk, western, blues, rhythm, polka, religious, etc.: **The Blenders,** "Little Small Town Girl" (Decca) . . . **Eddie Dean,** "My Life With You" (Capitol) . . . **Red Foley,** "Music By The Angels" (Decca) . . .

Best British Sheet Sellers

(Week ending Jan. 13)

London, Jan. 16.

I Taw a Puddy Tat	Connelly
The Thing	Leeds
Rudolph Reindeer	Chappell
Beloved Be Faithful	Pickwick
Ferry Boat Inn	Connelly
Petite Waltz	Duchess
Goodnight Irene	Leeds
Sleigh Ride	Mills
In English Garden	Sun
Autumn Leaves	Maurice
Orange Colored Sky	Morris
All My Love	Maurice

Second 12

Sam's Song	Sterling
Marshmallow World	Kassner
If	Lennox
Mona Lisa	New World
I Saw Him Once	Unit
In Flying Saucer	Unit
If I Loved You	Williamson
We'll Keep a Welcome	Cox
If I Were Blackbird	Box & Cox
Imagination	Connelly
Dream is a Wish	Disney
Ashes of Roses	Connelly

Dean Dixon to Reprise Europe Tour in New Bid To Promote U.S. Music

Dean Dixon, Negro conductor who just returned from a six-months tour of Europe, will return to the Continent in mid-March for another tour with his newly-formed American International Orchestra of Paris. Orch, which consists of 140 musicians repping about 35 countries, was recruited in Paris by Dixon who has been accenting American music in his repertory. On his recent European swing, Dixon played in France, Belgium, Scandinavia and Italy as well as a six-weeks session with the Israel Philharmonic in Israel.

As part of his promotion of American music, Dixon has joined a committee of leading conductors, organized by publisher J. J. Robbins, to stimulate creative work in music on a college level. Robbins is circulating some 2,500 higher institutions of learning with details of a competition out of which the committee will select the most promising material. Currently serving on the committee are Paul Whiteman, Andre Kostelanetz, Gordon Jenkins, Percy Faith, Hugo Winterhalter, Paul Weston, Mitch Miller, Dewey Bergman, Harry Geller and others. The committee will meet prior to Dixon's spring tour.

Robbins plans to select about a dozen songs a year, which will be culled from college show scores, for publication. Each number will be given a full-dress promotion in order to encourage the collegians to intensify their musical studies. Robbins points out that some of the leading showtune writers, such as Richard Rodgers and the late Lorenz Hart, emerged after a college start.

Packaged AFM Demands in AM-TV Talks Termed 'Impossible' by Networks

Proceeding smoothly on the surface, negotiations between Local 802, American Federations of Musicians, and the major video and radio network outlets in New York for a new pact are heading rapidly into stormy waters. While network execs have made no formal counter-proposals to date, it's known that they consider the union's packaged demands for AM and TV as "impossible."

To date, the network reps around the bargaining table have done little else but listen to the union's exposition of its demands. At a meeting yesterday (Tues.), further clarification was given by the union with the broadcasters only gingerly putting in their demurrers. An early showdown is expected, however, as the union is pressing for an agreement before the current pact expires at the end of this month.

As anticipated, networks are balking at the sharply increased program costs implicit in the union's demands. The local, meantime, is holding firm on its demand for the elimination of all disks on the airlanes between 8 a.m. and midnight, which is the most difficult request for the nets to swallow. Other union demands, also leading to higher network costs, call for a 3% welfare fund contribution, musician pacts for the run of each show, severance pay and increased vacations.

802'S BLUE TICKET SHELVES UNITY ACTION

Move by the victorious Blue ticket in the recent elections of New York Local 802, American Federation of Musicians, to bring leaders of the opposition Unity ticket on trial has been quietly shelved. Charges were made against Unity chiefs for having allegedly made libelous statements in their leaflets concerning the administration's wasting of funds in the renting of voting machines.

Harmony was restored in the union, however, via the offices of AFM prexy James C. Petrillo before whom the case was brought. Petrillo recommended the appointment of a committee, repping both sides, to settle the matter amicably. Involved on the Unity side were Max Arons, Local 802 board member; William Feinberg, defeated presidential candidate; and a flock of other Unity supporters.

Location Dates Lacking, Snyder Breaks Up Band

Chicago, Jan. 23.

Orch leader Bill Snyder, who jumped into prominence and ultimately some lush bookings last summer following his hit waxing of "Bewitched," disbanded his band last week. Snyder has been unable to secure any location dates recently and had been working mostly on one-nighters.

Riding the crest of huge counter sales rung up on "Bewitched," Snyder was booked into the Edgewater Beach hotel here for five weeks. He then went to New York for a stand at the Paramount. After that, the maestro's working sked had been on a spotty basis, made up mostly of one-nighters and a few short stands in the midwest.

Snyder last September inked a three-year contract with London Records, which purchased his pact from Tower Records. Agreement reportedly calls for $20,000 yearly guarantee, 5% of retail sales, and a minimum waxing sked of 16 sides a year.

Kirsten to Coast for Air Dates After Met Stint

Dorothy Kirsten finished her Met Opera chores in N. Y. last weekend and headed for the Coast, where she's to take part in two Bing Crosby airers, a Railroad Hour and a Charlie McCarthy broadcast.

Duke Ellington Rocks Met Opera in Recital Under NAACP Auspices

The Duke Ellington orch, presenting its annual one-niter concert in New York Sunday (21), switched this year from its previous Carnegie Hall location to rock the even staider precincts of the Metropolitan Opera House. A benefit show for the National Assn. for the Advancement of Colored People, the concert was an SRO sellout.

Following his standard practice when playing a longhair auditorium, Ellington offered a mixed repertory of standard and new jump numbers and a series of extended serio-jazz compositions cleffed by himself and his collaborator, Billy Strayhorn. As in previous years, this concert was another complete showcase of Ellington's superlative talents as batoneer, arranger and composer in a variety of musical idioms.

His band, built around a core of standout sidemen which have remained with the Ellington organization or two decades, executed the concert in brilliant style. With this crew, Ellington can get any effect he wants in the way of driving beat, lyrical reeds or blinding brass passages. Excelling in ensemble chores, each of the sidemen, such as saxers Johnny Hodges, Paul Gonsalves and Harry Carney, trumpeters Ray Nance and "Cat" Anderson, trombonist Lawrence Brown and clarinetist Jimmy Hamilton, were also spotlighted in great solos.

New number on the program was "Controversial Suite," an interesting work with one part futuristic and the other a takeoff of oldtime jazz style. Other more ambitious works included "Harlem" and a three-part suite which concluded with a flashy modern ballet by the Co-ops. Ellington's band vocalists, Al Hibbler and Yvonne, also registered solidly with a group of numbers.

Kruse Back With Plans For London Disk Subsid

Harry Kruse, London Records exec vice-prexy, returned from England last week following huddles with E. R. Lewis, prez of British Decca, on plans for the U. S. diskery subsid. Joe Delaney, vice-prexy over London's pop artists and repertory operations, also made the trip with Kruse and mapped an expanded schedule of U. S. releases of British-cut pops.

London's longhair division, under a&r chief Remy Farkas, is also scheduling a buildup of the company's classical catalog via his recent inking of several American and Continental artists.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending Jan. 20

This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago. Carl Fischer	Los Angeles, Morse M. Preeman	Boston. H. N. Homeyer	San Francisco, Sherman Clay	Detroit. Grinnell Bros.	Philadelphia. Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neisner Bros.	Minneapolis, Schmidt Music Co.	Pittsburgh, Volkwein Bros.	TOTAL POINTS
1	1	"Tennessee Waltz" (Acuff-R)	1	1	1	1	1	1	1	1	1	1	1	1	120
2	2	"My Heart Cries for You" (Massey)	2	2	2	5	3	3	..	2	2	2	2	2	94
3	6	"Be My Love" (Miller)	6	9	3	2	8	2	2	8	10	3	..	3	65
4	3	"Harbor Lights" (Chappell)	7	3	5	..	5	4	7	5	5	4	9	4	63
5A	4	"The Thing" (Hollis)	4	5	10	9	6	7	3	9	3	9	..	5	51
5B	5	"Bushel and a Peck" (Morris)	..	4	6	..	2	5	5	7	4	..	7	8	51
6	11	"You're Just in Love" (Berlin)	9	7	8	3	..	10	4	..	7	7	3	..	41
7	6	"Nevertheless" (Chappell)	..	8	7	..	4	6	..	..	6	..	6	9	31
8	..	"If" (Shapiro-B)	3	6	4	..	..	..	9	..	9	6	..	..	29
9	10	"You've Chosen Me" (Laurel)	..	..	9	..	..	..	8	3	..	..	..	7	17
10A	7	"All My Love" (Mills)	..	10	..	10	9	9	..	6	..	..	8	..	14
10B	9	"Petite Waltz" (Duchess)	..	..	..	6	7	..	..	..	..	..	..	6	14
11	..	"So Long" (Folk-W)	5	..	..	..	..	..	..	..	..	5	..	..	12
12	14	"Roving Kind" (Hollis)	10	..	..	..	..	..	..	..	..	8	5	..	10
13	8	"Marshmallow World" (Shapiro-B)	..	..	..	8	..	..	6	..	..	..	..	..	8

Welk 75G Suit Vs. Crooner Beers on Skip-Out Claim Readying for Chi Coast

Chicago, Jan. 23.

Year-and-half-old breach of contract suit against singer Bobby Beers was finally plucked off the shelf last week in Cook county superior court, after Beers was summoned for a preliminary hearing scheduled for next month.

Skip-out charge was brought by orch leader Lawrence Welk in May, 1949, alleging he had doled out $75,000 on Beers before the warbler jumped a written agreement in January, 1948. Welk charges he pacted with the warbler in February, 1947, and that Beers had worked only 11 months of the 18 month agreement.

Welk charges he laid out $25,000 on a buildup campaign for the singer and had spent $50,000 to tailor the band's arrangement to Beers' singing style. He seeks return of all the money in a $75,000 judgment demand. So far Welk has failed to produce the alleged agreement with the singer.

Case had been dormant pending Beers' return to Chicago from the east.

HEIFETZ IN SRO PACE AS HE NEARS 50 MARK

Jascha Heifetz, who'll be 50 years old Feb. 2, isn't celebrating the event especially, except by continuing on a busy winter's concert sked. Violinist gives his sole season's N. Y. recital at Carnegie Hall tonight (Wed.) to a house sold out on basis of one newspaper ad.

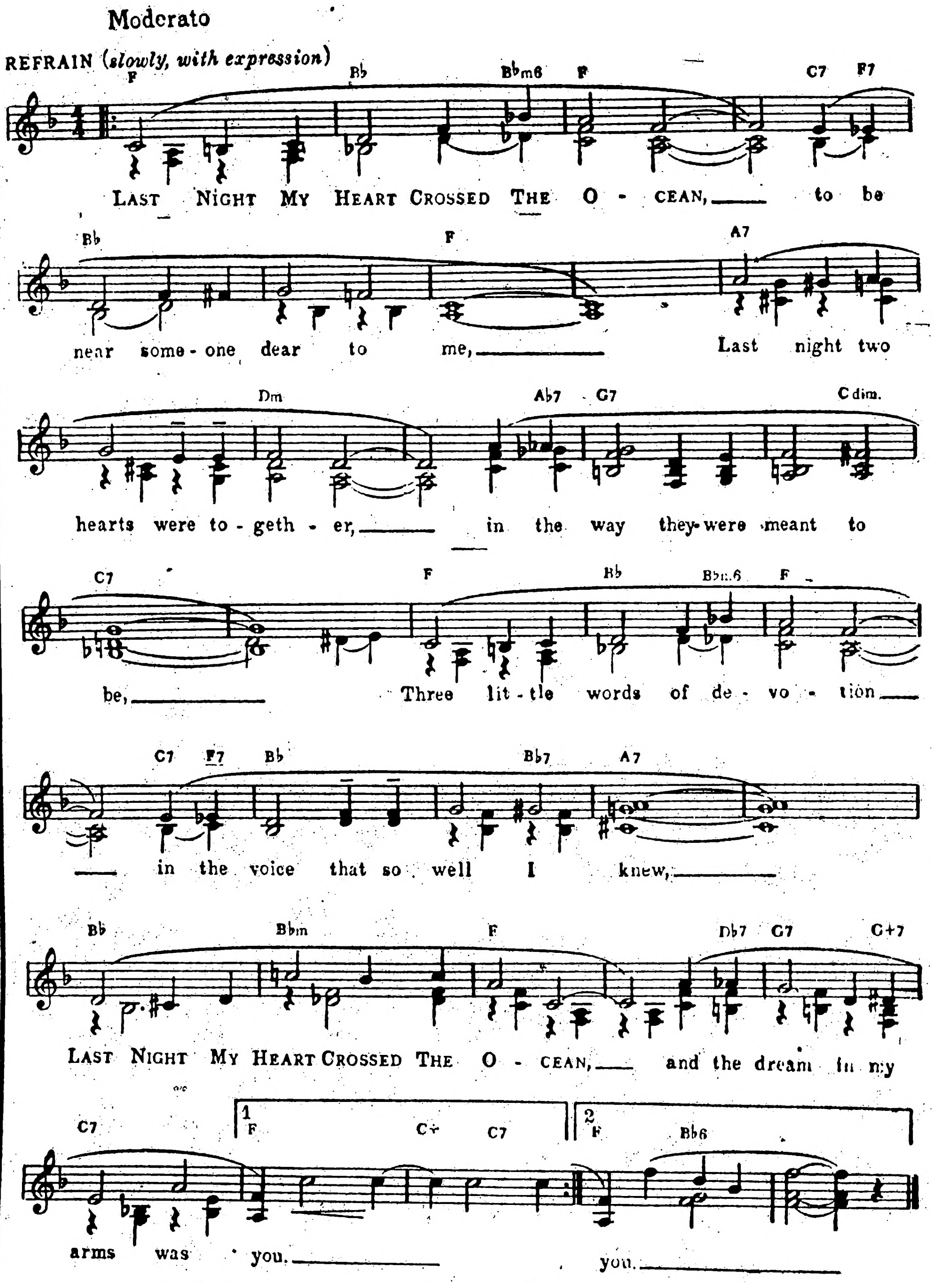
He's doing a two-and-a-half month U. S. tour this winter, to include two weeks in Cuba. The Judson, O'Neill & Judd division of Columbia Artists Mgt. has also skedded him for recitals in Mexico this spring.

PRESENTING—

—A New Ballad—

LAST NIGHT MY HEART CROSSED the OCEAN

Words and Music by CLIFF SUNDIN and JIMMY KENNEDY


Moderato
REFRAIN (slowly, with expression)
Last Night My Heart Crossed The O - cean, to be
near some - one dear to me, Last night two
hearts were to - geth - er, in the way they were meant to
be, Three lit - tle words of de - vo - tion
in the voice that so well I knew,
Last Night My Heart Crossed The O - cean, and the dream in my
arms was you. you.

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Songs With Largest Radio Audience

Survey Week of January 12-18, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Marshmallow World	Shapiro-B
All My Love	Mills
And You'll Be Home	Burke-VH
Be My Love—†"Toast of New Orleans"	Miller
Best Thing For You—*"Call Me Madam"	Berlin
Frosty the Snow Man	H & R
Get Out Those Old Records	Lombardo
Harbor Lights	Chappell
If	Shapiro-B
If I Were a Bell—*"Guys and Dolls"	Morris
If You've Got the Money I've Got the Time	Peer
It Is No Secret	Duchess
It's a Lovely Day Today—*"Call Me Madam"	Berlin
Never Been In Love Before—*"Guys and Dolls"	Morris
Jing-A-Ling Jing-A-Ling	Disney
My Heart Cries For You	Massey
Nevertheless—†"Three Little Words"	Chappell
Night Is Young and You're So Beautiful	W & M
Nobody's Chasing Me—*"Out of This World"	Chappell
One Finger Melody	Barton
Petite Waltz	Duchess
Roving Kind	Hollis
Sea Of the Moon	Robbins
Tennessee Waltz	Acuff-R
The Thing	Hollis
Thinking Of You—†"Three Little Words"	Remick
Use Your Imagination	Chappell
You Love Me—†"The West Point Story"	Witmark
You're Just In Love—*"Call Me Madam"	Berlin
Zing Zing—Zoom Zoom	Robbins

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Bushel and a Peck—*"Guys and Dolls"	Morris
Always You	Dreyer-M
Be Good To Your Father and Mother	Beacon
Bonaparte's Retreat	Acuff-R
Dear Dear Dear	Goday
Goofus	Feist
I Am Loved—*"Out of This World"	Chappell
I Don't Mind Being All Alone	Mills
I Remember the Cornfields	Leeds
I Wanna Ring Around My Rosie's Finger	Beacon
In the Land Of Make Believe	BMI
Long Before I Knew You	Harms
May the Good Lord Bless and Keep You	Pickwick
Once You Find Your Guy	T. B. Harms
Super Song	Life
Teardrops From My Eyes	Simon
To Think You've Chosen Me	Laurel
Tonight Be Tender To Me	Life
Wait For Me	Algonquin
When Our Country Was Born	Life
You and Your Beautiful Eyes	Paramount

---

† *Filmusical.* **Legit musical.*

CUGAT EMBARKS ON 3D SOUTH AMERICAN TOUR

Xavier Cugat will embark on his third successive annual tour of South America with his troupe Jan. 30 from New York. He will open in Montevideo where he will again play at that country's carnival celebration. Following that, he is dated for 14 concerts in Buenos Aires, four weeks in Brazil, two weeks in Santiago, Chile and a series of one-niters over four weeks in other Latin American countries.

For this tour, Cugat is carrying his band plus a show consisting of Abbe Lane, Otto Bolivar, Tato and Julia, and Eddie Kozak. Cugat will augment his 30-man band with 12 violinists to be hired in South America.

Upon his return to the U. S., Cugat will launch a European tour through Army camps in Germany and spots in France, Belgium, Italy, Portugal and Spain. In Spain, he will play in 25 bullrings. During his South American trip, Cugat will star in a film, "South American Way," written by Matty Kemps with music by Jimmy McHugh and Harold Adamson. Eulalio Rubio, of Mexico, is producing the pic which is a based on the Cugat biog.

THE WINTER SENSATION!
SLEIGH RIDE
1951's Top Noisemaker!
HULLABALOO
MILLS MUSIC, INC.
1619 Broadway • New York 19

THE HEART TO HEART MUSIC OF
ELLIOT LAWRENCE
and His Orchestra
Featuring
ROSALIND PATTON DANNY RICARDO
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IT'S YOU- NO ONE BUT YOU

vocal by EDDIE FISHER

Phil

SPITALNY

and the Hour of Charm All Girl Orchestra and Choir...

IT'S DIFFERENT!

Galloping Comedians

RCA VICTOR RECORDS

45 rpm—47-4020
78 rpm—20-4020

DECCA data

presenting

America's Top Vocal Trio!

The ANDREWS SISTERS Singing

BETWEEN TWO TREES

and

I WISH I KNEW

(You Really Loved Me)

DECCA 27421 and *9-27421

One of the Nation's Top Vocal Quartets!

The MILLS BROTHERS Singing

AROUND THE WORLD

and

YOU DON'T HAVE TO DROP A HEART TO BREAK IT

Both Vocal with Guitar

DECCA 27400 and *9-27400

A Coast-to-Coast Dance Band Sensation!

JERRY GRAY and His Orchestra Playing

WOULD I LOVE YOU

and

SAY IT WITH YOUR KISSES

Both FT, VC by Tommy Traynor

DECCA 27402 and *9-27402

Single Records 85c each (plus tax)

* Indicates 45 RPM Version

DECCA RECORDS America's Fastest Selling Records!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 20

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	San Antonio—(Central Radio Co.)	San Francisco—(Sherman-Clay)	Detroit—(Grinnell Bros.)	Seattle—(Sherman-Clay)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	PATTI PAGE (Mercury) "Tennessee Waltz"—5534	1	2	1	1	1	1	2	3	1	1	1	2	114
2	4	MARIO LANZA (Victor) "Be My Love"—10-1561A	2	1	2	3	6	3	1	..	..	..	..	6	64
3	3	G. MITCHELL-M. MILLER (Col) "My Heart Cries for You"—39067	6	3	..	5	..	2	4	4	..	..	..	5	48
4	..	PERRY COMO (Victor) "If"—20-3997	3	..	7	2	..	..	3	6	..	..	2	7	47
5	2	PHIL HARRIS (Victor) "The Thing"—20-3968B	4	4	..	..	..	..	6	..	3	..	6	1	42
6	17	G. MITCHELL-M. MILLER (Col) "Roving Kind"—39067	8	..	10	4	..	7	8	1	..	5	..	9	36
7	5	P. COMO-FONTANE SIS. (Victor) "You're Just in Love"—20-3945A	7	..	..	..	5	5	5	..	..	9	..	8	27
8	6	PERRY COMO-B. HUTTON (Vic) "Bushel and a Peck"—20-3930	5	..	..	..	..	..	..	..	..	..	4	4	20
9	9	JIMMY WAKELY (Capitol) "My Heart Cries for You"—1328	..	..	..	..	..	..	..	..	2	2	..	..	18
10A	11	GUY LOMBARDO (Decca) "Harbor Lights"—27208	..	5	..	..	..	..	..	..	..	..	..	3	14
10B	..	AMES BROS. (Coral) "To Think You've Chosen"—60327	..	..	..	..	3	..	..	5	..	..	..	..	14
11	12	RAY ANTHONY (Capitol) "Nevertheless"—1190	..	..	4	..	..	..	..	..	..	..	5	..	13
12A	14	DON CHERRY (Decca) "Thinking of You"—27128	..	..	..	..	8	4	..	..	..	..	9	..	12
12B	10	EDDIE FISHER (Victor) "Thinking of You"—20-3901	10	..	..	..	..	..	7	..	4	..	..	..	12
13	8	SAMMY KAYE (Columbia) "Harbor Lights"—38963	9	..	..	..	2	..	..	..	..	..	..	..	11
14	10	WEAVERS-G. JENKINS (Decca) "So Long"—27376	..	..	..	8	..	..	9	..	6	..	..	..	10
15A	..	RAY ANTHONY (Capitol) "Harbor Lights"—1190	..	..	6	..	..	..	..	..	7	..	..	..	9
15B	13	LES PAUL (Capitol) "Little Rock Getaway"—1316	..	..	..	..	..	..	..	10	..	3	..	..	9
16A	17	WEAVERS (Decca) "Roving Kind"—27332	..	7	..	..	7	..	..	..	..	..	..	..	8
16B	..	DINAH SHORE (Victor) "My Heart Cries for You"—20-3978	..	..	3	..	..	..	..	..	..	..	..	..	8
17	17	VIC DAMONE (Mercury) "My Heart Cries for You"—5563	..	..	..	..	4	..	..	..	..	..	..	..	7
18	..	JIMMY DOLAN (Capitol) "Hot Rod Race"—1322	..	..	..	..	..	..	..	..	5	..	..	..	6
19A	..	D. REYNOLDS-C. CARPENTER (MGM) "Abba Dabba Honeymoon"—3282	..	..	..	6	..	..	..	..	..	..	..	..	5
19B	..	BING CROSBY (Decca) "Harbor Lights"—27219	..	..	..	..	..	6	..	..	..	..	..	..	5
19C	..	GUY LOMBARDO (Decca) "Petite Waltz"—27208	..	..	..	..	..	..	..	..	..	6	..	..	5

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	7	220	Decca	6	54
Mercury	2	121	Coral	1	14
Columbia	3	95	M-G-M	1	5
Capitol	5	55			

FIVE TOP ALBUMS	1	2	3	4	5
	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180	VOICE OF XTABY Yma Sumac Capitol CC244	CALL ME MADAM Ethel Merman Decca DA-818 9-166 DLP-8035	THREE LITTLE WORDS Hollywood Cast M-G-M M-G-M53 E516

MPPA Starts Campaign On Copy Infringements

Extending its crackdown on copyright infringements, Music Publishers Protective Assn. has begun a campaign against the widespread practice of arranging and copying music for commercial purposes without authority from the publishers. This practice, according to MPPA officials, has become increasingly prevalent among music teachers and schools in the past several months.

MPPA is currently attempting to curb this operation among the music teachers by an educational campaign of its own. In a letter to music dealers over the country, the association is asking the local music outlet operators to warn all infringers that they are violating the copyright law. It's been assumed that many infringers are acting out of ignorance of the law in copying music for their own use by means of hand writing or any mechanical duplicating process. If the violations persist, MPPA will despite the warnings bring legal action for an injunction and damages.

NEW REVIVALS

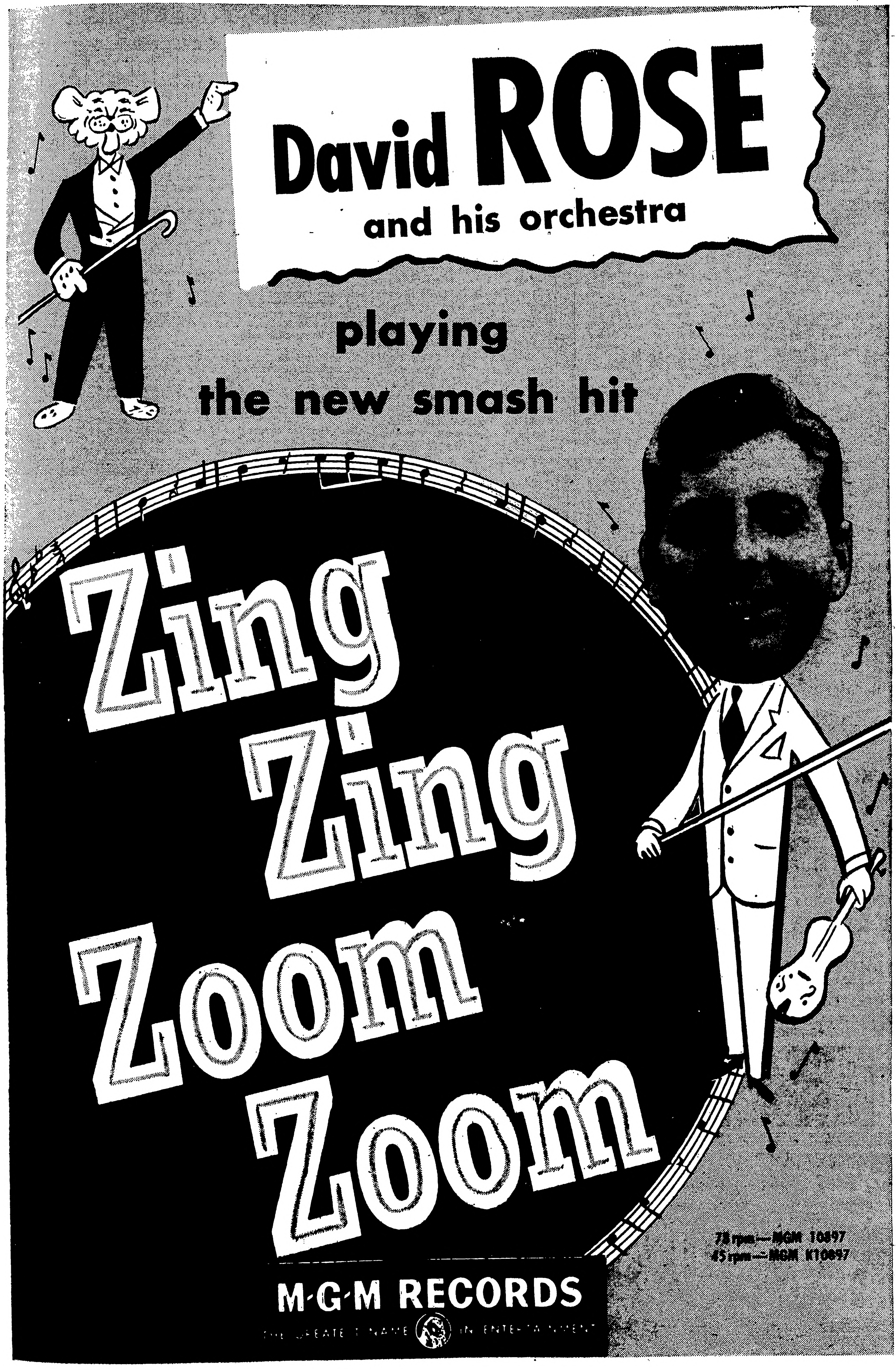
'I Don't Mind Being All Alone'

'Exactly Like You'

Standards by Jimmy McHugh

TONY FONTAINE of Mercury Records Is

"A FRIEND OF JOHNNY'S"



David ROSE

and his orchestra

playing

the new smash hit

Zing Zing Zoom Zoom

78 rpm—MGM 10897
45 rpm—MGM K10897

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

Gale Continues To Expand Agcy.

Gale Agency has embarked on an expansion policy for 1951 that, it hopes, will achieve a position comparable to that of Music Corp. of America and the William Morris Agency. TV, pictures and legit are the major fields into which Gale is expanding. Heretofore, it has been almost exclusively handling colored variety talent and bands.

Alfred Drake is the latest performer to sign with Gale for everything but the theatre, and he is now part of a list of names that also include Hedy Lamarr, Madeleine Carroll, Quentin Reynolds, Claude Dauphin, Ella Raines, Lilli Palmer (her television show only), Robert Siodmak, Louisa Horton and Luigi Pirandello Estate, Stefan Zweig Estate and the Damon Runyon Estate.

Cress Courtney, formerly of William Morris, last week joined the Gale outfit, as administrative assistant to Gale. He joins such other recent Gale executives as Robert K. Adams, formerly national production manager of NBC, who is heading the TV-radio department for Gale, and Robert Lantz, topping the film, legit and literary departments. Other agent personnel recently added by Gale include Murray Nadell, cafes, hotels and cocktail lounges; Bernie Golden, orchestras; Henry Guettel, assistant to Adams in TV-radio.

Although Moe Gale, Tim Gale's brother, maintains his headquarters at the Gale Agency in New York, each outfit operates autonomously. Moe Gale is strictly a personal manager, with Met Opera singer Robert Merrill and Jane Pickens among his top clients.

It's expected the Gale agency will open a Hollywood office for the handling of picture talent within the year.

Spike Jones in Healthy L.A. Take Despite Fire Dept.

Los Angeles, Jan. 23.

Stand at the Los Angeles Philharmonic Auditorium cost Spike Jones an unexpected $200 when the L. A. Fire Dept. moved in and demanded complete fireproofing of all curtains and backstage drapes. After eyeing first of the two one-nighters, Fire Dept. toppers also made juggler Bill King drop that portion of his routine in which he casually tosses around flaming kerosene torches; and banned the old spraying spectacle routine because water trickled along the floor and into the footlights, blowing one of the bulbs.

However, Jones exited the stand with a healthy $5,300 for the two nights, figure representing his straight 60% cut of the gate which reached $8,900 for the pair of performances. Attendance topped the 75% mark each night.

Top Songs on TV

(Alphabetically Listed)

Week of Jan. 12-18

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director)

Best Thing For You	Berlin
It's a Lovely Day Today	Berlin
I've Never Been in Love	Morris
La Vie En Rose	Harms
Nevertheless	Chappell
5 Top Standards	
Anchors Aweigh	Robbins
I Got Sun in Morning	Berlin
Mandy	Berlin
On The Sunny Side	Shapiro
Peg O' My Heart	Robbins

MITCHELL'S TOP COIN IN WAKE OF DISK CLICK

Guy Mitchell, Columbia Records vocalist, is the most recent performer to be turned into a hot vaude and nitery property as a result of clicking on wax. On basis of his Col coupling of "My Heart Cries for You" and "The Roving Kind," both of which are high in the hit lists, Mitchell is now commanding from $1,000 to $1,500 a week for personal appearances. Last year, before the disk was released, Mitchell worked sporadically at one-third of his current rate.

Mitchell's p.a. values follows the pattern set last year by Patti Page, who soared into the top name bracket as a result of her Mercury side, "All My Love," and Bill Snyder, orch leader and pianist who launched the revival of "Bewitched" on the indie Tower label. Mitchell, who completed a date at the Boulevard, Long Island, over last weekend, opened Monday (22) at the Copa Club, Pittsburgh, with bookings lined up solidly at Chubby's, Philadelphia; the Bowery, Detroit; Oriental theatre, Chicago; Hippodrome, Baltimore; and the Capitol, Washington, D. C. Mitchell is slated for a Broadway theatre booking this spring.

TV-ASCAP

Continued from page 35

be more costly than the per program schedule.

ASCAP has sent out letters to the stations which have been operating under the interim contract set a year ago, stating that talks with the industry committee had broken off and that it is sending out in a few days its per program proposals. It's considered a foregone conclusion that, since the industry group rejected the society's demands, the individual stations will do likewise.

That's where the prospects of legal action enter the picture. After the stations receive the ASCAP schedules, they have 60 days to accept or reject the proposals. If they find, as expected, that the rates are unacceptable, they may petition the N. Y. Federal court, which has been empowered under the consent decree to set the rates.

Tops of the Tops

Retail Disk Best Seller
"Tennessee Waltz"
Retail Sheet Best Seller
"Tennessee Waltz"
"Most Requested" Disk
"Tennessee Waltz"
Seller on Coin Machines
"Tennessee Waltz"
Best British Seller
"I Taw a Puddy Tat"

Inside Orchestras—Music

Edward H. Wallerstein, who exits Columbia Records as prexy Jan. 1 to assume a consultative post with the Columbia Broadcasting System, has left a permanent mark on the disk industry with two major developments made under his aegis during the past decade. Ten years ago, Wallerstein was primarily responsible for putting classical platters in reach of a mass audience. At that time he cut back prices in the longhair line from $2 a platter to $1, thus paving the way for a huge upswing in sales.

More recently, Wallerstein promoted the long-playing disk into a dominating position in the longhair field. Wallerstein's introduction of the long-play disk, with its cheaper price and higher fidelity, once again hypoed classical disks after the last war when sales were bogging down alarmingly. Wallerstein's promotion of the development and the concomitant controversy with RCA Victor is held to be one of the primary reasons for the upswing of public interest in recorded music.

Moveover of RCA Victor's exec offices from 30 Rockefeller Plaza, N. Y., to the adjoining International building is expected to be completed by the end of March. Lease of the Arthur Kudner ad agency, current occupants of the International building's 32d floor, which Victor will take over, expires Feb. 1 and an additional six or seven weeks will be necessary for repartitioning the space.

Enlarged new headquarters will permit a consolidation of the Victor exec staff into one building instead of the present arrangement in which the company is scattered over several New York and Camden, N. J., offices. Several key Camden execs are moving up to N. Y. under the new setup. Company's recording studios will remain at 24th street in N. Y. A plan to consolidate everything on West 24th couldn't be consummated.

In writing both the words and music for "Top Banana," upcoming legit musical, Johnny Mercer is hitting a trail blazed on Broadway this season by another pop cleffer, Frank Loesser, who scored a click with his first words-and-music effort in "Guys and Dolls." J. J. Robbins Music will publish the score of the Mercer show which is being produced by Paula Stone and Michael Sloane.

Herb Hendler, co-manager of the Ralph Flanagan orch, has cleffed a tune, "The Magic Tree," under the pseudonym of Charlie Snider. Happy Goday is publisher and Nat "King" Cole has cut it for Capitol.

FRANK PETTY TRIO
PLAY
"PENNIES FROM HEAVEN"
"COQUETTE"
MGM 10880, 78 RPM
K 10880, 45 RPM
"GOOFUS"
"CHEEKY-CHEEKY HOOPLA"
MGM 10849, 78 RPM
K 10849, 45 RPM
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

Johnny Marks
and the staff of
St. Nicholas
Music, Inc.
thank—
The Artists, Disc Jockeys, Band Leaders, Recording and Transcription Companies.
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Nils-Georgs Musicforlags AB (Scandinavia)
Todamerica Musica Ltda. (Brazil)
Est. Musical Neuman (Argentine)
for making
The 1949 TOP AMERICAN SONG-HIT
The 1950 TOP INTERNATIONAL SONG HIT
RUDOLPH THE RED-NOSED REINDEER
(I'll see you next fall)

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Proser's Cafe Theatre Policy Cues Jurisdiction Row With AGVA, Equity

American Guild of Variety Artists and Equity are slated for another jurisdictional squabble over Monte Proser's Cafe Theatre, N. Y. Equity is reported ready to move into the Proser operation because of its legit show format. However, AGVA claims that inasmuch as the Proser spot will be strictly a cafe operation, it comes within that union's purview.

As precedent, AGVA cites the series of tabloid legit musicals which played the Strand theatre, N. Y., under AGVA jurisdiction. Vaude union says the cafe field is in their province, no matter what type of show is given. Only similar situation is the theatre-in-the-round at the Edison hotel, N. Y., but that's primarily a legit setup and comes under Equity's jurisdiction.

The tab versions of musicals which Monte Proser plans to present at his new Cafe Theatre, N. Y., to be located on the site of the now defunct Paradise, will be handled similar to most legit shows. Deal is underway for the shows to tryout in Boston at the Latin Quarter, and possibly follow at the Click, Philadelphia. Once a show is installed at the New York spot, a duplicate company will be cast for the road.

Dates are now being lined up for the first unit, a condensed version of "Billion Dollar Baby," to play Lookout House, Covington, Ky.; a Reno and Las Vegas spot. It's figured that each unit will get bookings of about 20 weeks.

Proser is currently dickering with Julie Wilson, Jackie Gleason and Nancy Andrews to assume the leads in "Baby." Opening date is tentatively set for March 1.

Proser's second cafe operation, to open around the same time, will have French singer Marjeon as its headliner. Proser last week went to Canada to gander talent. He signed two deals as a result. Singer Henri Salvador will top the second display. Proser is also dickering with Celeste Holm and Jane Morgan.

N.Y. Roxy Sets Support Bill for Danny Kaye's Date

Lineup for the Danny Kaye show at the Roxy theatre, N. Y., has been completed. Kaye will begin a two-week date starting Jan. 31 with the Martin Bros., Yma Sumac and the Dunhills.

On this stand, Kaye is getting $25,000 plus oveerages above $100,000. It's similar to his deal at this house two years ago when he received the same guarantee, but overages after $110,000.

Chas. Yates to Book Hope's Theatre Dates In Own Agcy., Exits Glaser

Charles V. Yates, for the past five years head of the act dept. of Joe Glaser's Associated Booking Corp., resigned this week to open his own agency. Parting with Glaser was amicable.

Glaser is not contemplating a successor to Yates; his choice being distributed among current staff.

Yates, several weeks ago, was contemplating a shift to Glaser's California office, but apparently changed his mind in favor of opening his own agency. It's believed he will continue to handle Bob Hope's theatrical bookings. In addition, he'll handle Bea Lillie's dates. Current venture into the agency biz is Yates' second as an indie. He operated his own office until 1939 when he joined Consolidated Radio Artists. He was subsequently with Frederick Bros. and then joined Glaser.

CARSON'S HUB VAUDATE

Jack Carson will teeoff vaude policy at the RKO, Keith's, Boston, Jan. 31 for a week. Surrounding talent hasn't been set yet.

Louis Jordan band and unit has been booked for Feb. 31.

Mindy Carson, Coy Set For Versailles, N. Y.

Mindy Carson and Johnny Coy have been signed for the Versailles, N. Y., starting Jan. 31. It's Miss Carson's first N. Y. cafe date since her click at the Copacabana. She will continue on the NBC-TV Jack Haley show under Ford sponsorship.

She's the first U. S. headliner to play the Versailles in some time.

Minnesota Fair's Nifty 253G Profit

Minneapolis, Jan. 23.

Net operating profit of $252,796 for the 1950 Minnesota State Fair was the second largest in its history, exceeded only by the 1947 fair's $253,481. Attendance of 905,563 for the 10 days set an all-time high and receipts from space rentals and percentage concessions and attractions, totaling $195,360, also broke previous records. Despite cancellation of both afternoon and evening programs one day, the grandstand attendance of 323,625 was surpassed only by 1947's 324,274.

Construction of a new $1,200,000 livestock coliseum will be completed by next May. After withdrawal of $225,000 for construction of a new administration building, the fair still will have a balance of $227,464 for 1951 operations.

Douglas K. Baldwin has been named the fair's new secretary, succeeding Raymond A. Lee who resigned after 51 years association with the exposition, the last 21 as secretary.

Durante's Miami Repeat

Jimmy Durante has been signed for a 10-day stand at Copa City, Miami Beach, starting Feb. 23. Deal was set last week by the William Morris Agency. He's getting $35,000 for the 10 days.

It's Durante's second date this season at that spot. He headlined there for four days over the New Year's Eve holiday.

Illinois Eyeing Lush Gambling Casinos As Nitery Adjuncts Under Court Rule

Chicago, Jan. 23.

Illinois may join the ranks of other states with lush gambling casinos in the very near future. What will bring this about is the decision of the Illinois supreme court last week which ruled that the Illinois Liquor Commission could not deny a liquor permit to anyone who has been convicted of gambling so long as he has a local permit to operate. In other words, this leaves jurisdiction to the local authorities, and no matter how many times a casino may be raided as long as the local liquor license has been granted, the state board cannot revoke it.

In the past few years more than 2,000 saloons have had their licenses revoked for having slot machines, punchboards, and other such paraphernalia on their premises. During the last fall in the clubs using talent to any degree, outside of Rockford, Ill., there has been no apparent gambling; but the heat was blamed more on the activities of the Kefauver committee than on these of Illinois investigating bodies.

Likely to reopen shop, and large act users, are the bistros in East St. Louis, right across the river from St. Louis, Mo., and some of the larger casinos near Springfield, although the governor frowns on activities so near the state capitol. Tri-City, near the northwest border will go wide open, especially with the influx of war manufacturing money.

While Chicago remains under wraps under orders of Martin Kennelly, mayor; John Babb, newly elected sheriff of Cook County, has also campaigned against gambling. Calumet City has been more or less wide open with betting parlors, which are adjuncts to many of the strip shows, but will possibly go all-out now.

Since the Federal government takes no action, Illinois might take some of the play away from Nevada, except that divorce laws are not as liberal in the midwest state, which has helped the casinos heavily in the western state. If Illinois goes heavily for name shows it might be that some of the owners of Las Vegas and Reno spots might find competition in bidding for name stars and it might also bring an influx of outsiders opening or taking over clubs in Illinois.

Receivership Vacated When Biller Circus Offers Plan for Payoffs

Receiver of the Biller Bros. Circus was vacated last week by New York Federal Court Justice Alfred Coxe, after an arrangement to pay creditors 100% of their indebtedness over four years, was made. Circus had been thrown into receivership the previous week by a $30,000 attachment, served in Providence, where outfit was playing under auspices of the Knights of Columbus.

It's reported that the Providence receivers were glad to get from under the mess because of the problem of feeding the show's livestock including elephants. It was felt that the pachyderms would eat up all assets of the circus. After receivership was vacated upon request of Billers' attorney Alfred S. Julian, show departed for its winter quarters in South Carolina.

Red Ingles Set for England

London, Jan. 16.

Red Ingles and His Frantic Four have been booked by Lew and Leslie Grade for an eight-week tour of England. Act will be presented in vaudeville unit by Bernard Delfont, opening at the Empire, Glasgow, for Moss Empires March 5.

Understood Ingles is skedded for the London Palladium for at least two weeks in May.

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Hope to be seeing you all again before long—specially Ole Olsen and Chick Johnson (hope you are feeling better Ole), and our friends Ken and Doris Later.
Regards to all at the Morris Office.

Night Club Reviews

Persian Room, N. Y.

Yvette, Herb Shriner, Dick LaSalle's Orch, Mark Monte's Continentals; $2 *and* $2.50 *cover after* 9:30.

For some years there has been the feeling "that one day soon" Herb Shriner would blossom forth into the great hit that has been predicted of him. The young monologist has seemed on the verge of exploring the heights many times—but, somehow, at critical moments he has seemed to lapse into a state of moribund uncertainty.

Shriner at the Persian Room is not appearing at his best. His material, for one, is not out of his top-drawer, in some cases, and he must give his delivery a little more definition. He has a habit of looking at the floor during his monolog, and certainly termites are never an actor's best audience. On opening night he had an audience that was inclined to be receptive to his work, but too often he lost their interest by over-talking his material or failing to punch just a little more. Of course, with Shriner's style of simplicity there can't be an overstatement to his delivery. But in a cafe more than a theatre, an act must work a little faster to keep audience attention.

Yvette, the show's only other act, is making her first cafe appearance in New York in some years. She has some well-written special material incorporated among her pops, and she manages to sell them well. Some of her routining and choices of material could be better, namely on "Some Enchanted Evening." It's not a No. 2 number for her; it's a spot in which any singer has to sock home strongly with a carefully selected piece of material, and "Evening" is pretty much a shopworn baritone deal by this time. Her convention song ("Hotels Are Smarter Than People") has a clever lyric that she sells neatly along with the rhythmic medley from "Guys and Dolls" and the smartly lyriced "Movie House on Park Avenue."

"La Vie En Rose" is her lone concession (very good) to her former Frenchy emphasis, while "Love Those Old Records" (vocal imitations of Caruso, Harry Lauder and George M. Cohan) is a cute bowoff in idea though not so in the actual playing. Yvette must stretch it a bit to suggest Caruso singing "Pagliacci" (which she does too straight, instead of gagging it) and she could skip those Cohaniana gestures. Yvette has considerable showmanship and an innate warmth and charm that projects easily to the ringsiders.

Dick LaSalle's orch and Mark Monte's Continentals handle the dance rhythms neatly. *Kahn.*

Hildegarde Pacted For Georgian Room, Seattle

Seattle, Jan. 23.

Hildegarde is set for week's stand at the Georgian Room of the Olympic hotel here, starting Feb. 19. Chanteuse will do only one show opening night; likewise on closing night, which is a Sunday, when Georgian Room is customarily dark. Hotel is also upping cover charge to $2.50.

Copa City, Miami Beach

Miami Beach, Jan. 20.

Sophie Tucker with Ted Shapiro, Billy Daniels with Benny Payne, Gene Baylos, Paul Steffen Dancers (5), *Arden-Fletcher Line* (14), *David Tyler Orch, Don Ostro Orch; minimums* $3.50-$6.

Following the smash run of Josephine Baker would be a tough job for most of the top performers around today, but the combo of Sophie Tucker with Billy Daniels as the added attraction, is producing the same sock results.

For La Tucker is packing the place with her considerable following hereabouts and with the added fillip of a new face in Daniels the big spot is set for profitable returns.

Dazzlingly costumed, the perennial Miss Tucker comes back with new songs that spark applause from walkon. In a difficult spot, following hefty reception of Daniels, she whams all the way. From her opening lyric on her return, in which Ted Shapiro, her accompanist-straight man participates in adept fashion, through a howler on a gentleman named Finkelbaum, into "On My Golden Jubilee" limning her years in show biz and the upcoming 50th anni, she seques into a series of impreshes of Richman, Cantor, Joe E. Lewis and Ted Lewis, Durante and a reprise of "Some of These Days." It brings tumultuous applause. New lyric-advice to the femmes on how to handle husbands, and the topper, a followup on "Yiddshe Momma" titled "My Mother's Sabbath Candles" makes for solid beg-off.

Daniels, in his slot, is also a potent wrapper-upper. His distinctive delivery and invaluable assist from pianist Benny Payne keep them pounding. Runs the gamut of the pops he's been identified with, along with new stuff that includes "Summertime," "Marrying For Love" from "Call Me Madam," "I Never Knew" with Payne joining in the harmony, then a medley of "Very Thought Of You," "Too Marvelous" and "Hadn't Anyone 'Til You" with Payne again adding potency. Comes back for "I've Got You Under My Skin" and the demanded "Black Magic."

Rest of show is okay. Gene Baylos is in for two weeks until Joe E. Lewis joins the combo. Purveys the same act he's done at other (and smaller) spots around town to good effect. It's a mixture of familiar routines with a dash of newness that keeps 'em happy. Offs to solid hand. Paul Steffen's group are effective in their segment with their dead-panned modern dance ideas for hearty returns. Arden-Fletcher productions are held over to balance the solo spots, and do it in top style. David Tyler's orch provides neat backgrounding. *Lary.*

Mayflower Lounge, D. C.
(MAYFLOWER HOTEL)

Washington, Jan. 17.

Ann Crowley, Bob Grant Orch (6); *cover* $1 *weekdays,* $1.50 *Saturdays.*

Ann Crowley, petite, young musicomedy singer, is doing a four-week stand at the Mayflower Lounge, her second within a year at this spot. She flashes a nice personality, a lot of charm and youth and pleasant set of pipes generally geared to the soft and sweet tunes.

One weakness comes to the surface now and then, her inexperience at dealing with the occasional noisy table and drunks who frequent night spots. She merely keeps on singing, without quite knowing how to handle the interference even when it becomes annoying to the audience and a disturbing element in the performance. Despite this, however, audience liked her at show caught and sent her off to prolonged applause.

Her first group of songs — "Lovely Day," "It's a Great Big World" and "September Song" — are her weakest, for she stays glued to the mike and fails to make any kind of intimate pitch to the ringside audience. The act picks up substantially as she swings into a second group which she calls "Songs of 20 Years Ago." Included are "Tea for Two," "Do You Remember," an imitation of Pat Rooney doing "Rosie O'Grady" and a snappy "Charleston." In this portion of the turn, Miss Crowley uses a hat and cane, works away from the mike, does occasional dance steps and generally shows considerably more showmanship, playing directly to her audience. The result is a sharp improvement and much better attention from the payees.

The final group of songs include, "Mr. Right," "Spanish Serenade;" an old Irish tune, "Tread on the Tail of Your Coat;" and "Smilin' With My Baby By and By." The entire group goes over well, especially the Irish song, whose lines "Mush, Mush, to the Lady" had one sentimental drunk in the audience almost in tears as he joined in the chorus and assured all and sundry he'd never heard it sung in a nightclub before. There is a fine opportunity to invite audience participation in this chorus, and perhaps Miss Crowley will do so when she has more nitery experience. *Lowe.*

Havana Madrid, N. Y.

Steve Murray, Tony Bari, Nana Ramon, Trini & Manola, Lou Martin Orch, Carlos Varela Orch; $3.50 *minimum.*

Current show falls below the customary good level of entertainment maintained at this Broadway spot. One of the troubles with this layout is that its replacing the usual chile flavor with some borscht stains, and an inferior grade of borscht to boot.

Steve Murray, headlining comic and emcee, sets the tone for the show. Murray has the advantage of being a vet comic with a confident delivery. But his material is less than second-rate. His songs are stale and his gags are saturated with vulgarity. Many of his lines are way off base and his closing bit, in which he does a takeoff on the Somerset Maugham play, "Rain," is just crude burlesque. Murray also clowns with a violin briefly and effectively and should develop this part of his routine into something more important.

Nana Ramon is a good-looking songstress with a fair sets of pipes. She specializes in risque numbers which she sells with body and facial maneuvers for a fair impact. She also works with Murray in the "Rain" sketch with her chief chores being some bumps and grinds.

Tony Bari scores solidly with his powerful tenor. Bari, however, tends to oversell his numbers with a tearful delivery and corny gestures. He pours the schmaltz on too heavily particularly in a number like "Just Say I Love You," which he also sings in Italian. Trini and Manola are more in the usual Havana Madrid pattern with a good flamenco dancing routine. Team works energetically and colorfully for a good reception.

Lou Martin orch backgrounds the show in okay style, alternating with the Carlos Varela rhumba combo for the dansapation rhythms. *Herm.*

Copacabana, N. Y.

Frankie Laine (with Carl Fischer), Betty & Jane Kean, Copsey & Ayres (3), *Harrison & Patricia, Sonny Calello, Regina Price, Michael Durso Orch, Fernando Alvares' Latin Band;* $3.50 *minimum.*

The Copa is hardly the place where one would be likely to find Frankie Laine—nor the coterie that one ordinarily associates with him. But here he is, belting away with those novelty rhythm and ballad numbers with which he's become so closely identified, and probably gaining for himself a flock of new followers, the spending kind for a change.

At the Copa, of course, there are plenty of customers whom Laine is cultivating for the first time; this isn't like the Paramount theatre on Broadway, where the kids flood the pews, at matinee prices no less. There aren't many of these with the price to applaud him at the Copa, which may well be taking a chance with Laine from a

(Continued on page 46)

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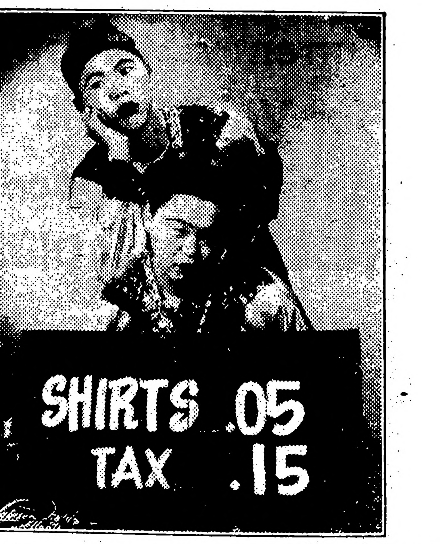

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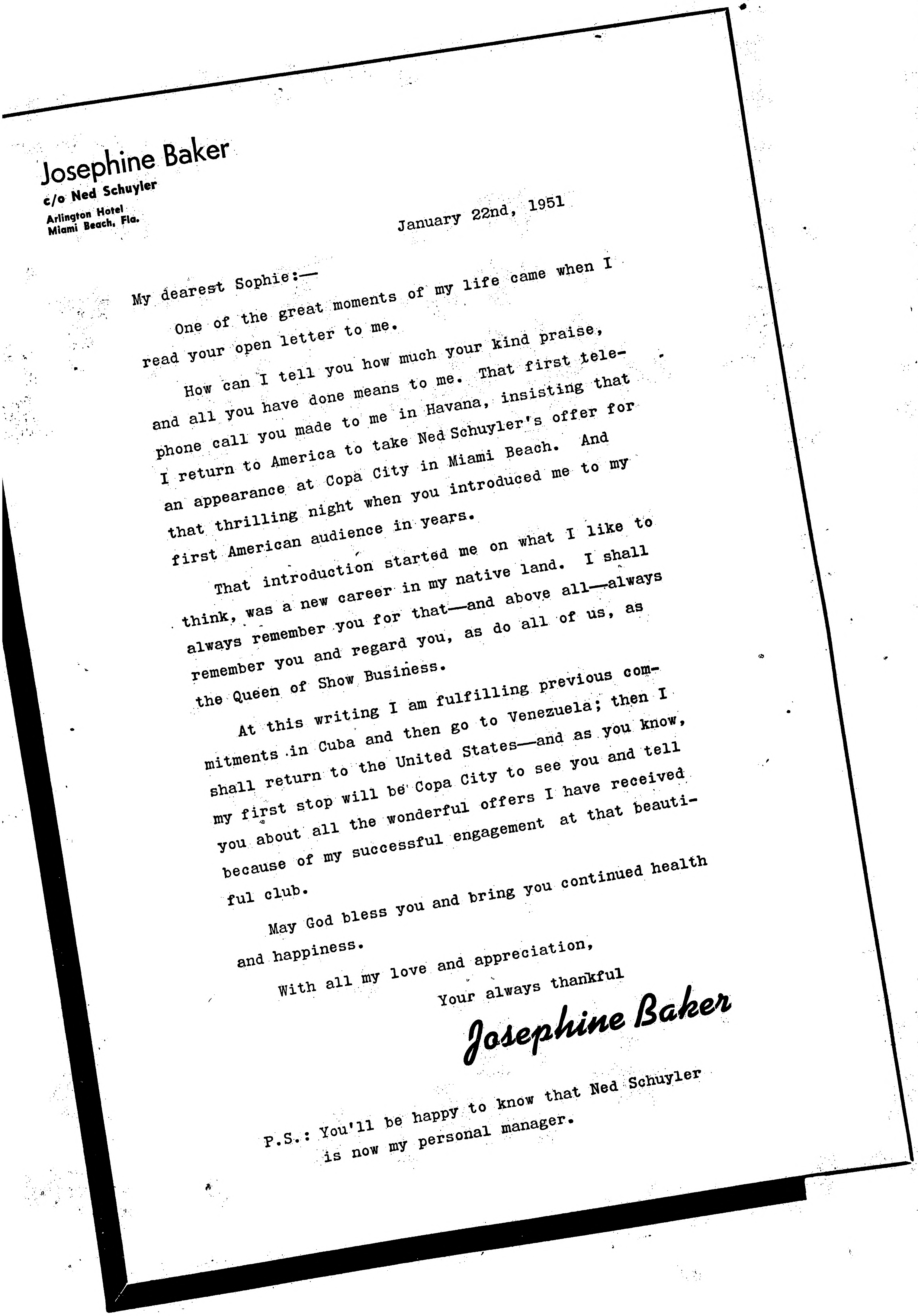

Josephine Baker
c/o Ned Schuyler
Arlington Hotel
Miami Beach, Fla.

January 22nd, 1951

My dearest Sophie:—

One of the great moments of my life came when I read your open letter to me.

How can I tell you how much your kind praise, and all you have done means to me. That first telephone call you made to me in Havana, insisting that I return to America to take Ned Schuyler's offer for an appearance at Copa City in Miami Beach. And that thrilling night when you introduced me to my first American audience in years.

That introduction started me on what I like to think, was a new career in my native land. I shall always remember you for that—and above all—always remember you and regard you, as do all of us, as the Queen of Show Business.

At this writing I am fulfilling previous commitments in Cuba and then go to Venezuela; then I shall return to the United States—and as you know, my first stop will be Copa City to see you and tell you about all the wonderful offers I have received because of my successful engagement at that beautiful club.

May God bless you and bring you continued health and happiness.

With all my love and appreciation,

Your always thankful

Josephine Baker

P.S.: You'll be happy to know that Ned Schuyler is now my personal manager.

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". . . a rich, full-bodied baritone that reaches to the far corners of the big room, a repertoire of pop and light opera tunes admirably suited to this voice, new and smartly styled arrangements.

Obviously, Carroll has been devoting much time to vocal studies, developing near-operatic tonal qualities and a way for lilting ballads."

Fraz.

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GEORGE CHRISTIAN

—Houston Post

"John Carroll made his first bow as a professional singer at the Shamrock and unwrapped a potent baritone voice that leaves this first-nighter curious as to why this young man hasn't been heard from before . . .

He has a rich full-bodied tone that filled the Shamrock room to the last crevice . . . He is admirably equipped to enter the musical comedy or operetta field."

●

CHARLIE EVANS

—Houston Chronicle

"It's seldom that Houston entertainment seekers are treated to two consecutive knockout performances at the same spot . . . First it was the incomparable Sophie Tucker . . . and now comes John Carroll in a singing role that's sure to take the town by storm . . .

When Carroll made his professional singing debut in the Shamrock Room, the near-capacity crowd gave him a long and loud ovation that sent him off on what is certain to be an outstanding career in his new entertainment field. And were it not for the fact that Carroll followed Miss Tucker at the Shamrock, we believe he would have gained the 'best entertainment' title during the past 12 months at the hotel."

●

BILL ROBERTS

—Houston Press

"Baritone John Carroll a solid success on his debut at the Shamrock. He's a charming fellow with a real voice."

Night Club Reviews

Continued from page 44

Copacabana, N. Y.

business standpoint, considering wherein his major following lies.

But Laine's performance is something else again. He corns up his songology aplenty, but there is no denying the results. He's effective in a well-varied routine of eight or 10 numbers, and there's no doubt that he's unique in his manner of selling that husky vocal quality.

Attired in sky-blue dinner jacket, Laine opens with the special-material "So This is the Copa," then heats it up with "That's My Desire," his standby "Wild Goose," "Kiss for Tomorrow" (with a bow to Carl Fischer, his piano accomp, as the composer), a beguine, then "Lucky Old Sun" (another of his recording hits), followed by still another of his recordings socks, "Mule Train," "Shine" and "May the Good Lord Bless and Keep You" finish it off. All of it done in good taste. He had trouble getting away opening night.

Also new to the bill, with the entire production layout holding over, are Betty and Jane Kean, along with Copsey and Ayres.

The Kean sisters, vaude vets who will be recalled as a team years ago, recently got together again. They have been working their separate ways for many years, and while their reteaming is not exactly socko all the way, their know-how is apparent from the moment they step on the floor. When the laughs don't come that's the danger point at which many comics will fold, but that's where the Keans' experience comes in handy. They never stop punching with mostly so-so material, and before they get off they've achieved a respectable quota of laughs with comedics that find Betty the fulcrum for the zanyisms, with Jane the cute-looking foil. Betty is a broadly visual comic who reveals some of her former dancing skill in tapstering snatches, while Jane turns a neat lyric and has a few click imitations (with her Lolly Parsons a pip, particularly).

Copsey and Ayres are repeaters here, with the original Ayres gal returning to make the act a threesome. The male and two girls are doing the standard East Indian interpretative dancing; and it goes over. Costuming of the act is especially clicko.

Harrison and Patricia are an exuberant dance team in the production numbers, and ditto Sonny Calello and Regina Price, production singers.

The Billy Livingston costumes, as usual, show excellent taste and imagination. The Copa line, however could stand a little closer inspection; the beauty standards of the girls, in most cases, are far from what they used to be. They're certainly not there for their dancing ability. *Kahn.*

Chez Paree, Chi

Chicago, Jan. 19.

Luba Malina, Noonan & Marshall, Adam & Jayne Di Gatano, Rich France & Lucielle Bartos, Stan Grover, Chez Adorables (10), *Cee Davidson Orch* (10), *Pancho Band* (4); *minimum* $3.50, *cover* $1.

While this show has two relative unknowns to the Chicago cafe scene—Luba Malina was here eight years ago—it registers as the best show that the management has come up with since Danny Thomas' run several months ago. It's even a better balanced bill than that show; the only thing that mars it is the holdover of the production numbers from previous revue. Although they are both good, aided by the splendid terping of Rich France and Lucielle Bartos, for the repeat customers they're oldhat.

Miss Malina, lush brunet, has a difficult task in following Noonan and Marshall's hefty reception, but after she gets through her intro song, parody on "Bake A Cake," which is somewhat rambling, she socks one special material number after another across in boff fashion. A consummate actress, she handles her Eli Bass material adroitly, shaping it to fit local situations. There's an occasional blue tinge, but it's more from gestures than the lyrics. Her sharpest bit is an hilarious takeoff of "Ghost Riders in the Sky" and her show biz routine woven around her trials with "Bublichki" has some barbs at nitery liife. For neat closer she does a clever etching of a stripper, somewhat aged but good to the last grind.

Noonan & Marshall have wisely cut much of the material that might prompt comparisons with Martin and Lewis, who their agent formerly handled. In contrast lads show a great potential, lacking only some strong bits similar to the closing video chef routine to put them in the top comedy brackets. They have the pacing, are developing the feel of the bistro customers, and what's more important are delivering clean material.

Noonan, who somehow reminds of Harry Langdon, carries the comedy load. He also borrows some panto tricks from the late silent film star, although he works his mugging artfully. Marshall, handsome singer, works well as straight man and gets a good hand in several song sessions. He tees with "Old Man River" with his partner coming on to heckle. Then swings "Five Foot Two," and "Embrace Me" which has the crowd guffawing at the asides of Noonan, ala "Desire Under the Elms."

Marshall, with handmike then wanders around the tables, with Noonan racing him to a seat, as singer interviews the "patrons" of the club. Carbons of the pic stars might be dropped for more the types, such as cabdrivers and hillbillies, that are cabareting. Children program killer is rib-tickling and gives full play to Noonan's mugging and pantomime. Shorty on the types of singers trying to get into teevee is also amusing. Finale is a switch on "guzzler gin" bit with Noonan working as the foreign chef tasting all the liquor ingredients until stewed.

Jayne and Adam Di Gatano work niftily as opening act, giving their ballroom terping a seemingly almost effortless touch. Their "Jeanie With the Light Brown Hair," done with piano backing, is effective, quieting the clattering dinner audience. With a more sprightly offering dancers get off some fine spins and twirls. However, applause is heaviest for spectacular shoulder spin while Adam twirls furiously across the floor.

Cee Davidson batons a difficult score in solid fashion and for the dance sets. The latest rhumba group, which seems to change with the shows, is Pancho, who does well on Latin tunes. Stan Grover, as emcee and production singer, gets a good hand. *Zabe.*

Clover Club, Miami

(FOLLOWUP)

Miami, Jan. 21.

Return of Jackie Miles to this mainland nitery, after an absence of two seasons, is a worthy addition to the all-comedy Vagabonds-Rose Marie show. His turn, after the more boisterous and broad comedy ideas of Rose Marie in her song session, and the Vagabonds with their clowning instrumental-vocal ideas, adds a completely different phase of laughmaking for sock effect.

What adds to Miles impact is addition of new stories which entail the bewildered and plaintive little dialect type he portrays so effectively. Winds and clicks with his standard racetrack bettor bit and a plaint on the effect of video and radio on his home life.

New also is the Johnny Conrad dance group. Attractive line frames Conrad's able tap work in which he features the modern slide-spin ideas. Knocks off a solo for zingy effect. Rose Marie and the Vagabonds, with their acts interweaving, continue earning plaudits and yocks from the tableholders. They practically go with the lease by now, and rate the holdover.

Lary.

Bagatelle, London

London, Jan. 18.

Sonia Cortis, Arnold Bailey Orch, Edmundo Ros Orch; minimum $4.25.

The opening of Sonia Cortis at the Bagatelle was delayed two nights because of illness. When she bowed on Wed. (17) she was not completely recovered and a throat infection restricted scope of her performance.

Despite the handicap, she put on an impressive show. Billed as the "Golden Greek" she appropriately had an attractive semi-classical Greek song as her opener, and then showed versatility by singing subsequent numbers in English, French and Spanish.

Following the customary policy for this cafe, Miss Cortis gives two shows a night, each running slightly under half-an-hour. She doesn't quite succeed in getting the correct balance between the two shows, most of the heavy tunes being in the first, and the lighter numbers for the later performance.

Chanteuse registers with the customers and her voice carries clearly without a mike. One of the most effective of her dozen songs is the Edith Piaf number, "Les Yeux de ma Mere" (The Eyes of My Mother) popularized here by Les Compagnons de la Chanson. She also clicks with a Jerome Kern medley and a more sombre tune, "At Your Command."

Production by Henry Caldwell, TV producer, with subtle lighting effects, gave the show a professional lift. Arnold Bailey Swingtette provides neat backgrounding, and the Edmundo Ros combo contribs Latin music for dancing. *Myro.*

Maisonette, N. Y.

(HOTEL ST. REGIS)

Julie Wilson (with Lester Crosley), Milt Shaw's Orch; $1.50-$2.50 *cover after* 10.

Julie Wilson remains an object lesson in cafe presentation—and that goes all the way from grooming, gowning and material. There isn't a trick that's missed, and the results show it.

It's all special material that she does, with not a single concession to those who might require a pop or a standard. And all of it sold to the hilt. It's a far cry from the big-eyed babe who, several years ago, was tossing off a lyric as a Copacabana production singer.

Miss Wilson does half a dozen numbers that are certainly not for the shock-easies. The difference with her material is that it is more clever than blue. Which is what gives her the edge with the flock of singers around today who have little more than material that's overly suggestive—and overly sold.

The opener is "Most Gentlemen Don't Like Love," a bouncey, appropriate rhythm tune; "Sadie Green," about a New Orleans gal, follows effectively, while the remainder of her stuff includes "Everybody Needs a Daddy" (cute, clever blues), "Look Younger, Live Longer" (takeoff on Gayelord Hauser's diet book) and "Give Me an American Man."

Lester Crosley is at the piano for Miss Wilson. Milt Shaw's orch does a neat job for the dancing.

Kahn.

Thunderbird, Las Vegas

Las Vegas, Jan. 18.

Weavers (4), *Sonny Howard, Gil Johnson, Kathryn Duffy Dansations* (8), *Barney Rawlings, Normandie Boys* (3), *Al Jahns Orch* (11); *no cover, no minimum.*

The Weavers, who made rapid rise in past few months riding disclick, "Goodnight Irene," have put together an effective folksong act which could settle into solid nitery fare when four achieve more rapport with audiences. They are attempting to sell pure stuff sans hokum—a tough assignment anywhere—and especially in this town which seems to go for flash presentation. Sophisticates should latch on to their ballads, blues and talking songs.

Quartet uncorks "Irene" near top, embellished with a few commercial touches, after opening hoe-

(Continued on page 48)

Captivating Young Dancers

HAL GEORGIA

HARBERS and DALE

NOW

SHOREHAM HOTEL

Washington, D. C.

★ ★ ★ ★ ★

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T. V., JANUARY 30

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THE BAKER — Dallas

THE HOLLENDEN — Cleveland

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THE ROOSEVELT — New Orleans

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SIBYL BOWAN

ORIENTAL, JANUARY 25th

Rep.: MILES INGALLS—JOE FLAUM

Beverly Country Club Records Seized By Kefauver Com. Agents

New Orleans, Jan. 23.

Books, ledgers and accounts of the lush Beverly Country Club, suburban nitery, were seized by four agents of the Kefauver committee Thursday (18).

Agent Ralph Mills said he asked Phil Kastel, one of the owners of the club, for the records and Kastel turned them over. Mills said Kastel promised his "full co-operation."

Mills and other Kefauver investigators here refused to disclose whether there were any large gambling debts indicated in the books. The spot, located in adjoining Jefferson Parish, operates a gaming casino in connection with the dining room which features topflight acts. Current headliner is Joe E. Lewis.

PAUL GOLDIN
(Anglo-French Hypnotist)

Now in New York on short vacation desires to contact PROMOTER to roadshow him through smaller towns, any section U. S. GOLDIN is expert SHOWMAN, does entire show alone, no stooges. Just completed nine months in Ireland. Terrific success. Big moneymaker for go-getter who knows territory. No risk; 50-50 basis.

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"THE ORIGINAL SHOW BIZ GAG FILE"
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SPECIAL—FIRST 13 FILES FOR $10
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● 3 Bks. PARODIES, per book $10 ●
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HOW TO MASTER THE CEREMONIES (reissue), $2.00
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Manager: MATTY ROSEN
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GOSPEL SINGER'S UNIT SET FOR 70 ONE-NITERS

One-nighter tours of gospel singers are proving lucrative. Negro hymnsters are still finding a bonanza market in the south, midwest and west. One of the longest tours has been set for Marie Knight by the Taps Agency, comprising 70 dates in territories which takes her from St. Louis to Florida, Texas and then through the west. She's set until April 8, after which she'll work her way east.

Miss Knight, who's booked on a guarantee and percentage basis, will have a company including Dolly Lewis, Vivian Cooper, Earl Taylor and the Nightingale Quartet.

Dancer Suing G.V. Nitery For 'Unlawful' Billing

Linda Laun, dancer, has filed suit against Tony Pastor's Greenwich Village, N. Y., nitery, for $50,000 for "unlawfully" displaying her picture in front of that cafe. Miss Laun claims she never worked there, and that the unwarranted display impaired her earning power.

Everett B. Birch, Miss Laun's attorney, filed the action under the N. Y. Civil Rights Law, claiming that the unauthorized use of her pictures is a violation of that law.

Carroll's, H'wood, Relights With Lou Walters' Unit

Hollywood, Jan. 23.

Earl Carroll's theatre-restaurant, purchased late last year by Texas oil and hotelman Frank G. Hofues, will reopen Feb. 20 with unit packaged by Lou Walters of N. Y. Latin Quarter as first attraction.

Hofues, who originally planned only to act as landlord, leasing property to interested television producers by day and for a nitery after dark, will run spot himself, retaining the Carroll name as permitted under terms of purchase deal. Spot will open for lunch, remaining open until 2 a.m.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Jan. 23.

A life-size portrait of the late Will Rogers, by Clarence Allen of Tulsa, Okla., was unveiled at the Variety Clubs-Will Rogers Memorial hospital with special ceremonies by the executives of the Variety Clubs Fund.

Among Variety hospital patients who held recent birthday bedside parties are Virginia Strum, Johnny (IATSE) Nolan, William Patrick, Bob Coffey and Lawrence (IATSE) Garber. Each was gifted with a large birthday cake by the hospital staff.

Forrest "Slim" Glenn passing out stogies and announcing engagement to Dorothy Grenville. Knot will be tied in the spring.

Irving Smith, cameraman, and Walter Skidmore, of Fox Movietone News, in taking shots of gang in action for the Variety Clubs fund drive.

Annual Sweetheart Hop sponsored by the Teen Canteen and Women's College Club has named Mrs. William "Mother" Morris honorary chairman, with proceeds going to Canteen and Women's College Scholarship fund.

The David Romaniks back to Brooklyn after a week with their son Walter (CBS) Romanik, who underwent major operation.

Sam (RKO) Kelley, back to N. Y. C. after a checkup that rated an all-clear.

Write to those who are ill.

Vic Damone's Vauders

Vic Damone has been set for two weeks of vaudates. Singer will play the Capitol theatre, Washington, March 8, and the State, Cleveland, March 16.

Other dates are being lined up for him.

'Ice Capades' Hits 70G in New Haven

New Haven, Jan. 23.

"Ice Capades," in for its annual stand at the Arena, had a profitable run in a nine-performance stopover (15-21). Playing at a $3.60 top, show grossed an estimated $70,000, which represented a boost over a year ago.

Troupe has experienced minor loss of personnel via Armed Forces service. If this factor becomes a major issue, it will mean an eventual all-femme ballet group.

Good Advance In D. C.

Washington, Jan. 23.

"Ice Capades" opened for a two-week stand at Uline's Arena last night, with indications that it would beat last year's record-breaking D. C. grosses.

Advance sale for the show was $3,000 ahead of the preceding year and the January, 1950, engagement was a virtually complete sellout after the first couple of nights. Company spokesmen report that business has bettered the year before at almost every booking on the season's tour thus far.

Detroit Nitery Operator Held on Burglary Rap

Detroit, Jan. 23.

John Degutis, 41, owner of the Bowery nitery, is on trial in Circuit Court in Pontiac, Mich., on charges of breaking and entering. He is charged with participating in the burglary of the Baldwin Beverage Co. in Pontiac on Dec. 11, 1949.

Chief Assistant Prosecutor Fred C. Ziem said three known safe crackers would testify that Degutis accompanied them. Defense Attorney L. Harvey Lodge said he would call seven police officers to testify Degutis was in the Hamtramck police station reporting his car stolen at the time of the burglary.

Sally Rand Sued by Carny Operator for Air Slander

Chicago, Jan. 23.

Sally Rand was sued for $2,000,000 in Chi federal district court last week by Al Wagner, head of the Cavalcade of Amusement carnival.

Complaint alleges that Miss Rand stated on a recent radio program that Wagner owed her $23,000 in back wages. He claims that such remarks have injured his reputation and, in addition, denies owing the money.

National Broadcasting Co. is also a party to the suit as carny owner claims NBC should have monitored the remarks off the air.

Gaiety, Mont'l, Reopening

Gaiety theatre, Montreal, is slated to reopen Saturday (27). It had been closed for five weeks.

Same policy will prevail. Eight or nine acts will be used weekly, plus a line and the usual exotic dancer.

Sheraton Chain Averts Strike By New Pact With Can. Tooters

Montreal, Jan. 23.

With an 11th hour agreement reached in Toronto between the Toronto Musicians' Protective Association and the Sheraton Hotel Corp. Friday (19) the tentative walkout skedded for following night never materialized. Last minute settlement takes the Sheraton hotels off the MPA's blacklist and means continued employment for the Max Chamitov Orch and Hal White Trio in the Mount Royal's Normandie Room, the only Sheraton hostel in Montreal that would've been affected.

Decision also reassures many big parties slated for the Mount Royal within the next few weeks who were on the verge of cancelling. At a press conference Mayor Houde, a member of the American Federation of Radio Artists, disclosed the fact that he had written a personal letter to James C. Petrillo asking that the dispute be settled and not interfere with an upcoming charity ball of which he is the chief patron. The settlement pleased the Mayor almost as much as the musicians involved.

The dispute focused management's attention on the Normandie and plans are underway to make several changes in layout which to date have been far short of offering a proper background for the talent they import.

E. M. Loew Sues for Return Of Bond in Savo Mixup

N. Y. supreme court justice Samuel H. Hofstadter last week reserved decision on a plea by New England theatre operator E. M. Loew, who is also a partner in the Latin Quarter, N. Y., to get a $4,951 refund on a bond posted in 1946 with the American Guild of Variety Artists. Money had been held in escrow by the union and later by the court because of a series of lawsuits instituted by comedian Jimmy Savo on a salary claim.

Savo was originally booked for three weeks at the Latin Quarter, Palm Island, Fla., by E. M. Loew. Comic claimed he was set for three weeks, but played only nine days when the spot shuttered for the season, and filed immediately to collect remainder of the coin. In an earlier court case, it was claimed by Loew and his booker, the late Arthur Fisher, that Savo was told that his booking was made on the contingency that the place would be kept open during Florida's off-season. However, he could fill out the remainder of the time at the Latin Quarter, N. Y. Savo chose, it's claimed, to play the Florida date.

Union, during the regime of former national administrator Matt Shelvey, stepped out of the case, and ruled that inasmuch as the contract wasn't an AGVA form and since it was signed by Savo's corporation, contract didn't come under the union's jurisdiction since AGVA does not admit corporations to membership. AGVA later went to court to be relieved of the responsibility of holding the original $4,000 bond, and court ruled that it could step out upon payment of the $4,000 plus $951 interest and court costs.

Producers Holding Bag On Foldo of 'Confetti'

The Donn Arden-Ron Fletcher unit, "Confetti," which disbanded last week following initial date at the Lookout House, Covington, Ky., is attempting to make settlements with the various acts in the show. Performers were guaranteed 16 out of 20 weeks by Arden & Fleetcher, but with no dates in sight, acts will have to be paid off.

American Guild of Variety Artists is opposed to any settlements and insists that producers shell out 12 weeks' salary to each performer. However, there's a possibility that if the producers can book the various acts elsewhere within the contracted time, union will agree to that arrangement.

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MILDRED LANE
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"America's Newest Rave in Song Delineation"
Currently
CHINA DOLL, New York
Just Concluded
4 Successful Weeks---CAFE SOCIETY, Downtown, New York

VARIETY BILLS

WEEK OF JANUARY 24

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 25
L Hampton Orc
George Kirby
Curley
Danny Alexander
Music Hall (I) 24
Margery Mayer
Donald Dickson
Ben Wrigley
Margaret Sande
Peter Hamilton
Anthony Makas
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 24
Lillian Shelby
Martez & Lucia
Alan Schackner
Danny Shaw
Gloria Gilbert
(3 to fill)
Paramount (P) 24
Boyd Raeburn Orc
Ella Fitzgerald
Harvey Stone
Condos & Brandow
Russ Emory
Roxy (I) 26
Al Bernie
Hollace Shaw
Robert Maxwell
Strand (W) 26
5 Amandis
Betty Reilly
Dean Murphy
Betty Bruce
Florian Zabach
BALTIMORE
Royal (I) 25
P Williams Orc
Larry Darnell
Chubby Newsome
3 Chocolateers
Buddies
Wilfred Mae 3
CHICAGO
Chicago (P) 26
Ink Spots
Jackie Leonard
Martin Bros
T & M Conine
Oriental (I) 25
6 Continentals
Sybil Bowman
Szonys
Nelson Sis
Sherman Hayes Orc
COLUMBUS
Ohio (L) 24
Dick & Adio
Ishkibbile & Michael Douglas
Carpenter & Reynolds
MIAMI
Olympia (P) 24
V & G Haydock
Lee Davis
Les Couton
Arthur Lake
Rowena Rollins
ROCKFORD
Palace (I) 26-28
Jeanie Kern
3 Reddingtons
Gaynor & Ross
(2 to fill)
WASHINGTON
Capitol (L) 25
3 D's
De Marco Sis
Jack De Leon
Will Mahoney

AUSTRALIA

MELBOURNE
His Majesty's (I) 22
Armand Perren
Marion Davies
Elimar
Devine & King
Gerda Bornstad
Chribi
Marika Saary
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Bronlmann
Cissy Trenholm
Tivoli (I) 22
John Calvert
Ann Cornell
Maurice Colleano Co
Horrie Dargie 4
James Cardwell
Romanoff 3
Les Ritchie
Ronnie Shand
SYDNEY
Tivoli (I) 22
Guus Brox & Myrna
M & H Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroy
Ileana Sazova
Rob Murray
Eugene's Flying Ballet
Celebrity 8

BRITAIN

BLACKPOOL
Grand (I) 22
Margaret Hill
David Paltenghi
Mary Munro
Cecil Bates
Josephine Spaull
Derek Westlake
Angela Sparshott
Palace (I) 22
H Mooney & V King
Ella Shields
Chow Ding Co
George Elrick
Roy & Ray
Les Ganova
Randolph Sutton
R & M Lamarr
Lucerne Skaters
BRIXTON
Empress (I) 22
Brough & Andrews
Ronald Chesney
Tanner Sis
Craig & Voyle
Edward Victor
Skating Thunderbolts
Kay & Gloria
Jack Crisp & Jill
CHELSEA
Palace (I) 22
Lesters Midgets
Curzon 3
Timar Bros
3 Denysios
Coopers Festival Fountains
EAST HAMPTON
Metropolitan (I) 22
Max Miller
Reg Salmon Co
H Norman & Ladd
Baldwin & Castle
4 Jays & June
Lorraine
Roy Waller
EDINBURGH
Empire (M) 22
K Kortz & Eugene
Monte Rey
Scott Sanders
Mischa Auer
Manley & Austin
G Wood & D Harmer
Cingalee
Rex Roper & Pat
Vernon Sis
GLASGOW
Empire (M) 22
Jack Radcliffe
Merry Macs
MacKenzie Reid & Dorothy
Jackley & Jee
Agnette & Sylvio
HACKNEY
Empire (S) 22
Billy Cotton Band
3 Cottas
Harry Locke
Archie Glen
Tattersall Jerry Co
Walthon & Dorraine
Barclay Sis
NOTTINGHAM
Empire (M) 22
Jack Muldoon 4
E & D Waters
Delly Kin
G H Elliott
Godfrey & Kerby
Peter Cavangh
Stanelli
Tommy Burke Co
Krazy Komedy Kirks
PORTSMOUTH
Royal (M) 22
Macari Serenaders
Leslie Sarony
Morris & Cowley
George Williams
Kodell
Cottrell Bros & Margarite
Val & Monty
Gretchen Maids
Elsie Monks
Van Mack
Joe
Larry Macari
SHEPHERDS BUSH
Empire (S) 22
Anne Shelton
Bernard Miles
Semprini
Jay Palmer & Doreen
Helga Barry
Williams & Shand
Del Bary Co
2 Columbus

CANADA

MONTREAL
Roxy (I) 22
Marlane
Vincent Bennett
Maude Marly
Arthur Lafleur
Barbara Hoyt
Tot & Co
Ti-Zeph
4 Roxettes
Seville (I) 22
Bill Farrell
James & Jardine
Lee Marks Co
Russ, Mack & Owen
Bobby Sargent
Leonardo & Anita
Len Howard Orc

Cabaret Bills

NEW YORK CITY

Birdland
Geo Shearing Orc
Lester Young Orc
Blue Angel
Pearl Bailey
Wally Cox
Stuart Ross
Paula Drake
Eadie & Rack
Page Cavanaugh 3
Harold Cooke
Bon Soir
Jimmie Daniels
Joan Shaw
Ghostley & Wood
Norene Tate
Reginald Bean
Garland Wilson
Cafe Society
Josephine Premice
Arthur Blake
Cliff Jackson
Phil Napoleon Orc
Copacabana
Frankie Laine
Betty & Jane Kean
Harrison & Patricia
M Durso Orc
Regina Price
Sonny Calello
F. Alvares Orc
Havana-Madrid
Steve Murray
Tony Bari
Nana Ramon
Jerry Cooper
Pupi Campo Orc
Little Club
Ernie Warren Orc
No 1 Fifth Ave
Sylvia Miles
Larry Laurence
Downey & [illegible]
Hazel Webster
Old Knick
Geene Courtney
Connie Anderson
Sid Marion
Old Roumanian
Sadie Banks
Radio Aces
Buster Burnell
Marusia Sava
Alverda
Juliette Koka
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Gloria Elwood
Scotty Graham
Penthouse
Paul Taubman
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Ray Robbins Orc
Carol Lynne
Farrar & Carter
Sid Krofft
Johnny Kirby
Hotel Pierre
Denise Darcel
Fosse & Niles
Stanley Melba Orc
Manuel Jiminez Orc
Habibi
Lota
Bracha
Hillel & Aviva
Mort Freeman
Leo Fuld
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
Leon & Eddie's
Eddie Davis
Louise & Harris
Peggy O'Neil
Holden Dcrs
Kenny Davis
La Commedia
Jo Hurt
La Martinique
Ben Blue
Richard Hayes
Sid Fields
Roberta Lee
Whiporwills
Ralph Font Orc
Val Olman Orc
Latin Quarter
Moore & Lessy
Sarah Ann McCabe
Wences
Christiani Troupe
Mila Raymon
Vikings
Nirska
Genia Mel
Wilson Morrelli
Calvin Holt
Art Waner Orc
Le Ruban Bleu
Joyce Indig
Hugh Shannon
3 Riffs
Ronnie Graham
Norman Paris 3
Julius Monk
Hotel Park Sheraton
Jose Melis 3
Mimi Warren
Ernestine Holmes
Hotel Plaza
Herb Shriner
Yvette
Nicholas Matthey
Mark Monte
Dick La Salle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Julie Wilson
Milt Shaw Orc
Horace Diaz Orc
Hotel Shelbourne
Carol Blaine
Harding & Moss
Hotel Statler
Frank Carle Orc
Hotel Taft
Vincent Lopez Orc
Versailles
Mindy Carson
Johnny Coy
Emile Petti Orc
Panchito Orc
Village Barn
Bourbon & Bayne
Tex Fletcher
Jane Abel
Peter Rubino
Village Vanguard
Richard Dyer Bennett
Clarence Williams 3
Waldorf-Astoria
Liberace
Emil Coleman
Mischa Borr Orc

CHICAGO

Blackhawk
Patsy Abbott
Norma Lee Doggett
Joel Friend
Ray Hyson
Henry Brandon Orc
Chez Paree
Stan Grover
Richard France
Chez Adorables
Noonan & Marshall
Luba Malina
Di Gitanos (2)
Lucille Bartos
Manuello Orc
Cee Davidson Orc
Palmer House
Mimi Benzell
Jay Marshall
P d'Angelo & Ana
M Abbott Dcrs
Eddie O'Neal Orc
Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc
Hotel Bismarck
Norman Martin
Trude Adams
Lee Morgan
Johnny Alladin Orc
H Edgewater Beach
Jimmy Dorsey Orc
Dorothy Hild Dcrs
Hotel Stevens
Skating Ryles
Arnold Shoda
Jerry Mapes
Jack Raffloer
Mac MacGraw
Reed Williams
Harper Flaherty
Bob Fitzgerald
Skating Blvdears
Jo Barnum
Jack Spoons
Chordmen (4)
Buddy Rust
Bill Perry
Leighton Noble Orc
Vine Gardens
Myron Cohen
Carter Sis (2)
Minda Lang
Susan King
Mel Cole Orc

LOS ANGELES

Ambassador Hotel
Jane Pickens
Georgie Tapps
Eddie Bergman Orc
Biltmore Hotel
Bob Williams
Frakson
Barbara Perry
Paycees (2)
Russ Morgan Orc
Ciro's
Martha Stewart
Blackburn Twins
Lindy Doherty
Geri Galian Orc
Dick Stabile Orc
Mocambo
Kay Thompson
Latin-Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
Billy Eckstine
Carlton Hayes Orc
El Rancho Vegas
Nellie Lutcher
Last Frontier Hotel
Carmen Cavallaro O
Maurice & Marya
Al Donohue Orc
Thunderbird Hotel
The Weavers
Sonny Howard
Al Jahns Orc

Irving Trust

Continued from page 5

He is one of five directors, all of whom are under attack by a Wall street stockholders' group headed by David J. Greene.

Greene maintains that the directors are all Hughes appointees and thus he has undue influence. Group has squawked to the Dept. of Justice, which now has under consideration a plea for a change to the New York federal statutory court which issued the decree. Complaint is that the board is so constituted it does not fulfill obligation of Hughes under the decree to divorce himself from the theatre company operation.

RKO Wooing

Continued from page 3

lar experiments. Firm recently interrupted its straight film policy at Keith's, Dayton, O., for the Monte Carlo Ballet Russe.

On the basis of the success of this and the anticipated Cantor sellout, chain figures on tapping an assortment of allied arts for an occasional offbeat show in numerous other spots. Lectures, concerts and appearances of show biz personalities all are being considered.

RKO's thought is that its houses offer full facilities for stage purposes. Latter would be in contrast with some concert halls around the country where straight-back chairs and doubtful visibility obviously tend to discourage patrons.

Theatre outfit drew particular encouragement in this respect from the reaction in Dayton. This included editorial comment in the local press on the comforts afforded ticket buyers, in addition to the idea of bringing the toe artists to "our town."

RKO has it figured this new type attraction will do much to stimulate interest in the film theatre. Getting the customers in for one show could lead to their returning for a film program.

Unit Review

Spike Jones' Musical Depreciation Revue

Los Angeles, Jan. 16.

Arena Stars Production starring Spike Jones. Features Doodles Weaver, Helen Grayco, Sir Frederic Gas, George Rock, Lois Ray, Bill King, Wayne Marlin Trio, Bob & Diane, Dick & Freddy Morgan, Joe Siracusa & City Slickers. At Philharmonic Auditorium, Los Angeles, Jan. 16, '51. $3.60 *top.*

Slick musical stunts and smart showmanship have been combined once again to create another profitable Spike Jones layout. New "Musical Depreciation Revue" is a blend of new material and revitalized standbys calculated to appeal both to longtime Jones fans and new stub-buyers alike. There are a few weak spots in the present two-and-one-half hour show, but these can be trimmed with little difficulty to maintain a consistently high laugh-per-minute pace.

The emphasis, of course, is more on cordite than on Chopin and the eerie effects in the 1951 version include such divertissements as the cigar-smoking harpist who knits all night long; the man with the crocodile-crying eyeglasses; a two-headed drummer; giants; midgets; parachuting ducks; pigeons; turtles; frogs; talking chickens and all sorts of exploding and collapsible props. These, however, are merely the added attractions to maintain the zany mood associated with Jones and his retinue. Highlights of the show are some sock acts.

First act standout is the Wayne Marlin Trio, an acrobatic act that runs through a series of extremely difficult acts with showmanly ease. Stunts are heightened by a switch that finds Jones serving as understander—and carrying the chore off with nonchalance. Others featured in the first half proceedings are Bill King, a topnotch juggler who earns plaudits in a fast turn with battleaxes; Lois Ray, an eye-filling brunette with a nifty tap routine; Sir Frederic Gas and his wailing Sad-ivarius; Freddy Morgan whose four minutes of pantomime explodes the "Poet and Peasant" overture and who later teams with (no-relation) Dick Morgan for some crowd-pleasing banjollity; and Doodles Weaver who narrates the saga of Fettlebaum to wind the first half proceedings.

Bob and Diane, who race through some stiff skating stunts on a six-foot circular platform, are the show-stoppers of the second act. Stunts include a handkerchief pickup and a match-lighting bit, both done at highspeed. Helen Grayco pounds over four numbers in her sultry-voiced style to provide a highly effective change of pace and Weaver comes back in a routine tagged "Unfinished Fifth" that is a mild modernization of the old burley routine about the gin salesman.

Production-wise, Jones makes lavish use of luminous paint for top effects, particularly for the "Hawaiian War Chant" number in which the Wayne Marlin Trio is spotted, and the skating turn. It also wins hefty attention in a "ghost orchestra" number in which only the hands and instruments are seen and in which Joe Siracusa and Jones team in a fast drum beat. Luminous paint used in this routine makes it appear that Jones is a four-armed drummer.

Show gets a laffinale in which old Jones hits are medleyed. It also utilizes the muscle dancing talents of LaVerne Pearson and the triple-tongue-technique, both on and off the trumpet, of George Rock.

Overall production is good and the laughs flow freely, insuring hefty box-office response. *Kap.*

Night Club Reviews

Continued from page 46

Thunderbird, Las Vegas

down "Cindy," "One of Roving Kind," by Fred Hellerman, and femme member Ronnie Gilbert's shouting "Blues." Followup is authentic hora dance "Tzena" with Pete Seeger's excellent banjoing and Hebrew chanting. Portly Lee Hayes' Arkansas yarn sets up "Lonsesome Traveler" with assist from group. "Keep Right on Travelin'" is a spiritual with warmth and feeling, segueing to contrasting "Freight Train Blues" with Seeger wailing lyrics. "Down in the Valley" fronts Fred Hellerman with audience sing sesh and windup driving "Johnson Boys." Mitts good on retire.

Sonny Howard possessing good pipes, uses them to advantage on impresh setup. Difference as in most miming of sort, Howard does full choruses instead of snatches. Takes Laine's "Wild Goose" for good romp, Torme's "Driving Me Crazy" titilates because of Fog's recent appearance at this nitery, Rose Murphy's "Can't Give You Anything But Love" parodied for ribtickling response, Jan Peerce's "Bluebird of Happiness" sheer hokum for yocks. Topper is "Vesti la Giubba" as unknown timid auditioner would purvey, wins begoff.

Gil Johnson's terping is showcased within dansation frames, both "Guys and Dolls" tunes, "If I Were a Bell" and "Luck Be a Lady," latter dazzling customers with nifty staging. Barney Rawlings emcees and handles production singing, with Normandie Boys tossing in vocal cadenzas. Al Jahns continues with fine backing and beats neat tempos for dancers. Biz okay. *Will.*

Shelburne Lounge, N. Y.
(HOTEL SHELBURNE)

Harding-Moss Trio, Carol Blaine, Ram Ramirez; no cover, no minimum.

The tastefully decored Shelburne Lounge is attempting a switch from supper-club entertainment to a floorshow style format. The initial try indicates the feasibility of the idea despite obvious short budget handicap. Nevertheless, current layout provides a pleasing show.

It's billed under the heading of the Harding-Moss Revue in which Carol Blaine (New Acts) is the mainstay. This looker indicates a good singing potential with a savvy for situations, while the trio, comprising piano, organ and drums, offer a pleasing blend of music.

Between Miss Blaine's sessions, the trio does a Gershwin medley, and one of the group sketches a customer. The boys have devised some special material that comes off well. They run a bit overtime with their various offerings, which a little editing could remedy. Ram Ramirez does the relief pianistics.

Larry Daggen, who used to minehost at Billy Reed's Little Club, the Stork and 21, is the new manager here and is running the room in an uppercrust manner. *Jose.*

Club Morocco, Miami B.
(CASABLANCA HOTEL)

Miami Beach, Jan. 21.

Mary Raye & Naldi, Eddie Fisher, Sacasas Orch; minimum $3.50.

First of the swank oceanfront hotels to set a policy of name attractions, the Casablanca's Club Morocco is one of the smartest spots in town. Seating some 400, it's laid out so the entertainers can be seen from every corner of the room.

Currently there's Mary Raye and Naldi. They haven't played the town in several seasons. The ease with which they achieve their lifts and spins, the original ideas contained in their routinings, whether a gay Latin number or a flirtation idea makes for interesting and entertaining viewing. Miss Raye's grace while being whirled in air by Naldi, or spinning solo about the floor, adds glamour to their top terping.

Eddie Fisher, young singer who scored at Copa City recently, is building rep further on this engagement. He comes on with a brief intro and still hits from his first number. Handling of the pops is smooth and appreciated. On his specials, tribute to Al Jolson and the "Newsboy" bit, he clicks and garners encores.

Sacasas and his orch are adept at the show music and keep the floor filled for the dance sessions. *Lary.*

Peacock Court, S. F.
(MARK HOPKINS HOTEL)

San Francisco, Jan. 15.

Carl Brisson, Ernie Heckscher Orch (10); cover $1.25-$1.75.

On return engagement Carl Brisson is meeting with same enthusiastic response enjoyed on previous stint here. He scores effectively throughout and at show caught offered an hour melange of tunes, chatter and propinquity that drew hefty applause from diners.

Opener is "Hello There" which served its purpose as a warmer upper. A medley from the "Song of Norway," in both English and Danish, is effective and provides Brisson with a reason for handshaking routine, his popular gimmick of chatter with ringsiders, a much appreciated part of his showmanship. Follows with a succession of tunes, in English, Danish and French, including an audience participation item "Sailing Down The River," which range from "Strange Music In My Ears," to "The Angelus," and "Champagne And Music." Interlarded is a double entendre item "Oh, How He Could Ride." Altogether the energetic Brisson serves up 14 songs, plus a closer "My Best to You," and the customers wanted more. In addition to good turnout of localites a considerable Scandia delegation (the diplomatic corps included) were on hand to make his opening the auspicious occasion it was.

Music by Ernie Heckscher crew is excellent. *Ted.*

Film B.O. Gains

Continued from page 1

as mysterious to theatremen as those for the slump in which the industry previously found itself. There's a natural tendency, however, to credit it to general economic and social conditions. These include the smallest roster of unemployed in the nation's peacetime history, with a resultant job security that leads wage-earners to a willingness to splurge on entertainment.

Devil-May-Care Attitude

There's also, of course, a little of the devil-may-care attitude developed in youth by war, wage increases in a number of basic industries, discharge of installment-buying commitments and less installment buying because of last fall's curbs.

Better product is cited by some execs as a factor, although there's no general agreement that films are running better than a year ago. Another thought is that the novelty is wearing off the big TV shows that were attracting viewers earlier in the season.

In the latter connection, some film toppers feel that there may be a reversal of traditional seasonal trends as a result of tele. There's a considerable body of opinion that holds the drop of last September and October was attributable to the start of many new video shows which were keeping potential theatre patrons at home. September and October are normally two of the biggest b.o. months of the year.

Conversely, it is thought that two of the worst months, May and June, may show improvement as a result of the fact that they'll mark the tailend of the season for tele. By that time, the big shows will be off the air for the season or, in any case, the public will have become sated with them.

Heartening Indication

A heartening indication out of the rise of recent weeks is seen by Sol A. Schwartz, prez of RKO Theatres. He thinks it is significant that the b.o. is behaving as it did in late 1941, when the big World War II hypo began. That period was marked by big weekends and strong grosses on top pix, while so-so product and midweek grosses remained status quo.

Film rentals taken in by major companies vary tremendously over any short period due to the strength of the particular product in release at the time. However, average at the moment appears to be running slightly below last year's returns, although again the differential isn't as great as against the previous year.

Foreign income, on the other hand, is strongly up. Most of the majors are showing a healthy increase not only in b.o. take of their pix overseas, but in dollars received in New York.

Music Hall, N. Y.

"Red, White and Blues," with Margery Mayer, Donald Dickson, Ben Wrigley & Co., Margaret Sande, Peter Hamilton, Anthony Makas, Rockettes, Corps de Ballet, choral ensemble, symphony orch directed by Raymond Paige. Produced by Leon Leonidoff; settings, James Stewart Morcom; lighting, Eugene Braun, dances, Gene Snyder; choreography, Florence Rogge; "The Magnificent Yankee" (M-G), reviewed in VARIETY *Nov. 15, '50.*

The Music Hall's current stage show is a fine extravaganza, well up to the standard of this top showplace. Emphasis as usual is on production rather than individual turns, with three lavish and varied numbers to dazzle the eye. Music leans towards the longhair, but so appetizingly as to be totally welcome and enjoyable.

Symphony orch, under baton of Raymond Paige, opens proceedings with a spirited performance of the lilting Roumanian Rhapsody No. 1 of Enesco. Curtains then part into a lush presentation of a "Carmen" fantasy. Choral ensemble, attractively garbed, does the smuggling scene, which segues into the tavern scene. Here the corps de ballet does some stepping and twirling from which the Met opera ballet department could well take lessons. Margery Mayer gives a stirring rendition of the Habanera, and Donald Dickson capably sings the Toreador Song.

Scene shifts suddenly from opera to voodoo and swing, as the Rockettes come into their own in a rousing jungle number aptly called "White Heat." Finale is a boff finish with the girls coming out front, beyond the orch, on a semi-circular runway, while clouds of smoke and steam billow behind them.

Then the slippery Ben Wrigley and two confederates cleverly work the former's rubbery physique and contortions into an amusing doctor's office skit, with Wrigley fascinating the audience with his snake-like twists and body movements.

Finale is an elaborate dance production staged to Gershwin's "Rhapsody in Blue," with the corps de ballet; augmented by the Rockettes, doing a combination modern-classic dance, keynoted by Margaret Sande and Peter Hamilton as soloists. Dance is on a mirror stage, which revolves, and the illusion of the glass floor, plus some wonderful lighting effects and striking long sequin gown costumes on the dancers, makes this a sock closer. Anthony Makas is a fine assisting soloist on the piano. *Bron.*

Capitol, Wash.

Washington, Jan. 19.

Georgia Gibbs, Sammy White, Low, Hite & Stanley, Whirlwinds (4); "Three Husbands" (UA).

Under ordinary conditions, this would come through as a brighter than average show, with variety and steady pace. Teamed with film, "Three Husbands," however, layout has to hurdle payee apathy which follows. General attitude was indifferent at afternoon show caught, but recheck showed building enthusiasm over weekend.

Georgia Gibbs, an 11th hour replacement for Fran Warren, who was bedded with virus after her opening show, is a gal with a voice and style. Hurdling the handicap of filling in sans rehearsal or preparation, "Her Nibs" registers throughout. Shunning the voguish plunging neckline for an effective black velvet gown on the demure side, chantoosey makes an impression from walkon. Tees off with a torchy version of "When You're in Love," then goes on to "The Best Thing for You Is Me." Winds up this segment with "Manhattan Towers," with lyrics brought up to date, and returns for a sparkling interpretation of "Ball and Jack." La Gibbs, who herself did a fadeout Christmas week by becoming ill on the eve of her skedded stint here, not only does a sock job of pinch hitting, but clicks as headline fare on her own.

Sammy White has less success in the comic slot. He is a master pantomimist, but material is not universal enough in appeal to register with this type audience. Gets plenty of chuckles for a takeoff of a dame in her bathtub, complete with terp effects. Latter impresses as rib tickling. Uses a card game background for impressions of Amos 'n' Andy, Rochester, the late Al Jolson and Phil Harris to good effect. However, his card routine fell flat with the uninformed, though card players in galleries obviously liked.

Low, Hite and Stanley, that study in vari-sized comics, are old reliables here. Contrast between the midget, the giant and the normal sized guy is the stock in trade of act, and a good one. Trio apparently operate on principle of leaving "well enough alone," and return annually with act virtually unchanged, even to the gimmick on the Andrews Sisters, in which they come back in aprons and bonnets and go through the motions while an Andrews disk plays offstage. It's a well constructed act, but grows monotonous even to old fans sans new material.

Whirlwinds raise the curtain with a skating routine that lives up to their billing. Troupe of two couples do plenty of fancy skating with special luminous costumes for added effect. *Lowe.*

Palace, N. Y.

Louis & Oliver Sisters, Ting & Tung, Sirdani, Dewey "Pigmeat" Markham & Co. (3), White & Wyman, Lucienne & Ashour, Wally Vernon with Ginger Sherry, Nora Toomey & Co., Don Albert House Orch; "Once a Thief" (UA).

While there's no outstanding turn on the current Palace bill, the 80-minute session nevertheless adds up to a fairly well-balanced mixture of song, dance, acrobatics and comedy. Apache act of Lucienne & Ashour and comic Wally Vernon carry off top honors on the applause meter.

Vernon, a vet vaudevillian who moved into films years ago, is spotted next-to-closing. Hitting a nostalgic note, he does a bit of old-time buck and winging in the best tradition and also gives out with songs and patter. Particularly punchy is a hoked-up striptease sequence in which he works with blonde Ginger Sherry.

Lucienne & Ashour sock across in the niche preceding Vernon. Their fast, actionful routines against a dungeon-like Paris cabaret background elicit copious palmpounding. Turn has been a standard for over a decade, and its obviously still effective.

Louis & Oliver Sisters open the layout with some well executed acrobatic feats. A good sight act, it's climaxed with a scene in which the male walks over a raised platform with one of the femmes doing a headstand on his noggin.

Ting & Tung, Chinese song and dance team, dish out some fair impressions of Frankie Laine, Ink Spots, etc. and bow off to a so-so reception with a spirited terp routine. Dewey "Pigmeat" Markham, assisted by George Wiltshire and Sybil Lewis, does okay in a comedy blackout although his material is quite shopworn.

On a higher plane are the songs of Murray White and Florence Wyman. With their repertoire keyed primarily toward musicomedy, the duo handles four tunes for a healthy salvo. Their warbling of the yesteryear "Song of Love" hit a nostalgic chord among the predominantly middle-aged audience at show caught Thursday (18).

Show winds up with the trapeze turn of Nora Toomey & Co. Act opens conventionally with two gals contribbing some rope-climbing feats. But the best work is done by Miss Toomey who steps up from the audience in street clothes (blouse and skirt) to execute some fine stunts on the swinging horizontal bar.

Sirdani, a magico imported from England, is reviewed under New Acts. Don Albert's house band, per usual, backs the show nicely. *Gilb.*

Hippodrome, Balto

Baltimore, Jan. 21.

"Slapsie Maxie Rosenbloom Revue" with Rosenbloom, Bobby Martyn, Milton Moss, Reese Bros. (2), Olson & Joy; Jo Lombardi House Orch (12); "Mr. Universe" (RKO).

Billed as a p.a. along with accompanying film ("Mr. Universe") in which he appears, Maxie Rosenbloom is heading up a "revue" which keeps him weaving in and out the doings for some typical bits and to all right response. With him is Bobby Martyn who proves a good femme foil and is handy with a vocal as well. Two welltried bits, "Romeo and Juliet," and the one wrapped around making a film, provides okay slapstick and garners laughs.

Milton Moss is a comic with fairish material and the Reese Bros. work throughout revue in addition to their practiced sesh of vocalizing. Olson and Joy have switched away from their sailor stuff for their knockabout and not too successfully. They did better before. Good musical support is given by Jo Lombardi and his pit crew.

Biz just fair. *Burm.*

'No Television' Ads Hypo Henie Show Takes at Garden, N.Y.

(MADISON SQ. GARDEN, N. Y.)

Sonja Henie, Arthur M. Wirtz, William H. Burke production starring Sonja Henie; featuring Freddy Trenkler, 3 Bruises, Skippy Baxter. With Michael Kirby, John Walsh, Johnny Farris, George Wagner, Line (54). Choregraphy, staging, Catherine Littlefield; costumes, Billy Livingston; music, Jack Pfeiffer. At Madison Square Garden, N. Y., Jan. 19, $6 top.

There's still an amazing amount of boxoffice in Sonja Henie's annual appearances at the Madison Square Garden, N. Y. The blonde skater who has been bringing in her "Hollywood Ice Revue" for many years has invested lavishly on costuming and production, and has assembled one of her best revues, which will pay off at the b.o.

For this date, Miss Henie has assured herself a hefty return via huge ads which stress that performances won't be televised, thus serving the double purpose of acquainting the public of Miss Henie's stand and at the same time accentuating that the only way they'll get to see her and show is by plunking coin down at the b.o. Apparently there's good response, with a sellout opening night and a healthy advance. Another contributory factor to Miss Henie's take is the fact that this is the only blades show to play the Garden this year.

The most prominent aspect of the ice display, aside from Miss Henie's established lure, is the breathtaking costuming. Billy Livingston has peppered the show with some of his most imaginative creations, each of which bespeaks a budget-be-hanged attitude. He's gone all-out with some eye-popping items which include Alt-Wien garb, Hawaiian irridescent costumes, military motif and the satirical attire of the '20s, among others.

Miss Henie, of course, continues to magnetize audiences. She has sufficient personality to assure maximum applause. Her hula, a fixture since she started, continues to be her magnum-opus. It's a routine which still garners multiple encores and remains one of the spiciest numbers in her repertoire. Her new additions, the mambo and the Charleston, do not seem to have the enduring qualities of the hula but are potent for mass consumption. Miss Henie isn't doing the Olympic tricks of former years, but it doesn't seem necessary in her case since she can win the crowd without them.

Another strong point of show is the comedy. Freddy Trenkler and the Three Bruises have all the zany punch necessary for this session. Trenkler, who has been with Miss Henie for some years, is an accomplished glacial comic. He's got a puckish personality and routines which stamp him as one of the funniest men on ice. He appears in three spots, two of which have been seen in former shows, and response is as strong as ever. The Three Bruises, a long-time mainstay in the Center theatre, N. Y. icers, offer a good laugh specialty with their scrub-women routine. Also gets top response.

The Catherine Littlefield routined line and staging has good pacing and maximum sweep of motion. The familiar pinwheel formations bring the usual applause and laughs. Precision military routine and the others are fine examples of ice staging. The sole flash of speed is by soloist Skippy Baxter, whose flash brings a heavy mitt. The shaking tenor of the other numbers is relaxed.

Miss Henie's partners are Michael Kirby and John Walsh, each of whom contrib the necessary support and proper unobtrusiveness. *Jose.*

Tower, K. C.

Kansas City, Jan. 19.

Roy Acuff and Grand Ole Opry unit, with LaCroix Sisters (3), Benny Martin, Robert Lunn, Jimmy Riddle, Pete Kirby, Pete Zinkan, Dot & Smokey; "Short Grass" (Mono).

Tower stage which has been dark for better part of two years, has relighted for a week of hillbilly tunes and hoedowns presented by Roy Acuff and his boys and girls of the "Grand Ole Opry" radio stanza.

Acuff handles the m.c. assignment, fiddles a bit and joins in with a vocal here and there. Standout of the assemblage is the trio of LaCroix Sisters, with their vocals of "Tennessee Waltz" and "Columbus, Georgia."

Jimmy Riddle contributes fast work on chromatic mouthharp and on the accordion. Benny Martin takes his turn at old time fiddling; and Pete Kirby handles the jugblowin' and 5-string banjo. Robert Dunn is on for a session of his widely known "Talkin' Boy Blues" and pork chop stomp. Dot and Smokey go a bit west with their versions of "Virginia Blues" and "I'll Never Let You Go, Little Darling." Pap and the Jug Band round out the presentation, with Smokey Mountain Boys backing the music all the way. *Quin.*

Apollo, N. Y.

Louis Jordan band (10) with The Novellos (2), Hortense Allan, Gwen Weeks, Peggy Thomas, Teddy Hale, Bill Davis, Line (8); "Call of the Forest" (Lip).

Louis Jordan, and his band and revue, on a periodic stand at the Apollo, are generating plenty of excitement at this Harlem vaude flagship and should spiral grosses to a healthy take. He has one of the sockiest packages seen here in some time and word-of-mouth after his initial show (Thurs.) has had them queuing up ever since.

Jordan maestros energetically, gives out on the sax, warbles and prances all over the stage in a comedic style that wins continuous, hefty applause. Band comprises four rhythm, three reeds and three brasses, which play with sizzling arrangements in their own slotting and back the rest of the show superbly. There's also an octet of lively sepia gals to give the proceedings a production aura. Layout is an all-sepia unit with exception of the Novellos, mixed team of acro-balancers.

Jordan and band pace neatly with torrid "Roof Over My Head" as a prelude to Gwen Weeks' sexy version of "Everybody's Somebody's Fool." Novellos spot their topdrawer stint of gymnastics in followup and score with a slick routine of balancing atop ladder by the guy, while gal does some clever turns on a trapeze for solid appreciation. Hortense Allen, goodlooking danseuse, scores in a couple of exotic dances to which she gives a Minsky treatment. Miss Weeks returns for a raucous version of "Tennessee Waltz" in duet with Jordan for additional howls.

Peggy Thomas, sultry songstress, does a neat job on "Orange Colored Sky," "Never Be Free" and "Oh Babe." Jordan and band take over again for "Blue Light Boogie" and really sew things up with the maestro's clowning version of "The Thing." Teddy Hale, nifty tap and rhythm dancer with plenty originality in his routines, is another showstopper. Bill Davis, jazz organist, really cooks on swing versions of a brace of tunes. *Edba.*

Casino, Toronto

Toronto, Jan. 19.

Jan August, The Satisfiers (4), Arty Dann, Cook Sisters, The Marvells (7), Bob Goodman, Archie Stone House Orch; "Spider & Fly" (EL).

With Jan August and The Satisfiers sharing top billing, current package is a swift and diversified bill of vaude fare that gives the customers plenty for their money. With Bob Goodman, singing m. c., off to a brisk start with lusty warbling of "It's a Great Day," Cook Sisters, blonde and brunet in blue evening gowns, open full-stage proceedings for their waltz and ballet tap routines, plus a neat castanet finish to "Habanera," with strong support from the pit band, and leading into cape swerling for a strobolite finish to nice applause.

Arty Dann follows with his rapid-fire dialectics, plus impressions of Cantor, Jessel, Jolson and Durante, to a mild reception when caught but this due to a faulty mike in part; but audience really warmed up when The Marvells, four boys and three girls, whammed across for their teeterboard work, complete with chair catches, two-and-a-half somersaults, and three-man mounts.

Formerly with the Chesterfield Hour, The Satisfiers (Art Lambert, Ted Hansen, Bob Lange and Dottie Evans) get big reception for their harmony singing, with the diminutive and pert Miss Evans sparking the act with comedy antics.

Jan August in white tie and tails receives an enthusiastic reception at walkon and rapt attention during his piano-stylistics of certain of the classics, ranging from concert-style playing to jazz variations, his selections including "Liebestraum" and "Claire de Lune." His "Bewitched," with its skillful key wanderings, gets terrific applause; ditto his "Old Piano Roll Blues," except that no mechanical piano ever sounded like August or the industry would never have gone out of business. Pianist is suave in appearance and talk delivery. *McStay.*

Seville, Montreal

Montreal, Jan. 20.

James & Jardine, Leonardo & Anita, Bobby Sargent, Lee Marks & Co., Russ, Mack & Owen, Bill Farrell, Len Howard Orch (7); "Kelly on Second" (Par).

Going into second vaude session with MGM platter star Bill Farrell in key slot, the Seville shows definite signs of developing a steady clientele made up of juves who are attracted by the disk "name" attractions and their elders who are still a cinch for the variety type entertainment. Current layout offers plenty of change but could stand more femme touches to brighten overall presentation, particularly when the feature is a male performer.

Leadoff goes to James and Jardine, alumni of one of the "Oklahoma" companies, and duo show much spirit with their tap efforts most noticeable in the "Tea for Two" routine. Ventro Leonardo gets away to a slow start but act begins to draw when he brings on a collection of seven dolls which he manipulates with speed and finesse. Distaff side of offering, Anita, does little more than kibitz with one of the dummies and assist with props. Comic Bobby Sargent holds over from last show and continues to wham over his fresh material to plenty of mitting. Guy injects a bit of straight corn worked around the Hunchback of Notre Dame's bellringing stint which leaves the audience a little bewildered and makes a bad break in the laugh flow.

Russ, Mack & Owen, who have scored in past seasons in the local boites, score with their rough and tumble antics, with the midget of the trio supplying comedy touches; Lee Marks is standout with his juggling session, pointing up performance by balancing on a big rubber ball which he rides over a long teeter board while tossing the Indian clubs around. Okay sight appeal from every angle.

Headliner Bill Farrell, making his local debut, picks up salvos for such tunes as "You've Changed," "Deed I Do," "It Isn't Fair" and his latest disclick, "My Heart Cries For You" from the short-socked set, and guy had to begoff at show caught. Farrell gets a neat assist from Ed Ryan at the keyboard and, unlike most vocalists with a heavy record rep, he keeps the company plugs to a minimum. Show is emceed by Don Cameron and Len Howard's house orch backs production adequately. *Newt.*

New Acts

SIRDANI
Magician
11 Mins.; Two
Palace, N. Y.

An import from Britain, Sirdani works rapidly and shows a nice sense of timing with several sleight-of-hand feats and illusions. Fez-wearing magico does all of his tricks with the help of audience volunteers. His specialty is cleverly picking the pockets of his subjects and also scores with some card prestidigitation.

Throughout his routines, Sirdani keeps up a running comment that's frequently punctuated by the catch-line, "Don't Be Fright." Idea of the conversation probably is to distract his assistants from observing his hands too closely.

Highpoint of Sirdani's performance is a sequence where a simulated snake rises from a basket to produce a card previously selected from deck by an audience volunteer. Also effective is a scene where the three assistants wave their hands over a small table which mysteriously begins to rise.

"Volunteers" from the stubholders appear to be the mccoy. Their use conceivably may enhance audience interest, but on the other hand their clumsiness and self-consciousness tends to slow up the act. Bonafide helpers would be more practical. Withal, Sirdani shapes up as a cut above the average magician. He's okay for most visual mediums. *Gilb.*

CAROL BLAINE
Songs
12 Mins.
Shelburne Lounge, N. Y.

Carol Blaine, a youthful looker, appears adept at many styles of singing. She can carry a pop or semi-classical tune well, and has a good floorshow personality. As part of the Harding-Moss revue, thrush gets ample chance to display her wares.

Miss Blaine indicates that she has a potential for special material, although projection isn't fully developed on that score. Gal who offers a wide variety of tunes, has a well-developed set of pipes, indicating eligibility for the uptown spots. *Jose.*

Plays Out of Town

Romeo and Juliet

Detroit, Jan. 23.

Dwight Deere Wiman presentation of tragedy by William Shakespeare. Stars Olivia de Havilland; features Jack Hawkins, Evelyn Varden, James Hayter, Malcolm Keen, Isobel Elsom, Douglas Watson. Staged by Peter Glenville. Sets and costumes, Oliver Messel; incidental music, David Diamond. At Cass, Detroit, Jan. 22, '51.

Escalus	Gregory Morton
Paris	Archie Smith
Montague	Herbert Ranson
Capulet	Malcolm Keen
Old Man	John McKee
Romeo	Douglas Watson
Mercutio	Jack Hawkins
Benvolio	Michael Higgins
Tybalt	William Smithers
Friar Laurence	James Hayter
Friar John	Carl Harbord
Balthasar	Karl Light
Sampson	Buck Kartalian
Gregory	Rudy Bond
Peter	John Fletcher
Abraham	John Perkins
Apothecary	Raikin Ben-Ari
Page	Page Johnson
Lady Montague	Dorothy Patten
Lady Capulet	Isobel Elsom
Juliet	Olivia de Havilland
Nurse	Evelyn Varden

Olivia de Havilland endows Juliet with the winsomeness of a 14-year-old enmeshed in the joy of first love and the heartbreak of a child grown to maturity through adversity in the richly-staged "Romeo and Juliet" which preemed at the Cass theatre last night (Mon.).

Miss de Havilland, in her debut as Juliet, enacts the two sides of the heroine to perfection. In early scenes, she so nicely affects the intonations of voice and the eager mannerisms of a 14-year-old that she becomes that age. As the play progresses from heartbreak to final tragedy, so do her inflections and manner.

She wheedles her nurse charmingly to obtain information about her wedding arrangements and she screeches to a tension-packed climax in her soliloquy preceding the drinking of the sleep potion.

Douglas Watson's Romeo is also splendidly conceived. His characterization savors more of the traditional Shakespearean than do that of his colleagues.

The Mercutio of Jack Hawkins is faithful to the wry mentality which the Bard wrote into the character. It's a performance full of flair and humor. Yet, Hawkins also plumbs the depths of tragedy with a masterful death scene.

Other fine performances are turned in by Evelyn Varden as a hearty, exasperating nurse, and James Hayter as the kindly Friar Laurence.

Change of scene is achieved by the simple shifting of a wall and the introduction of an occasional bit of furniture. Entrances are made from the wings and from the orchestra pit, which along with the quick scenery changes, facilitates movement.

Despite such aids to an effective pace, however, the play runs a bit long—three hours and 15 minutes. That doesn't mean to say it drags, for director Peter Glenville keeps proceedings swift and smooth.

But it seems obvious that some scenes will have to be cut, although it's hard to see where they could occur without damaging the continuity. It perhaps could best be effected by shortening the dueling scenes and dropping some of the action leading up to the Capulets' party. *Tew.*

Alexander

Albany, Jan. 17.

Malcolm Atterbury and Gant Gaither presentation of comedy in three acts (four scenes) by Lexford Richards. Staged by Gaither; settings, Robert G. Turner. At Playhouse, Albany, N. Y., Jan. 16, '51; $2.40 top.

Alexander	Donald Murphy
Mr. Fiske	Reginald Mason
Alice	Gloria Hoye
Mrs. Fiske	Leatrice Joy
Lorraine	Grace Kelly

"Alexander," first play by actor-director Lexford Richards, needs plenty of vitalizing before it braves Broadway. Love story, with an underlying theme of father-son fixation, unfolds often humorously, sometimes dramatically and frequently unevenly, in a weak first act, a stronger second and a taut third act.

The five-member cast — all receive equal billing—shows reasonable command of lines and business, but repeatedly muff laughs. When the timing and emphasis are properly gauged to patron reaction, the performance will gain in strength and impact. Dialog is rather charming though not brilliant; setting is attractive and authentic. Might have film prospects, with changes.

Central character is a tyro songwriter who suffers from deep uncertainty through the belief that he unfortunately carries "his father in him" and who searches for surcease through love. Alice, a ceramics dealer, has a liaison with Alexander in what she hopes is preliminary to marriage, once he realizes his love for her, and Lorraine, a youthful nightclub vocalist, starts to replace Alice as his bed companion, but bows out after a racy second segment. Alexander's mother, married for 31 years to a banker who doesn't seem to love her, tries at the outset to break up the match with Alice. In the final scene — which combines comedy, drama and suspense—the mother sees Alice in the right light. The father offers the first clue—in an outburst of temper—that he does love his wife; Alexander hastens to offer marriage to Alice, lest he make the mistakes his parents committed.

Resolving of the family misunderstandings and the adjusting to it—which apparently is the core of author's idea—require clarification. In the writing, acting and direction, crystalization is necessary. Richards should decide whether he wishes more or less emphasis on the message, with its psychiatric delineation.

Donald Murphy, film-legit actor, contributes a good performance in the long, difficult, confused title role. Character is unsympathetic in the earlier portions and more likeable and understandable as the climax approaches. Gloria Hoye, local ingenue lead, sketches a warm Alice with skill and persuasion.

Grace Kelly, 20-year-old niece of playwright George Kelly, is attractive and intelligent, but doesn't always suggest the sexy, after-dark canary.

Leatrice Joy, silent screen star, and still noticeably attractive, plays the love-starved, very human mother. A little uncertain at the start, she comes through surer in the finale. Reginald Mason, replacing Nicholas Joy, with only eight days' rehearsal, was a little stiff opening night, but will undoubtedly register stronger.

Direction could be tightened. Single setting, of an apartment overlooking the East River, is tricky but solid. *Jaco.*

Plays on Broadway

Angel in the Pawnshop

Eddie Dowling & Anthony B. Farrell presentation of comedy in two acts (six scenes) by A. B. Shiffrin. Stars Eddie Dowling, features Joan McCracken. Staged by John Larson; incidental music, Will Irwin; scenery, lighting, costumes, John E. Blankenchip. At Booth, N. Y., Jan. 18, '51; $4.80 top ($6 opening).

Hilary	Eddie Dowling
Tom	John Farrell
Danny O'Keefe	Clark Williams
Lizzie Shaw	Joan McCracken
Drunk	John Farrell
Duke Jones	Willie Lewis
Timothy Spangle	Herbert Evers
Joe	Joseph Lautner
Young Man	Arthur Oshlag
Priscilla Nash	Elizabeth Kerr

Perhaps with more restraint and a little more imagination, "Angel in the Pawnshop" might have been a delightful play. It has an appealing premise and many nice little touches, but its writing goes overboard on whimsy and its presentation is sticky with sentimentality. The result rates as a near-miss.

The atmosphere and style of the show suggest Saroyan's "Time of Your Life," but is apparently intended as a parable about innocence, kindliness, love, violence and death. It has something of the Saroyanesque fantasy, without the exuberance that distinguished "Time of Your Life." And, especially in its final scenes, it becomes mawkish.

In fairy-story fashion the play shows how a young woman, yearning for escape into the past, comes to the curio-cluttered hockshop run by a gentle old man she knew as a girl. She is followed by her gangster-husband who tries to force her to go back with him, and by a picaresque young writer, a friendly interne, a happy-go-lucky clarinet player and various other eccentrics.

Between passages of saccharine conversation there are several touching moments as the girl dances around the old shop, with expressive musical and lighting effects heightening the magical atmosphere. But the little fable is finally swamped in bathos as the gangster is killed, the girl marries the author and the pawnbroker symbol of God dies alone onstage at the curtain.

Eddie Dowling, who apparently can't resist plays with a philosophical fantasy quality, not only wallows in sentimentality as the pawnbroker, but generally overplays, as if he were afraid the audience couldn't appreciate anything except the most obvious. As the girl, Joan McCracken is visually attractive, particularly in the dance sequences, but her performance lacks dimension vocally. Of the supporting players, Herbert Evers is likable as the writer, Willie Lewis is effective as the clarinet player, Joseph Lautner plausible as the interne, John Farrell engaging as an ecstatic drunk, and Elizabeth Kerr laughable as a high-pressure literary agent.

Perhaps not entirely by coincidence, John Larson's staging has some of the uninhibited quality of Dowling's performance, but Will Irwin's incidental music is so atmospheric as to suggest there might have been even more of it, and John E. Blankenchip's pawnshop setting is a disheveled delight. *Hobe.*

Four Twelves Are 48

Richard Aldrich & Richard Myers, with Julius Fleischmann, presentation of Otto Preminger production of comedy in three acts by Joseph Kesselring. Features Anne Revere, Hiram Sherman, Ludwig Donath, Joshua Shelley, Doro Merande, Pat Crowley, Royal Dano, Ernest Truex. Staged by Preminger; setting, Raymond Sovey; costumes, Peggy Morrison. At 48th Street, N. Y., Jan. 17, '51; $4.80 top ($6 opening).

Rose Bolton	Rosetta Le Noire
Dorothy Bawke	Pat Crowley
Jerry	Billy James
Philippa	Jane Du Frayne
Mischa Cohn	Joshua Shelley
Anton Allerman-Spaacher	Ludwig Donath
Mrs. Kelly	Mrs. Priestly Morrison
Uncle Snake Tooth	Ernest Truex
Nellie Bawke	Anne Revere
Calendula Watkins	Eulabelle Moore
Mary Bawke	Ruth Taylor
Philip Dupre	Hiram Sherman
Jane Dupre	Doro Merande
Joe Hungry Horse	Royal Dano
"Dr." Berrystone	Morton L. Stevens

This minor mishap is of negligible significance. It's a petty misdemeanor by author Joseph Kesselring, who was credited with the writing of "Arsenic and Old Lace," and by co-producer-director Otto Preminger. Otherwise, it's merely another instance of several indomitable actors somehow retaining their dignity under embarrassing circumstances.

"Four Twelves Are 48" is a farce about three generations of Indian women who have become unmarried mothers at 12 and a fourth who innocently thinks she is going to repeat the pattern. This dubious situation is embroidered with the customary assortment of complications, but even disregarding the question of taste, the proceedings are neither believable nor funny.

Nevertheless, Anne Revere achieves conviction as the 48-year-old great-grandmother and actually creates a few moments of tenderness in an awkwardly written love scene with Ludwig Donath. Similarly, Hiram Sherman, in his first Broadway appearance since returning from a successful London engagement in "Brigadoon," combines plausibility and wit as a vague millionaire. Other credible performances are given by Ernest Truex, Joshua Shelley, Doro Merande, Pat Crowley, Royal Dano, Billy James, Jane Du Frayne, Mrs. Priestly Morrison, Morton L. Stevens and Donath.

Preminger has provided stock company direction, but Raymond Sovey's scenery looks authentic and properly keyed for comedy. *Hobe.*

(Closed Jan. 18, '50, after two performances.)

'Brig' $24,200 in Split

Memphis, Jan. 23.

John Yorke's touring "Brigadoon" production had a healthy week's business ending Saturday night (20) here. The musical grossed a total of $24,200 on the stanza, which opened with Sunday and Monday night (14-15) performances in Kansas City and stands in Little Rock and here.

Show is currently in New Orleans.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Green Bay Tree" (D)—Shepard Traube, prod.-dir.

"Green Pastures" (M)—Dwight Deere Wilman, prod.; Marc Connelly, dir.

"High Ground" (D)—Albert H. Rosen, prod.; Herman Shumlin, dir.

"King of Friday's Men" (D)—Michael Grace, prod.; John Burrell, dir.

"Moon Is Blue" (C)—Richard Aldrich & Richard Myers, Julius Fleischmann, Otto Preminger, prods.; Preminger, dir.

"Not for Children" (D)—Playwrights' Co., prod.; Elmer Rice, dir.

"Peer Gynt" (D)—Cheryl Crawford-Roger L. Stevens, prods.; Lee Strasberg, dir.

"Razzle Dazzle" (R)—David Heilweill, Derrick Lynn-Thomas, prods.; Edward Reveaux, dir.

"Small Hours" (CD)—Max Gordon, prod.; George S. Kaufman, dir.

HOLLYWOOD

"Mr. Big Shot" (C)—Edmond Angelo, prod.-dir.

"Roger The Sixth" (C)—William Jarvis, Ted Tetrick, prods.; Jarvis, dir.

Legit Bits

Maurice Winters, company manager of "South Pacific," underwent major surgery last Friday (19) in Lenox Hill hospital, N. Y. . . . **Peter Davis**, Theatre Guild business manager, planes to St. Louis this weekend to see about rearranging shipping of some of the scenery of the touring "Oklahoma" by truck instead of rail, because of the recently-increased freight rates . . . His fiancee, **Jacquelyn Van Natter**, production manager of the Atlantic Opera Co., will be in St. Louis at the same time, as house guest of the **Paul Beismans** (he's manager of the American theatre there) . . . Although **Jay Robinson** suggested the revival of "Green Bay Tree" and has an investment of $13,450 in the **Shepard Traube** presentation, he voluntarily gave up his leading part, with **Denholm Elliott** succeeding. Latter closed Saturday night (20) in "Ring Round the Moon," for which he was brought from London.

Florida Friebus has been elected chairman of Equity Library Theatre . . . **Jose Ferrer** will be star, director and co-producer with **Milton Baron** of the George M. Cohan show, "Musical Comedy Man," next season . . . **Albert H. Rosen's** production of the **Charlotte Hastings** thriller has been retitled "High Ground." It was previously called "Strange Sanctuary," but was originally done in London as "St. Bonaventure."

Irene M. Selznick, producer of "Bell, Book and Candle," finally filled all the Show-of-the-Month Club orders for tickets for the **John van Druten** comedy . . . **Chandos Sweet** is company manager and **Richard Maney** pressagent of "Moon Is Blue" . . . **Ben Boyar** is company manager and **Nat Dorfman** p.a. of "Small Hours" . . . "Open the Gates," religious musical with score by **Dai-Keong Lee** and book by **Robert Payne**, will be presented **Feb. 22** by the Blackfriars's Guild, N. Y. . . . **Patricia Morison** sailed Saturday (20) on the Queen Mary to repeat her original role in the London edition of "Kiss Me, Kate." Passengers on the same liner included **Lemuel Ayers**, co-producer of the show in New York; actress **Flora Robson** and London producer **John Harding**.

David Lipsky now pressagent on "Twentieth Century" (Fulton, N. Y.) . . . **William Gibberson** to play opposite **Vicki Cummings** in the Houston, Tex., Playhouse opening production of "Candlelight" Feb. 21.

Ben Levine's new comedy, "The Maudlin Hour," will be premiered tomorrow night (Thurs.) through Sunday night (28) by the Dramatic Workshop, at the President theatre, N. Y. . . . Text of "Season in the Sun," **Wolcott Gibbs'** comedy, is published this week by Random House, illustrated with scenes from the current Broadway production and with a jacket designed by **Charles Addams** . . . **David Kanter** will be technical director of the London production of "The Consul," to be presented at the Cambridge theatre, Feb. 16 by **Laurence Olivier, Chandler Cowles** and **Chappell, Ltd.** He flies to England tomorrow (Thurs.) after attending tonight's tryout opening of the **Cowles-Anthony B. Farrell** production of "Billy Budd" in New Haven.

The London revival of "Peter Pan," starring **Margaret Lockwood**, opens a six-week provincial tour next Monday night (29), the same night the Broadway revival, co-starring **Jean Arthur** and **Boris Karloff**, starts its tour with an engagement in Boston . . . With **Elisabeth Bergner** and **A. E. Matthews** co-starred, "The Gay Invalid," **Barry Jackson's** adaptation of Moliere's "Le Malade Imaginaire," opens in London tonight (Wed.) after an extended tryout tour . . . **Joyce Redman**, last seen on Broadway as co-star with **Rex Harrison** in "Anne of the Thousand Days," returns to the stage in a new **Ronald Jeans** comedy, "Count Your Blessings," to be presented in London soon. The actress' permanent home is in Ireland, where she is married and has a small child . . . **T. S. Eliot** is one of the literary directors of the Group Theatre of London, which is planning productions of "The Flies," by **Jean-Paul Sartre**; "The Power and the Glory," by **Graham Greene**; "Mother Courage," by **Berthold Brecht**; a new translation of "Life's a Dream," by **Pedro Calderon**, and perhaps **W. H. Auden's** adaptation of **Jean Cocteau's** "The Knights of the Round Table."

Michael O'Shea, associate pressagent to **Bill Doll**, has been elected to overall membership in the Assn. of Theatrical Press Agents & Managers. He's handling the publicity on **Albert H. Rosen's** production of "High Ground," currently in rehearsal . . . **Elia Kazan** and **Arthur Miller** have taken an option on the film rights to **Paul Osborne's** "Mornings at Seven," with the idea of making a package deal for its production and release through a major Hollywood studio . . . **Lois Lee** is currently featured with the Detroit Civic Light Opera . . . With its recent $40,000 dividend, "Gentlemen Prefer Blondes" has distributed profits of $360,000 on its $200,000 investment . . . Backers of the **Leland - Hayward-Herman Shumlin** production, "Daphne Laureola," have received a return of 30% on the $55,000 investment.

Kippee Valez won a role in "Mike McCauley," which **Richard W. Krakeur** and **Fred F. Finklehoffe** will try out at the Lobero, Santa Barbara, Cal., Friday (26) . . . **Mabel Albertson** will play the femme lead opposite **Donald Woods** in "Roger the Sixth" at El Capitan, Hollywood next Tuesday (30).

Current Road Shows

(*Jan.* 22-*Feb.* 4)

"Apple of His Eye"—KRNT theatre, Des Moines (22); Aud., St. Joseph, Mo. (23); Orpheum, Kansas City (24-29); Arcadia, Wichita (30-31); Convention Hall, Tulsa (1); Home, Oklahoma City (2); Robinson Aud., Little Rock (3).

"As You Like It"—Metropolitan, Seattle (22-27); Royal, Victoria, B. C. (29-30); International Cinema, Vancouver (31-3).

"Billy Budd" (tryout) — Shubert, New Haven (24-27); Forrest, Phila. (29-3).

"Brigadoon" — Civic, New Orleans (22-28); Lanier Aud., Montgomery, Ala. (30); Albany, Albany Ga. (31); Peabody Aud., Daytona, Fla. (1-2); Aud., Orlando (3).

"Come Back, Little Sheba" — Gayety, Wash. (22-27); Walnut, Phila. (29-3).

"Death of a Salesman"—Ford's, Baltimore (22-27); Gayety, Washington (29-3).

"Diamond Lil" — Town Hall, Toledo (22-24); Hartman, Columbus (25-27); Coliseum, Evansville, Ind. (29); Memorial Aud., Louisville (30-31); Ryman, Aud., Nashville (1); Temple, Birmingham (2); Lanier Aud., Montgomery, Ala. (3).

D'Oyly Carte—Royal, Alexandra, Toronto (22-27).

"Guardsman" (tryout) — Erlanger, Buffalo (25-27); Hanna, Cleve. (29-3).

"I Know My Love"—Taft Aud., Cincy (22-27); Victory, Dayton (29-30); Hartman, Columbus (31-3).

"Innocents" — Erlanger, Phila. (22-3).

"King of Friday's Men" (tryout) —McCarter, Princeton (27); Plymouth, Boston (29-3).

"Kiss Me, Kate" — Biltmore, L. A. (22-27); Arlington, Santa Barbara (29-30); Civic Aud., Pasadena (31-1); Munic. Aud., Long Beach (2-3).

"Mike MacCauley" (tryout) — Lobero, Santa Barbara (26-27); Geary, San Francisco (29-3).

"Mister Roberts" (Henry Fonda) —Nixon, Pittsburgh (22-27); Taft Aud., Cincinnati (29-3).

"Mister Roberts" (John Forsythe-Tod Andrews) — His Majesty's, Montreal (22-27); Royal Alexandra, Toronto (29-3).

"Not for Children" (tryout) — Klein Aud., Bridgeport (30); Shubert, New Haven (31-3).

"Oklahoma" — Aud., Rochester, Minn. (22-23); Vocational H. S., La Crosse, Wis. (25); Orpheum, Davenport (26-27); American, St. Louis (29-3).

"Peter Pan"—Opera House, Boston (29-3).

"Romeo and Juliet" (tryout) — Cass, Detroit (22-3) (Reviewed in VARIETY this week).

"Rose Tattoo" (tryout) — Erlanger, Chi. (22-27) (Reviewed in VARIETY, Jan. 10, '50).

"South Pacific" — Shubert, Chi. (22-3).

"Streetcar Named Desire" — American, St. Louis (22-27); Murat, Indianapolis (29-31); Town Hall, Toledo (1-3).

"Ti Coq" (tryout)—Harris, Chi. (22-3) (Reviewed in VARIETY, May 24, '50; Nov. 15, '50).

"Where's Charley?" — Shubert, Boston, (22-27).

Lunts $31,500, Cleve.

Cleveland, Jan. 23.

Alfred Lunt and Lynn Fontanne, in "I Know My Love," nearly hit a sellout here, ringing up $31,500 in eight performances at $4.35 top at the Hanna last week.

House is dark until Jeanette MacDonald and Gene Raymond arrive Monday (29) in "The Guardsman."

Wildberg Nix of Passage Money Seen Sparking Equity Squabble

Possible dispute is brewing between Actors Equity and John Wildberg, producer of "Black Chiffon." Matter involves $400, covering the passage of Flora Robson, star of the Lesley Storm play, back to England. Wildberg has reportedly refused to pay the money, which is required under the actress' contract and is covered by the Equity bond.

If the producer fails to make good, Equity will take the issue to arbitration and attempt to deduct the amount from the bond. Meanwhile, the price of the passage is understood to have been advanced by Miss Robson's attorney, Lloyd V. Almirall. Equity has not heard directly from Wildberg, who is on the Coast, but his general manager, Nick Holde, has thus far declined to pay the $400.

Miss Robson sailed for England last Saturday (20) on the Queen Mary. "Chiffon" closed a week earlier at the 48th Street, N. Y. It had previously repaid the backers their $50,000 investment, but may involve the producer in some other incidental expenses.

Equity Community Legit Seen Operating in Black In N.Y. Bronx This Season

With advance ticket subscriptions running more than 100% ahead of last year, the Equity Community Theatre presentations at De Witt Clinton high school, in the Bronx, N. Y., may operate in the black this season. The project is getting active support from various local organizations and establishments, and appears to be solidly established.

Possible factor in the improved prospects for this season is the cancellation of Thursday night performances, which were relatively sparsely attended last year. Tickets for those shows are being switched to Sunday nights, with the Friday and Saturday night performances scheduled on the same basis as before.

Alexander's department store in the Bronx is buying 900 seats for each of the ECT shows this season, for distribution among its employees. Other local establishments are also taking blocks of seats on a similar basis, and various local firms are supplying equipment, props, etc., gratis or at reduced terms.

The season opens Feb. 9-11 with the presentation of "Missouri Legend" and will also include "Major Barbara," Feb. 23-25; "Babes in Arms," March 9-11, and "You Can't Take It With You," April 6-8. The operation is run by the Equity Library Theatre committee in cooperation with the N. Y. C. board of education.

SIZABLE SKED FOR FLA. CIRCUIT NEXT SEASON

Circuit of Floria theatres, formed recently to play touring legit shows, ballets, operas and concerts, may have a sizable schedule for next season. Already set for the current season are "Brigadoon" and Ballet theatre, and thus far booked for next season are "Oklahoma," "Kiss Me, Kate," Sadler's Wells Ballet and "Mister Roberts."

Ben Segal, general manager for producer-theatre owner Anthony Brady Farrell, is New York booking representative for the circuit, which includes new, air-cooled theatres in Miami and Miami Beach, Daytona, Tampa, Gainesville, Ocala and Ft. Lauderdale. The Miami or Miami Beach dates are being booked for a full week, with the remainder of the circuit adding a second week.

Special Kid Matinees For 'Peter Pan' in Chi

Chicago, Jan. 23.

Herb Carlin, manager of the Chicago Civic Opera House, will institute a special matinee for the Chicago "Peter Pan" engagement to give school children an opportunity to see it. In addition to the regular Saturday afternoon show, Carlin is adding a Friday matinee with a $2.50 net top.

Card to Stage 2 Operas For Touring Next Fall

Virginia Card, who's done soprano leads in Broadway and summer al fresco operettas, has been signed to produce and direct two operas, "Carmen" and "Marriage of Figaro," for Celebrity Artists. Productions will be toured next fall, with a minimum seven-week tour.

Operas will be done in English, in versions by Miss Card's late husband, musical comedy lead George Houston. Miss Card will also sing role of Susanna in "Figaro." This will be her first producing-directing stint.

Stewart's 'The Kidders' May Get Brattle Tryout A la 'The Relapse' Setup

Robert Whitehead, who recently postponed production of the new Donald Ogden Stewart drama, "The Kidders," because of casting difficulties, is dickering for a tryout of the play at the Brattle theatre, Cambridge, Mass. It would be done this spring on a limited-budget setup somewhat similar to that under which "The Relapse" was produced last fall by Brattle and the Theatre Guild. That is, the physical production would be done in the Brattle shop, with the tryout engagement at their theatre and the Brattle organization entitled to a share in the profits from the Broadway run.

Whitehead had previously planned to present the play on Broadway this winter under the usual commercial setup, but when he could not cast it according to schedule, Harold Clurman withdrew as director in order to stage the new Lillian Hellman drama for Kermit Bloomgarden. No indication has been given as who will now handle the direction of the Stewart show.

Pending approval by Actors Equity of the appearance of Hermione Gingold, plans are nearing completion for the Brattle to tryout a revue starring the British comedienne. It's pointed out that the union regulations do not bar Miss Gingold's appearance in the show, but that the okay is merely a formality. Rehearsals of the production are due to start Feb. 12 under the direction of Mary Hunter, with the Brattle tryout scheduled to open March 5.

Miss Hunter will be associated in the Broadway presentation, with the Brattle outfit getting its usual share of the profits. The tryout is budgeted at $7,500 and the Broadway edition is expected to cost about $60,000. The show will consist of selections from material from "Sweet and Low," "Sweeter and Lower" and "Sweetest and Lowest," in which Miss Gingold appeared several years ago in London.

Marj. Lawrence in Opera Debut in Native Aussie

Ex-Met star Marjorie Lawrence is returning to her native Australia next month to sing in opera there for the first time. Soprano is due in Aussie by plane Feb. 27. She'll do six performances each as Isolde in "Tristan and Isolde" and Amneris in "Aida" in March with the National Opera Co.

Singer will also be guest soloist with the Australian Broadcasting Commission (ABC) orchestra, under direction of Eugene Goossens, at opening of the Australian Parliament in Canberra May 11. Miss Lawrence will, in addition, do four performances each of concert versions of "Salome" and "Elektra," appear in 18 concerts with various orchestras under direction of Goossens and Sir Bernard Heinze, and give 12 recitals, for a total of 51 appearances in all Down Under.

Entire tour is at invite of the Australian government, in connection with its Golden Jubilee year, and will be under management of the ABC.

'Roberts' Gal Alternate To Start for Home Fans

Cincinnati, Jan. 23.

Patricia Ferris, who alternates with Marilyn Wilkinson in the role of the Army nurse in the Henry Fonda company of "Mister Roberts," will play the part during the entire run at the Taft auditorium here next week. Switch was authorized by Leland Hayward, producer of the play, to give Miss Ferris a chance to be seen by her hometown relatives and friends.

The two actresses have been playing alternate performances in the Thomas Heggen-Joshua Logan play since the Boston engagement last summer. The nurse is the sole femme part.

Song & Dance For Cornelia Skinner

Cornelia Otis Skinner will probably sing and dance in her new solo drama, "Paris in the '90s," which she will write this spring and try out in strawhats next summer in preparation for presentation on Broadway and the road next season. The work will be her most ambitious show to date, with scenery by Donald Oenslager, costumes by Holmes and a special musical score by Kay Swift.

The actress-author will fly Feb. 20 to France to complete extensive research on the project, on which she has been gathering material for several years. On her return in March she will go to her country home on Long Island to do the actual writing of the show.

Miss Skinner has recently been playing a number of engagements in her one-woman dramas. For the week ending Jan. 13 she grossed $10,300 at the Gayety, Washington.

DICK LAMARR GETS 40G IN 'KISS ME, KATE' CLAIM

Richard LaMarr was awarded $40,000 plus interest last week in his suit in N. Y. supreme court against Saint Subber and Lemuel Ayers, producers of "Kiss Me, Kate." The case involved LaMarr's claim that he was instrumental in arranging the production and financing of the Cole Porter musical. He sued for $50,000 damages.

The suit had been pending nearly two years, but recently went to trial before Judge Philip Halpern of Buffalo. Howard E. Reinheimer was attorney for LaMarr and the firm of Paul, Weiss, Wharton & Garrison represented the defendants.

LaMarr testified that for helping set up the show in the summer and fall of 1948 he was promised 5% of the profits. "Kate" opened Dec. 30 of that year and was an immediate smash. It has thus far paid profits of around $750,000 on its $180,000 investment.

Penthouse to Resume With Lederer-'Arms'

Atlanta, Jan. 23.

Penthouse theatre, Greek-type showcase atop downtown Hotel Ansley, will kick off the second half of the current season Monday (29) with George Bernard Shaw's "Arms and the Man." Francis Lederer, who had been playing the lead in the same show on Broadway which shuttered Saturday (20), will star.

Penthouse, a 450-seater in what was formerly Ansley's night spot, Rainbow Roof, did a successful 12-week season prior to the holidays. "Arms and the Man" will be Penthouse's 43rd play. Lederer, who appeared in Lux Television Theatre show Monday (22) night in N. Y., will direct this play himself.

Elsbeth Hofmann and Jerry Appy are co-producers for Penthouse and Robert McBride, general manager. Joe Starr is stage manager. Miss Hofmann, and husband, Don Gibson, are in New York at present where she is lining up plays for the rest of the season.

Permanent members of company already signed are Shirley Krayble, Laura McClure, Bill Kemp and Helen Mayon. Miss Hofmann, Appy, McBride and Starr also appear in acting roles in Penthouse plays.

Equity Votes Single Rules Change; Chorus Demands 'More Equality'

Membership of Actors Equity is apparently well satisfied with the administration of the union. That was indicated at the recessed quarterly membership meeting Monday (22) at the Astor hotel, N. Y., when the relatively small turnout voted down all but one of seven proposed constitutional amendments and thereby sustaining the recommendations of the council.

Fact that only about 400 members attended the session is figured as demonstrating that the membership generally approves the policies and operation of the union, although officers and council members had been hopeful there would be a larger turnout to provide a clearer indication of sentiment on the proposed amendments. Only constitutional change approved by the meeting affords an involved procedure under which the membership may override a council veto of resolutions passed by the membership. It was passed by a vote of approximately three to one, about the same margin by which other proposed amendments were defeated. Gerald Savory was chosen chairman of a new committee to study the constitution.

The membership of the affiliate Chorus Equity, at its quarterly meeting last Friday (19) voted a resolution instructing its delegates on the Equity council to fight for "more equality" (presumably as distinct from "equality") of representation for CE on that body. The session also voted endorsement of its executive committee. About 170 members were present.

Asst. D.A. Plays His Role For Pitt G&S 'Jury'

Pittsburgh, Jan. 23.

As one of the features of the Pennsylvania Bar Assn. convention here last week, the Pittsburgh Savoyards, local Gilbert and Sullivan organization which annually does three productions, put on a special performance of "Trial By Jury."

It was possibly the first time in that operetta's history, however, that the role of the counsel for the plaintiff was type-cast. It was sung by Nick Stone, an assistant district attorney in Allegheny County. A baritone, Stone joined the Savoyards as one of their permanent stock members about six months ago.

Connelly Has Week to Get Needed Coin on 'Pastures' Due to Wiman Passing

If author-director Marc Connelly can raise the necessary financing within a week, the revival of "Green Pactures" will continue in rehearsal and be presented on Broadway. Otherwise, it will be abandoned. The production, budgeted at $150,000, was to have been presented by Dwight Deere Wiman, but after his death last Saturday (20) the executives of the Wiman company decided to underwrite the project only long enough to give Connelly a chance to obtain the needed coin from other sources.

Wiman's other productions will probably not be affected materially. The Olivia de Havilland revival of "Romeo and Juliet," currently trying out in Detroit, will be brought to Broadway as scheduled, if it looks promising. "Country Girl," the Clifford Odets drama at the Lyceum, N. Y., is playing to near-capacity business and will continue undisturbed.

The "Romeo and Juliet" production is financed at $150,000, with listed investors including the late producer, putting up $122,500 under his own name; his industrialist-brother Charles, $7,500, and general manager Forrest C. Haring, $20,000. General partners in the project were listed as the producer, Haring, business manager J. H. Del Bondio and casting director Lina Abarbanell. Pending the formation of a new setup by the executors of the estate, the production activities will be handled by Haring, Del Bondio and Miss Abarbanell.

MIDGET ANGELS IN ON ANTA 'BERNARDA'

"House of Bernarda Alba," which closed Saturday night (20) after a scheduled two-week run at the ANTA Playhouse, N. Y., had an unusual financing setup involving a number of backers in for minuscule amounts. Production was financed at $5,000 and the investment units were as low as $20.

Among the midget angels were Actors Equity official Ben Irving, $20; playwright Barrie Stavis, $50. Actor Leon Janney put up $100, and co-producer Lily Turner, $950.

Old D. C. Belasco May Reopen as GI Canteen

Washington, Jan. 23.

It looks as though the old Belasco theatre may reopen in the spring as a servicemen's canteen, operating as it did through most of World War II. The Federal General Services Administration, which controls the property, has offered it to the D. C. Commissoners to operate for that purpose. Commissioners in turn have asked the D. C. Armed Services Hospitality Committee to decide whether the Belasco offer should be accepted.

The Belasco is located on Lafayette Square, diagonally across from the White House. The American Legion recently asked to operate it as a servicemen's center. However, the Legion was nixed because the Government didn't want to turn the property over to one special group.

Wymetal Re-Pacted For 5th Pitt Operetta Season; Choate Set as Biz Mgr.

Pittsburgh, Jan. 23.

Edward Choate, Broadway producer and pressagent, has been appointed business manager of the Civic Light Opera Co. here. He replaces Sam Handelsman, who recently resigned after two years on the staff of the al fresco venture.

At the same time, the board of directors announced that William Wymetal had been engaged again as managing director of the venture for the fifth straight season. Shows will be presented again this year at Pitt Stadium, since the opera company's own amphitheatre in Schenley Park will not be able to be built for the duration of the present emergency on account of government regulations.

Choate will be the fourth business manager in six years for the civic group.

Pending the start of operations of the arena theatre circuit he plans to manage, Handelman will probably serve as acting house manager of the Nixon, local touring stand, according to Gabriel Rubin, who operates the house for a syndicate of owners. A permanent manager will be sought to take over the assignment next fall. As temporary manager, Handelman will succeed Ralph Kettering, who resigned recently after differences with Rubin. Dispute was taken to the board of governors of the Assn. of Theatrical Press Agents & Managers, Kettering's union.

Until he starts active work on the Civic Light Opera assignment here, Choate will continue as publicity associate with Broadway pressagents George and Dorothy Ross. He recently completed two seasons as general manager for the Margaret Webster touring repertory troupe.

Dauphin-'Roberts' Set For Paris Opening Feb. 2

Paris, Jan. 16.

Claude Dauphin is currently rehearsing "Mister Roberts" at the Varieties here, where it is due to open Feb. 2 after the Maurice Chevalier one-man show has closed there.

Before playing Paris the show will get a tryout in provincial Lyons.

Don Gillies of the Volkoff Ballet, Toronto, has been signed by **Ninette de Valois**, founder-director of the Sadler's Wells Ballet, and becomes the only Canadian with the troupe.

B'way in Upbeat; 'Angel' $8,300 in 4; 'Twelves' Flops, 'Lear,' 'Enemy' Stay; 'Darkness' $22,600, 'Threshold' $15,700

The Broadway b.o. took a healthy spurt last week. Business was ahead of the previous semester from the start, and continued to improve, hitting capacity at most shows for the Friday and Saturday evening (19-20) performances. Two scheduled closings, "King Lear" and "Enemy of the People," were held over on the strength of the better conditions.

The total gross for all 27 shows reached $719,000, or 83% of capacity. The previous week's corrected total for 27 shows was $676,300, or 78%.

Last week's closings were "Four Twelves Are 48," "Ring Round the Moon," "Arms and the Man," "House of Bernarda Alba" and "Royal Family." Due to shutter next Saturday (27) is "Peter Pan," which will tour, and perhaps one other current production. One opening is slated for this week and five (including a return) are carded for next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (18th wk) (C-$4.80; 1,012; $26,874). Topped $27,100 (previous week, $27,000).

"Angel in the Pawnshop," Booth (1st wk) (D-$4.80; 712; $20,365). Opened Thursday night (18) to one favorable notice (Chapman, News) and seven negative ones (Atkinson, Times; Barnes, Herald Tribune; Coleman, Mirror; McClain, Journal-American; Hawkins, World-Telegram & Sun; Pollock, Compass; Watts, Post); first four performances grossed $8,300.

"Bell, Book and Candle," Barrymore (10th wk) (C-$4.80; 1,066; $28,060). Bettered capacity again, but party commissions limited the gross to almost $28,100 (previous week, $27,900).

"Bless You All," Hellinger (6th wk) (R-$7.20; 1,543; $55,000). Nearly $47,800 (previous week, $47,000).

"Call Me, Madam," Imperial (15th wk) (M-$7.20; 1,400; $51,847). The standee limit again at $52,500.

"Country Girl," Lyceum (11th wk) (D-$4.80; 995; $22,845). Almost $20,400 (previous week, $20,800).

"Darkness at Noon," Alvin (2d wk) (D-$4.80; 1,360; $34,276). About $22,600 (previous week, first two performances got $10,800, including a $3,400 preview).

"Enemy of the People," Broadhurst (4th wk) (D-$4.80; 1,160; $32,000). Was scheduled to close Saturday night (20), but last few days' rush pushed receipts to almost $23,500, so the revival is continuing with replacements for the stars, Fredric March and Florence Eldridge, who are going into another show (last week, $13,400).

"Four Twelve Are 48," 48th Street (1st wk) (C-$4.80; 925; $22,165). Opened Wednesday night (17) to one affirmative review (Hawkins, World-Telegram & Sun) and seven pans (Atkinson, Times; Barnes, Herald Tribune; Chapman, News; Coleman, Mirror; McClain, Journal-American; Pollock, Compass; Watts, Post); played two performances for gross of about $2,500, closing Thursday night (18) for a loss of about $62,000.

"Gentlemen Prefer Blondes," Ziegfeld (59th wk) (M-$6; 1,628; $48,244). Tipped $45,000 (previous week, $42,200).

"Guys and Dolls," 46th Street (9th wk) (M-$6.60; 1,319; $44,000). Got the standee limit again; with party commissions holding the gross to $43,000 (previous week, $42,000).

"Happy Time," Plymouth (52d wk) (C-$4.80; 1,063; $29,019). Topped $23,900 (previous week, $ 2,100).

"House of Bernarda Alba," ANTA Playhouse (2d wk) (D-$3; 994; $22,730). Under $5,200 for eight performances (previous week, $18,000 for nine performances); closed Saturday night (20) after 17 performances.

"King Lear," National (4th wk) (D-$4.80; 1,172; $29,534). Was due to fold Saturday night (20), but business pyramided to standee proportions and the revival is continuing with the operating hookup trimmed to about $14,000; last week's gross nearly $25,800 (previous week, $16,000).

"Kiss Me, Kate," Shubert (106th wk) (M-$6; 1,361; $40,847). Almost $33,100 (previous week, $29,800).

"Lady's Not for Burning," Royale (11th wk) (C-$4.80; 1,035; $27,100). Nearly $22,800 (previous week, $22,000).

"Member of the Wedding," Empire (54th wk) (D-$4.80; 1,082; $24,196). Almost $12,500 (previous week, $11,900).

"Out of This World," Century (5th wk) (M-$6; 1,645; $49,191). Nearly $48,500 (previous week, $48,600).

"Peep Show," Winter Garden (29th wk) (R-$7.20; 1,519; $55,677). About $36,600 (previous week, nearly $32,000).

"Peter Pan," St. James (39th wk) (M-$4.80; 1,571; $34,500). Over $29,300 (previous week, $24,900).

"Ring Round the Moon," Beck (9th wk) (C-$4.80; 1,214; $28,000). About $22,800 (previous week, $16,500); closed Saturday night (20) after 69 performances, at a loss of around $100,000.

Season in the Sun," Cort (17th wk) (C-$4.80; 1,056; $24,101). Almost $22,600 (previous week, $21,600).

"Second Threshold," Morosco (3d wk) (CD-$4.80; 914; $24,300). Nearly $15,700 (previous week, $15,500).

"South Pacific," Majestic (92d wk) (M-$6; 1,659; $50,186). As always, all the house will hold, over $50,800).

"Twentieth Century," Fulton (4th wk) (C-$4.80; 976; $23,228). Topped $23,500 (previous week, $23,000).

Stock

"Arms and the Man," Arena (14th wk) (C-$3; 500; $10,600). About $4,500 (previous week, $3,400); closed Saturday night (20) after 108 performances, approximately breaking even on operation but not getting back any of the $5,000 investment for the production.

"Royal Family," City Center (2d wk) (CD-$3; 3,025; $32,000). Almost $20,500 (previous week, $19,700); closed Sunday night (21) after 16 performances.

Opening This Week

"Richard II," City Center (D-$3; 3,025; $32,000). Shakespeare revival, starring Maurice Evans, the third and final bill of the N. Y. C. Theatre Co. winter season; production budgeted at $35,000, cost about that (including two weeks' operation, but excluding $4,000 in bonds); opens tonight (Wed.).

Future Schedule

"Peer Gynt," ANTA Playhouse, Jan. 28 (rehearsing).

D'Oyly Carte, St. James, Jan. 29 (touring).

"Where's Charley?" Broadway, Jan. 29 (touring).

"Green Bay Tree," Golden, Feb. 1 (rehearsing).

"Rose Tattoo," Beck, Feb. 3 (trying out).

"Innocents," Broadhurst, Feb. 5 (touring).

"Billy Budd," Biltmore, Feb. 6 (trying out).

"Not for Children," Coronet, Feb. 8 (rehearsing).

"Razzle Dazzle," Arena, Feb. 14 (rehearsing).

"King of Friday's Men," Playhouse, about Feb. 14 (rehearsing).

"Small Hours," National, Feb. 15 (rehearsing).

"High Ground," 48th Street, Feb. 20 (rehearsing).

"Mary Rose," ANTA Playhouse, Feb. 25.

"Green Pastures," unspecified theatre, Feb. 26 (rehearsing).

"Springtime Folly," unspecified theatre, week of Feb. 26.

"Moon Is Blue," Miller, March 6 (rehearsing).

Lillian Hellman play, Coronet, March 7.

"Romeo and Juliet," unspecified theatre, March 9 (trying out).

"King and I," St. James, March 29.

"Make a Wish," unspecified theatre, April 5.

"Tree Grows in Brooklyn," unspecified theatre, April 19.

JOSEPH SWEENEY

Ballets de Paris 24G In 1st of 3-Wk. Frisco Stand

San Francisco, Jan. 23.

Les Ballets de Paris opened Monday (15) with a big bally and reviews with b.o. appeal. As result, first stanza of Les Ballets, which is set for a three-week run at the 1,775-seat Curran, grossed a nice $24,000 with house scaled to a $4.20 top. "Mike MacCauley" will relight the 1,550-seat Geary when it preems Jan. 29.

Illness of John Barrymore, Jr., who was flown to L. A. with a virus attack, forced postponement of the first anniversary opening of "No Exit" at the Repertory theatre. Barrymore was stricken day prior to opening; however, Howard Reilly, regular member of Rep staff, stepped into the role and show opened three days later to generally pleasing reviews.

'Innocents' $13,000, 'Time' 18G, Philly

Philadelphia, Jan. 23.

As a dismal sign of the times, Philly's legit setup is reduced this week to a single offering. Oddly enough, too, it is housed in the independently-operated Erlanger, which means that all four of the city's regular houses are currently dark. Lone attraction is "The Innocents," now in its second and final week at the Erlanger.

Next Monday (29), the Forrest gets "Billy Budd" for a single week's tryout, and the Walnut has "Come Back, Little Sheba" in for two weeks as the fifth subscription American Theatre Society offering. The Locust is skedded to re-light Feb. 21 with the still-untitled new Lillian Hellman drama.

Estimates for Last Week

"Blossom Time," Shubert (2d wk) (1,870; $3.90). With little opposition, Shubert revival of operetta favorite beat $18,000 with lowered price scale. House dark until "Peter Pan" Feb. 13.

"The Innocents," Erlanger (1st wk) (2,000; $3.90). In first of two weeks on ATS subscription, chiller got $13,000.

'LIL' 19G IN 6, INDPLS.; STATE SOLONS GET BID

Indianapolis, Jan. 23.

Mae West in "Diamond Lil" took a healthy $19,000 in six performances at the 2,000-seat Murat Jan. 16-20 at $3.50 top (plus tax).

Actress grabbed some front-page space with her reply to the Indiana House of Representatives, which voted to invite her to pay it a visit while she was here. Mae countered with a bid to visit her at the theatre, commenting "one motion backstage is worth two before the house."

Final Figure on Legion 'Red' Loss Set at 650G

Washington, Jan. 23.

The American Legion's burn from "Red, White and Blue" was $650,000, even fancier than the $500,000 figure earlier used. The extravaganza shuttered in Chicago last Saturday after an ill-fated tour which began in L.A. last October.

Amount of the loss was disclosed by Erle Cocke, the Legion's national commander. Purpose of the big revue was to raise money for rehabilitation and child welfare activities. However, it ran into trouble with a fire at its opening engagement in L.A., and never managed to duck the hard luck thereafter.

'Kate' $25,000, L.A.

Los Angeles, Jan. 23.

"Kiss Me, Kate," town's only legit offering last week, got off to a slow start at the Biltmore theatre and managed to reach $25,000 for the week only on the basis of a hefty weekend demand. Lengthening advance indicates the current second and final frame at the Biltmore will be on the profit side.

Las Palmas relights tonight (Tues.) with the premiere of "Mr. Big Shot," by Robert Abel.

'Salesman' $18,300, N. H.

New Haven, Jan. 23.

Full-week stand of "Death of a Salesman," at the Shubert last week hit a good $18,300 at a $3.60 top.

House gets preem of "Billy Budd" this week (24-27), and "Not for Children" is due next week (31-3).

Chi Boxoffice in Healthy Stance; Fridolin $9,000, 'Tattoo' $17,100

Chicago, Jan. 23.

Current week has only three offerings, with two plays closing last week. Only one new musical is on the horizon, "It's a Great Day," at the Blackstone, Jan. 29, which leaves the local scene rather barren for February. On the financial side, the surprise was the success of the D'Oyly Carte group, which racked up sock $27,500 for the second and final week of its engagement. "South Pacific" still registers SRO and "Rose Tattoo" is building steadily. "Ti-Coq" got a warm press for the efforts of Fridolin and the rest of the cast, although some critics disliked the play's theme.

"Red, White and Blue," the expensive ($650,000) musical try that the American Legion backed, finally folded here Saturday (20) with the scenery and costumes going back to California, which might be an indication that the veteran organization has something afoot. Outside of Ballet Theatre, the nearest booking at this time, except for the vaude revue, "It's a Great Day," seems to be "Peter Pan," which comes into the Civic Opera March 27 for three weeks.

Estimates for Last Week

D'Oyly Carte, Blackstone (2nd wk) ($4; 1,358). Closed Saturday (20) with resounding $27,500.

"Red, White and Blue," Opera House (3rd wk) ($4.94; 3,600). Broke up here Saturday (20) with light $18,000.

"Rose Tattoo," Erlanger (3rd wk) (4; 1,334). Rolling right along at over $17,100.

"South Pacific," Shubert (10th wk) ($5; 2,100). Still hitting capacity with $51,200.

"Ti-Coq," Harris ($3.80; 1,000). Opened Wednesday (17) and got a healthy $8,000 for five performances of first Theatre Guild week.

'Roberts' $20,200 in Split; Tour Troupe 20G for 7

Rochester, Jan. 23.

Broadway company of "Mister Roberts," starring John Forsythe, grossed $20,200 in a split last week. First half was played at the Avon, Utica, and the second half at the Auditorium here.

Leland Hayward production is at His Majesty's, Montreal, this week.

Andrews Co. in Indiana

Lafayette, Ind., Jan. 23.

Touring edition of "Mister Roberts," with Tod Andrews in the title role, grossed almost $20,000 last week in seven performances, final three of which were sold on a guarantee basis to Purdue U. here. First part of the week was played at the Quimby auditorium, Ft. Wayne.

Henry Fonda, who created the leading role in the original Broadway production of the Thomas Heggen-Joshua Logan play, joined the company last night (Mon.) in Pittsburgh, with Andrews due to move over next week to the other company, succeeding John Forsythe.

'OKLA' FINE 40½G IN 10 DESPITE MPLS. WEATHER

Minneapolis, Jan. 23.

Even 10-below zero temperatures couldn't prevent complete capacity for the final four performances of "Oklahoma," playing its fifth local engagement at the 1,859-seat Lyceum at $4.20 top. Attendance also was healthy at the other six (eight nights and two matinees), so that the attraction breezed through to a huge $40,500, including $32,200 on the regular eight performances, plus $8,300 for the Sunday (21) matinee and evening. Last season, its fourth time here, it pulled $58,000 in 10 nights and two matinees at the same scale.

In St. Paul, also playing its fifth engagement at the identical scale in the 3,500-seat Auditorium, show pulled only mild $15,000. With James Nederlander, local Lyceum manager, handling the engagement, it goes into Rochester, Minn., 1,300-seat Auditorium for two nights. It will be town's first legitimate attraction within recent memory and indications point to capacity houses.

Sadler's SRO $43,000 In Toronto; 200G Returned

Toronto, Jan. 23.

Sadler's Wells Ballet hit a capacity gross of $43,500 at a $5.75 top at the Royal Alexandra (1,525), with every seat sold out immediately after the opening newspaper announcement and some $200,000 returned in mail orders.

Balletomanes lined up at 4 a.m. for a couple of blocks when the Thursday window sale opened, with hundreds disappointed.

Treacher-'Clutterbuck' $7,300 in Baltimore

Baltimore, Jan. 23.

Theatre-in-the-round operated by Don Swann, Jr., at the Sheraton-Belvedere hotel here continued its healthy pace last week, with Arthur Treacher, in "Clutterbuck," hitting a pleasing $7,300. Nature of script occasioned a three-quarter round presentation, with some of the seats in the circle consequently pulled out of the selling rack.

Marsha Hunt, in "Design For Living," is current for the arena presentation, against "Death of a Salesman," in at Ford's, regular legit stand here, as the second of five plays promised under Theatre Guild-American Theatre Society subscription.

'Apple' 15G, St. Louis

St. Louis, Jan. 23.

"Apple Of His Eye," with Edward Arnold in the lead, wound up a one-week stand at the American Saturday (20) with a neat $15,000. The 1,700-seat house was scaled to $3.66. Critics liked piece and cast. Arnold grabbed additional cuffo publicity with P.A.'s all over town during the stand.

For the third time, "Streetcar Named Desire" moved into St. Louis, for a one-week engagement. Drama, with house scaled to $3.05, teed off last night (Mon.).

'STREETCAR' OK $17,500, CIVIC-'SHOES' 44G, DET.

Detroit, Jan. 23.

"Streetcar Named Desire" did a near-capacity $17,500 in a week's engagement at the Shubert. Theatre now goes dark, reopening Feb. 5 with a fortnight's presentation of "The Guardsman," starring Jeanette MacDonald and Gene Raymond.

The Civic Light Opera production of "High Button Shoes" grossed $44,000 at Masonic Temple. Current attraction is the "Wizard of Oz."

"Romeo and Juliet," starring Olivia deHavilland, had its premiere opening at the Cass, Monday (22). It's here for two weeks.

Hepburn-'Like' $28,500 In Seven at Portland

Portland, Ore., Jan. 23.

Katharine Hepburn in "As You Like It" scored ok at nearly $28,500 in five evening and two matinee performances last week at the Mayfair. The 1,500-seat house was scaled at $4.20.

Mail orders and advance sale were huge for the first play of the 1951 season.

'Charley' Fine $38,400 As Sole Boston Entry

Boston, Jan. 23.

"Where's Charley?" continues as the only legit in town this stanza, with a five-week run skedded to end Saturday (27).

Playing in the 1,750-seat Shubert scaled at $4.80 with $6 top Saturdays, production drew a fine $38,400 last week.

'Sheba' $17,800, D.C.

Washington, Jan. 23.

"Come Back, Little Sheba" teed off for a nice almost $17,800 in its first week at the Gayety, on the strength of uniformly strong critical reviews. The Theatre Guild production is selling well during its current second stanza, with indication that the gate will surpass the initial week.

"Death of a Salesman" comes in Monday for three weeks, with the advance sale good.

ELT Show Schedule

(At Lenox Hill Playhouse, N. Y.)

"Love From a Stranger," Jan. 25-28.

Literati

Kantor on Jolson's Korea Jaunt

Mackinlay Kantor in the February issue of True magazine gives a little insight into the tough entertainment schedule of Al Jolson in Korea, just prior to the latter's death. The arduous schedule, which Kantor quotes as including 142 concerts, is believed to have contributed to Jolson's death shortly after his return to the States last fall.

Kantor in his piece, which he labels "They Loved Me in Korea," tells of how he met Jolson and his piano accompanist, Harry Akst, aboard a Stratocruiser going to Hawaii, with Jolie and Akst having boarded it at Guam after entertaining the GIs. It was the last interview given by Jolson.

Tribute to Al Jolson, as well as to other performers now entertaining troops in Korea "who are working themselves ragged and taking a beating that many a GI would buckle 'under,'" was made recently by Brig. Gen. Paul Kelly, stationed in the Far East.

In a letter to his brother, Col. P. K. Kelly, on the staff of Brig. Gen. Julius Klein of the 109th AAA Brigade, Gen. Kelly singled out Jolson for special praise: "I think Jolson would have died over here if I had not ordered him to bed several times," he said. "He was actually 70 years old and cursed with throat trouble. Our doctors told him that he should not sing or even talk above a whisper. It had no effect on his shows and he insisted upon completing every engagement. He was a remarkable follow."

Curtis Pub. Co.'s 5G Rap

The Curtis Publishing Co. was nicked for $5,000 when a U. S. District Court in Phila., awarded that amount in damages to 13-year-old Birmingham, Ala., girl, whose picture had been used without her knowledge or consent of her parents.

The picture, a two-year-old photograph showed the girl Eleanor Sue Leverton lying in a Birmingham street after she had been struck by an automobile. The photo was used to illustrate the article "They Asked to be Killed," which ran in the Jan. 1, 1949, issue of the Post.

Counsel for the father Harry Leverton contended the girl had been humiliated. The complaint stated the magazine article implied that Eleanor Sue had violated a traffic law or attempted suicide. Counsel based the court action on the theory that such a picture cannot be published legitimately except in connection with an item of immediate news.

'Cardinal' Leads List

Henry Morton Robinson's "The Cardinal" was the bestselling novel of 1950, according to the annual trade statistics number of Publishers Weekly. Sales on the book hit 588,395 copies. Copping laurels in the non-fiction field was "Betty Crocker's Picture Cook Book;" which sold 300,000. Figures, however, are based exclusively on sales through U. S. bookstores and don't include mail order or newsstand sales.

Tally of all sales media, PW notes, discloses that bestsellers were "Your Dream Home," by Hubbard Cobb, with a sale in excess of 1,000,000 copies and "Life's Picture History of World War II." Latter sold over 500,000. Trade mag also points out that books and new editions brought out by U. S. publishers during 1950 increased only 1% over 1949. Last year's total was 11,022.

Park East Steps Up

Now guaranteeing a 40,000 paid circulation, Park East will hike its rates with the September, 1951, issue from $400 to $500 for a full-page, black-and-white ad, according to publisher Alexander Tailleur. New editorial and promotional policy instituted last September, he claims, has snared some 30,000 new readers since that time.

Mag's staff is now headed by Leo Lerman as supervising editor. A. C. Spectorsky, former editor of the Chicago Sun-Times Sunday book section, is editor. George Wiswell has become roving editor; Louis-Marie Eude, formerly with Flair, is art director, and Clyde F. Newstrand is managing editor.

Mag is an eastside N. Y. regional publication.

Screen Mags Elect

Hal Dawson, of Dell Publishing Co., last week was elected prexy of the Assn. of Screen Magazine Publishers for the fourth time. Two other officers were named to serve during 1951, while three new directors were chosen. Gifford Plume, of Fawcett Publications, becomes veepee, and Sid Kalish, of Hillman Periodicals, secretary-treasurer.

New directors include Harold Clark, Dell advertising director; J. Fred Henry, head of J. Fred Henry Publications, and Plume. The mags represented by ASMP are Modern Screen, Motion Picture, Movieland, Movie Story, Screen Guide, Screenland, Screen Stories and Silver Screen.

Barnhart's Directory

Clarence L. Barnhart, foremost lexicographer, is carrying on the late Dr. Edward Lee Thorndike's great work. He does a great job with his "Thorndike's Barnhart Desk Dictionary" (Doubleday, $2.75, $3.75).

It is a great job, and I especially recommend it to Variety muggs (who have a desk). With this dictionary it is a cinch to be a good speller, and even know the proper pronunciation and foreign sounds of words; and besides being authoritative, it is easy to read. It has everything at your fingertips, except money, and even that's in the book (in print).

Personally I will go along misspelling and not even know what my words mean, as I found that's the best way to get along on VARIETY, but at least I will know that in the Thorndike Barnhart Desk Dictionary I can be set straight. By the way, I'd like to see a dictionary that can tell you how to look up a word you have no idea how to spell.

Joe Laurie, Jr.

Mrs. FDR's New United Pact

Mrs. Eleanor Roosevelt, whose contract to do her daily column for United Features expired Dec. 31, renewed it this week for five more years at a substantial increase in terms. She has been with United for 15 years.

There is understood to have been bidding by four other syndicates for the column, but because of the long association with United it was allowed to meet other offers. Deal was handled by film attorney Arnold Grant, who also handles the affairs of Elliot Roosevelt.

CHATTER

"Look What's Happened to the Night Clubs," by Robert Sylvester, in Jan. 27 issue of Satevepost.

Ed Westrate's novel, "Dark Tide," a tale of the American Revolution, will be published by Macmillan.

N. Y. Compass columnist Paul Denis out for two weeks with burns sustained when installing stove at home.

An article, "When The Clock Strikes Danger," sold to This Week magazine by Leo Guild, Warner. Coast publicist.

Vernon C. Myers, assistant to the president of Cowles Magazines for the past three years, has been named a veepee.

Bill Best is in charge of the United Press bureau in L. A., succeeding Frank Tremaine, who was shifted to Tokyo.

Negro Digest will reprint Bill Ornstein's story, "The Crime," which originally appeared in the November Tomorrow magazine.

Jonah Ruddy ankled the Helen Ferguson Coast flackery to write a series about Hollywood for the Kemsley newspaper chain in England.

Special edition of Longfellow's "Hiawatha" will be published by the Gilberton Co., Inc., to coincide with the release of the picture by Monogram.

New video fan monthly, TV Stars, due next week, with Phillip Andrews publisher, Stephen Fenichell, editor, and Martin Snyder associate ed.

Jack Lait, while on his recent vacation in Mexico City, wrote a series of yarns for the N. Y. Mirror on William O'Dwyer, current Ambassador to Mexico.

Robert A. Burghardt is new advertising director of the Saturday Review of Literature, succeeding Robert A. Low, who resigned to go into Government service.

"Now Let Me Tell You," book of newspaper columns in the Columbus (O.) Dispatch by Johnny Jones, former filmhouse pressagent, has sold 1,900 copies since it was first put on sale in late November by the Dispatch.

"South Pacific" author James A. Michener has had his "Return to Paradise" accepted by Book-of-the-Month Club for May distribution. Random House publishing. Author's now in Far East doing "Voice of Asia" on a combo New York Herald Tribune and Life mag assignment. Helen Strauss, of William Morris office, agented.

New juvenile book, "Barney Hits the Trail," written by Mrs. Sara Machetanz and illustrated by her husband Frederick, chosen book-of-the-month by Junior Guild. Mrs. Machetanz formerly beat the drums for RCA Victor until her marriage to the Alaskan explorer. The couple, who live in Kenton, O., have purchased acreage in the Manatuska Valley, erected a studio and plan to spend the summers there.

Big Music Year

Continued from page 1

tunes are aiming once again for the 1,000,000 level with medium clicks expected to halve that mark without too much trouble. Paced by "Tennessee Waltz," the present boom is extending across the board from pop copies to standard books selling at $1 and over.

Platter industry is also hitting a tremendous pace this month, continuing the Christmas rush virtually without a letdown. Resistance to the 10c. hike in disk prices, anticipated by some retailers, completely failed to materialize. One explanation of the current platter upswing is that distribs and retailers are stocking up on inventories, particularly in the longhair field as a cushion against further inflationary tendencies.

More basic, however, is the upbeat on pop platters which accurately gauges the immediate temperature of the consuming public. RCA Victor, for instance, which produced only one big hit in 1950, Phil Harris' "The Thing," is currently riding with a half-dozen platters that are going at nearly 50,000 copies a week. Current releases, such as the Dinah Shore-Tony Martin cuts of "In Your Arms" and "A Penny A Kiss," are taking off, moreover, as soon as they hit the market without the former slow buildup over two or three weeks necessary even for the strongest entries.

Columbia, similarly, is working its plants at capacity with the Guy Mitchell cuts of "My Heart Cries For You" and "The Roving Kind" pacing the Col roster. Boom at both Victor and Columbia currently is in marked contrast to the doldrums in which they were bogged for most of 1950. Decca is also getting its share of the gravy, although this company has been unique in racking up profits under any conditions. Mercury, of course, is floating with Patti Page's "Tennessee Waltz," but already has a new solid seller in Vic Damone's "Tell Her You Love Her."

N. Y. Rowdyism

Continued from page 1

vaudfilm houses in 1936 ushered in new style of teenage behavior. Dancing in the aisles became a standard custom, especially at the noon shows. Squeals made their debut with the arrival of Frank Sinatra, but situation rarely, if ever, got out of control. Rowdyism now apparently has taken the place of exuberance.

Performers, principally at opening shows, are getting a surplus of conversation from the front rows. Some acts have been able to kid the juves out of their hoodlumism, but others have nearly been driven off stage. Lower admission prices, prevalent for the first show, attract the youngsters, many of whom proceed to make themselves obnoxious to performers and most persons in the audience.

Some managers report major problem comes from kids approaching draft age. Kids feel they are immune to anything civil authorities can do and are trying to get a last fling of civilian life. Those rejected by the draft also use this means to assert their virility, according to house execs.

Odd factor is that theme of picture on the program cues behavior of the hoodlums during the stage shows. Rowdyism is more evident when a western or action picture is the screen offering. It's virtually non-existent when a straight drama is presented.

Some of the juves, when ejected from one theatre for bad behavior, announce fact they will go to another theatre to continue their rowdyism. A few short jail sentences have not curbed problem.

SCULLY'S SCRAPBOOK

By Frank Scully

Bowlegs, Okla., Jan. 19.

Somebody not signing himself, so it couldn't be H. S. T., has called me "a dropped-stitch on the jabot of journalism," and not being satisfied with that, has added that I am "a run on the silk-stocking district." Somehow he thinks the latter is Times Square and not Park avenue. It seems that I thought that any fair-minded critic of the American stage would agree that men had better shaped gams in the main than women.

Judging strictly from photographs in Daniel Blum's "A Pictorial History of the American Theatre," I was reluctantly forced to come to that ungallant conclusion. In awarding the all-time championship to John Barrymore's legs in "Hamlet," I was charged with being prejudiced against Katharine Hepburn, if not against all the lighter works of Shakespeare.

This is a ridiculous charge. I know Katie before she knew she had good legs. She couldn't have known it any too well or she would not have gone around in slacks. Neither would producers have saddled her with floor-length Elizabethan costumes. Why even in "The Warrior's Husband" they accoutred her with shinguards, and even then put them on backwards.

I was judging wholly from the photographs which appeared in Blum's delightful book. In those days lensmen were simple-minded fellows who photographed what they saw.. Since then they have learned how to use lights. They know how to shadow a leg. Or even to paint out part of the negative if there is too much bulk in the wrong places. Some of the best-known stars in Hollywood have never posed for cheesecake art and for good reasons. Both of them were terrible.

Ty Cobb Had Spikes, Too

The best shaped legs, as a matter of fact, performed far from Broadway. These were the gams that belonged to Ty Cobb, Harry Hillman and Paul Pilgrim. The latter were middle distance runners who ran for the New York Athletic Club. There may be ball players today whose legs are as finely formed as Ty Cobb's, but they wear a uniform that looks like a pair of bedraggled drawers and it is hard to tell how shapely their legs are.

As to the legs which have brought most money in at the boxoffice, I think here, too, a good case could be made out for men. Study photographs of Babe Ruth. Forget the pot he had and judge him from the waist down. He had beautiful legs and how well Ruth stood up under them made all the difference between a good year or a bad year for the Yankees.

Astaire's Legs Biggest Grosser

Fred Astire's legs have probably earned more money than anybody else's. I don't know if they are well shaped because he always dances in long trousers, but the things he can do with his legs has made him a fortune. In fact what he has taught others has brought a fortune to them as well. Rita Hayworth, Ginger Rogers and others can testify to the fact that if it were not for Astaire's legs, their's would not be so well-known.

Paging through Blum's book it is a little difficult to make a fair appraisal of all the legs which have supported stars in the last 50 years for the simple reason that the hemline has gone up and down almost as often as the curtain. There are periods when dresses were long enough to be street-sweepers and if an actress starred during such an era how well her legs were shaped must remain a trade secret.

In the years preceding World War I this was particularly true. Elaine Hammerstein in "High Jinks," for instance, wore a nursing costume that would be barred today as a microbe catch-all. Elsie Ferguson in "Outcast" and even Otis Skinner in "Cock o' the Walk" were similarly accoutred. Ethel Barrymore in "Our Mrs. McChesney" even swept the floor with a fur hem.

As World War I progressed toward scarcities, dresses stopped sweeping the floor and became ankle length. But a guy who would judge a leg wholly by an ankle would judge a book by its cover.

Maxine Elliot—Street Sweeper

Constance Collier, Nance O'Neill, Lenore Ulric, Marjorie Rambeau and Laurette Taylor tried to hold the line, but Maxine Elliot set the whole upward movement back by wearing a street costume with a train in "Lord and Lady Algy." Even Fay Bainter in "East Is West" wore a Chinese costume that told you nothing. Madame Chiang Kai Shek knew how to get more allure in her severe Chinese costume of ankle length. She had it split up the sides.

Lenore Ulric in "Kiki" put her best foot forward and revealed a shapely leg and from then on little by little others came out from wherever they were until "The Follies of 1922" revealed Gilda Gray in a nice bed jacket and a mandolin. Betty Pierce in "White Cargo" wasn't far behind either. Neither was Mary Eaton in "Kid Boots."

Between 1925 and '29 the freedom of the knees was less disputed than the freedom of the seas. Mae West appeared in "Sex," Edith Van Cleve in "Broadway," Francine Larrimore in "Chicago" and Ann Pennington in "George White's Scandals," but the best legs of the era seemed to belong to Albert Carroll in "Grand Street Follies," though Ann Harding in "The Trial of Mary Dugan" and Claudette Colbert in "The Barker" weren't bad.

Ruby Keeler, Sex Appealer

Neither, for that matter, were the legs of Ruby Keeler in "Sidewalks of New York." In fact in the photographs they appear singularly beautiful. So, too, do those of Rita Vale in "Faust," Irene Purcell in "The Great Necker," Marguerite Churchill in "Skidding," Beatrice Lillie in "She's My Baby," Erin O'Brien Moore in "Street Scene" and Libby Holman in "The Little Show." Portland Hoffa doesn't come off so badly either in the same production.

With the fall of the stock market, skirts fell, too. At least their hemlines did, and barring a few exceptions, like Ethel Waters in "Rhapsody In Black" and Josephine Hutchinson in "Alice In Wonderland" and of course the costume plays of Greek and Shakespearean revivals, legs became limbs and were neither discussed nor seen, which was their status during the Victorian era.

In fact what I suspect closed the subject were the extremes of Ruth Hunter in "Tobacco Road" and Noel Coward in "Design For Living." His, I suspect, were the most unattractive legs ever photographed on the American stage, though Walter Huston in "Dodsworth" and Edward Craven and Bruce MacFarlane in "Sailor Beware" weren't far behind.

Shortages Coming Up, Hemlines, Too

As World War II approached, skirts began getting shorter until by 1944 they were knee length even for street wear and the theatre became sorely pressed to top this. I find nothing in the era which changes the original contention that men's legs have been more shapely through the years than women's. Barbara Bel Geddes in "Deep Are the Roots," Vera Zorina in "The Tempest," Irene Manning in "The Day Before Spring," Ingrid Bergman in "Joan Of Lorraine," Judy Holliday in "Born Yesterday," Grace Hartman in "Angel In the Wings," Gertrude Lawrence in "Tonight at 8:30" and Carol Channing in "Gentlemen Prefer Blondes" could hardly be described as anything more charitable than adequate.

That the cry of shortages, particularly in woolens, will send skirts climbing upward in the near future is practically a foregone conclusion. This in turn may be reflected in the costumes worn on the stage. But after looking through Blum's book with calipers I am like the London bus conductor. Legs are no longer a treat to me.

Broadway

Cellist Gregor Piatigorsky giving a Carnegie Hall concert Feb. 7 after a three-year absence.

Actress Marta Toren flew in from the Coast over the weekend for a look at Broadway show.

Herb Shriner to play London's Palladium next fall, in conjunction with British Industries Exposition.

John Sturges back to the Coast after scouting N. Y. locations for his next Metro directorial assignment, "People Against O'Hara."

Harry Novak, European supervisor for Universal-International, due in from his Paris headquarters for a homeoffice visit early in March.

Anna Maria Alberghetti, 14-year-old Italian actress who just completed "Here Comes the Groom" for Paramount, returns to Italy Friday (26).

John Meredyth Lucas, who screenplayed "Peking Express" for Hal Wallis, left for the Coast Monday (22). Project is due to go before the cameras shortly.

Rose Eidelsberg, secretary to Boris Kaplan, Paramount's eastern talent director, leaves that company this week, after many years of service, for marriage.

Arthur Judson, head of the Judson, O'Neill & Judd division of Columbia Artists Mgt., is on a four-week swing of the west and south, checking on concert conditions.

Film attorney Arnold Grant closed $12,000,000 deal this week as one of the principals in purchase of the Aspinook Corp., New England textile manufacturing outfit.

The Troupers, philanthropic group of women in show biz, have endowed a bed in the Jewish Memorial Hospital for needy theatrical children. Headquarters are in the Woodstock hotel.

Dr. Herbert T. Kalmus, prexy of Technicolor, arrived in town over the weekend enroute to his Cape Cod home and Boston. He's accompanied by his wife, the former Eleanore King. Couple returns to New York Feb. 5.

Eve Arden arrives in Gotham Feb. 1, training in from the Coast, accompanied by her agent, George Ward. She'll appear on CBS-TV's Starlight Theatre Feb. 8 in a dramatic role, and will have taped her "Our Miss Brooks" shows ahead.

Miami Beach

By Lary Solloway

Elliott Roosevelt in town.

The Ed Weiners are at the Lord Tarleton.

Dave Rubinoff, violinist, here for concerts.

Ballet Theatre into Beach Auditorium for weekend run.

Pupi Campo and orch at the Sans Souci Blue Sails Room.

Niteries packed them in over weekend. Best biz in months.

Club Boheme dropped name shows and switched to burlesque idea.

Gus Van and Little Jack Little now have own programs on indie WMIE.

Dean Martin and Jerry Lewis premiere at the Chez Paree Friday (19) a sellout.

"Borschtcapades of '51" starts a four-week run at Roosevelt theatre today (24).

Josephine Baker, now filling dates in Cuba and Venezuela, returns to Copa City in February. Jimmy Durante also reported set for a late February return.

Frank Farrell, N. Y. World Telly-Sun columnist, cut short vacash to return to the big town for conferences on taking over late Charles Driscoll's syndicated column.

Billy Daniels, current at Copa City, pacted by ops Ned Schuyler and Murray Weinger to go into new Black Magic Room (formerly the Lounge) from two to four ayem nightly, after regular show sessions.

Lisbon

By Lewis Garyo

Ballet Verde Gaio touring the provinces for five weeks.

Swiss pianist Edwin Fischer touring Spain and Portugal.

Carmen Amaya and a company of 20 at the Maria Vitoria theatre for a month.

The Three Craddocks to appear at the Apolo for 10 days prior to leaving for U. S.

Brazilian manager David Serrador here for a week to book Portuguese dance and song acts.

Tivoli has "Love Happy" (UA) while the Sao Luis is playing "Nancy Goes to Rio" (M-G).

Mirita Casimiro left the revue at the Teatro Variedades, with Herminia Silva taking her place.

Les Petits Chanteurs de la Cote d'Azur here for 10 concerts and in Oporto before leaving for Spain.

Singer Amalia Rodrigues sent by the Marshal Plan organization to Rome, Dublin and West Germany.

Richard P. Edelstein here to huddle with Moises Israel, Paramount rep in Lisbon, about the company biz. Signed exclusive pact on "Samson and Delilah" with Lopo Lauer for the Eden here and S. Joao in Oporto.

Nassau, Bahamas

By Ralph Lycett

Jane Huszagh back to N. Y. for radio dates after month here.

Nassau's swank gaming place, Bahamian Club, opened for season Jan. 18.

George Brest, prexy of Meteor Films, here to make film short of Nassau.

The Yul Brynners (Virginia Gilmore) planed to New York (21) after 10 days at Balmoral Club.

Fred Perry over from Boca Raton for exhibition match Jan. 28 at Fort Montague Beach Tennis Club.

Edward Everett Horton, Katharine Bard, Marta Linden and Murray Mathieson in via Stratocruiser for rehearsals of "Springtime for Henry," opening new Bahama Playhouse legit season Jan. 29.

Paris

By Maxime de Beix

(33 *Blvd. Montparnasse*)

Lenore Lemmon wintering here.

Lacy Kastner in Frankfurt.

Renaissance theatre robbed of $600.

Vera Korene back from successful legit tour of Egypt.

Italian director Luciano Emmer filming in Paris streets.

United Artists moved back to its prewar 25 Rue d'Astorg offices.

Legit and film actress Marcelle Chantal turning picture producer.

The Gerald Mayers to Switzerland where he talked to Swiss film men.

Borrah Minevitch throwing cocktail party for Jules Levey on night of latter's arrival.

Jim Witteried booked the Argentine Manuel Pizarro band into the Aiglon nitery.

Producer George Maurer, out of hospital after tough operation, recovering in Grasse.

Mary Meade, star of Casino de Paris next revue, picked to entertain at American Church annual bazaar.

Bud Ornstein from Rome to Cannes and then back there to confer with the Danziger brothers about their skedded film.

Bette Deval huddling with Louis Nagel on her forthcoming Broadway production of Leopold Marchand's "Secret des Dieux."

Viennese Opera considering Paris date but wont be able to come unless Vienna chips in the first $5,000. French talent got the cold shoulder in Vienna recently.

Washington

By Florence S. Lowe

Ted Lewis revue current at Statler hotel's Embassy Room.

Col. Edward Kirby, director of Radio Public Relations for Defense, currently on the sick list.

Top Defense Dept. brass highlighted a Warner theatre preem of the company submarine film, "Operation Pacific."

Hardie Meakin, RKO rep and manager of RKO Keith's, back home and on an abbreviated office schedule after his recent hospitalization.

Denise Benoit, Canadian-born flack for "Ice-Capades," improved the shining hours during her advance work for show by applying for U. S. citizenship in D. C.

Australia

By Eric Gorrick

Pete Tower, Western Electric topper here, back from N. Y. huddles.

Eric Walquist, Williamson-Tait exec, planes back from overseas looksee shortly.

"Oklahoma" hitting good pace on repeat for Williamson-Tait at Empire, Sydney.

Norman B. Rydge dickering for more nabe houses to add to the Greater Union circuit.

Lady Fuller, wife of Sir Ben Fuller, underwent major operation at Gloucester House, Sydney.

Major newspapers are further increasing amusement ad rates. Pic chains may switch some of biz to radio.

Stock drama is sluggish in Tasmania under the Fifi Banvard management. "Night Must Fall" fell by the wayside.

Norma Williams expected to take over United Artists publicity spot. Cass Marshall, formerly in charge, switched over to Greater Union.

London

William J. Kupper, 20th-Fox chief, back from annual trip to New York and the Coast.

John Mills to Austria on a vacation before starting rehearsals for Sir Charles Cochran's "The Lion and the Unicorn."

Yvonne de Carlo planning a tour of British Army camps in Germany after she finishes filming "Hotel Sahara" at Pinewood.

Max Thorpe, Columbia topper, planes out Sunday (28) with Mrs. Thorpe to attended conferences with homeoffice execs in N. Y.

The Young Vic Co., now playing "Merchant of Venice" at the Old Vic, off on a short tour of Holland, will play one-night stands in 10 cities.

Harvey Stone is due for return date at the London Palladium, opening April 2 for two weeks, then he will tour the provinces for Moss Empires and Stoll circuits.

Terry Thomas, due to sail for U. S. March 15, will play exclusively for Merriel Abbott at the Palmer House, Chicago. He turned down several TV offers in America, prior to his opening.

Belita, having scored big hit in Claude Langdon's "Babes in the Wood," the pantomime on ice at Earl's Court, has been asked by Langdon to stay over a full year and work through the London Festival Season.

Although Sophie Tucker has received an offer to play the Cafe de Paris this summer, she has definitely turned it down. Told her friend, Julie Oliphant, that she will not consider any London nitery offer until she has redeemed her promise to play the Bagatelle, which she gave Harry Levene, operator of this London night spot while he was in America last year.

Philadelphia

By Jerry Gaghan

Frank Sinatra is back for a single-night stand at the Click, tomorrow night (25).

Bob Adleman, nitery flack, has merged with John Grohmire to form a new ad-publicity agency.

Sam Elber, WIP pressagent, left to take a public relations post with the Philadelphia Fellowship Commission.

Duke Ellington's orchestra, with extra acts added, launched new floorshow policy at the Click, Thursday (18).

Paul Hildebrand, owner of the New Look, has opened a new spot, Holiday Manor. Pearl Williams headed the opening show (19).

Josh White, currently at the Rendezvous, injured his right hand badly in a scuffle with holdup men (18), but was able to continue his engagement.

Wilfred Pelletier had to cancel his date to maestro the Philadelphia La Scala Opera's production of "Carmen," at the Academy of Music (23) because of illness. Carlo Moresco substituted.

New Town Tavern, Delair, N. J., which has been playing "Creole Burlesk" for 18 straight months, shuttered Monday (22) on orders from the New Jersey Liquor Control Board. Owner Iz Bushkoff will use the enforced 35-day layoff to build an addition to the club and rehearse a new edition of "Creole Burlesk."

Barcelona

By Joaquina C. Vidal-Gomis

Kary-Mayer and May Dugan at Bagdad nitery.

"Sigfried" opera given at the Liceo by the German ensemble.

An epidemic of flu which has bedded 60% of the population has hurt all show biz.

Eddie de Latte with singer Albane at the Rigat nitery with new show "Paris 1900."

Lola Membrives at the Comedia theatre presenting Jacinto Benavente's play, "Pepa Doncel."

Argentine legit actress Pepita Serrador back again at the Borras theatre with the Quintero play, "Las de Cain."

Vienna

By Emil W. Maass

Alpenfilm prepping bio film on Anton Bruckner.

Emanuel List, bass singer of Met, visiting here.

Kammerspiele preemed "No Time For Comedy."

Schoenbrunn Film Co. started work on "Unwanted Fatherhood.'

Vienna festival season opens May 26 and will run until June 17.

Bregenz festivals will open with Johann Strauss operetta, "Gypsy Baron."

Erich W. Korngolds "Quiet Serenade" to be preemed in Gratz City theatre.

Hilde Zadek inked by state opera for lead in Menotti's "The Consul," slated for March.

Buerger theatre will produce Robert Stolz's new operetta, "Pumpernickel," this season.

Rosenhuegel studio prepping Yiddish-language pic, "Transmigration of Souls," by A. Peréz. American actor Ernst Deutsch is to star.

Minneapolis

Beatrice Kay in two-week stand at Nicolett hotel's Minnesota Terrace.

Evelyn Knight due this week for stint at Raddison hotel Flame Room.

Edyth Bush Little Theatre, St. Paul has "Goodbye, My Fancy" for Feb. 13-25.

Jerry Colonna, Janice Paige and Ames Bros. head bill at Radio City Theatre Feb. 2.

WDGY tonight (24) launches weekly square dance series emanating from Marigold ballroom.

David Sarnoff, chairman of board of RCA, in plugging Red Cross campaign, of which he is chairman.

Richard Griffith, assistant to director of Museum of Modern Art film library, N. Y., here for lecture on films at U. of Minnesota.

Palm Springs

By Dorothy Gray

Annual Palm Springs Rodeo set for Feb. 3, 4.

Leonard Firestones vacationing at Palm Desert.

Jacquelin Cochran flew in for few days at Cochran-Odlum ranch.

Raymond Loewy, designer, and wife, reopened their hillside home.

William Keighleys at Ingleside Inn for winter. He planes to New York for Lux show every three weeks.

Henry Gris, prexy of Hollywood Foreign Press Assn. here on arrangements for World Film Festival Jan. 27, 28.

Peggy Ryan and Ray McDonald joined Fifi D'Orsay and George Arnold Ice Show Sunday (21) at Chi Chi Starlite Room.

Freeman Gosdens and daughter Virginia at Racquet Club. Hawaiian party with Royal Serenaders to repeat there Monday (29).

Chicago

Al Goldin in with "Ti-Coq," which opened last week.

Santiago Reachi, Mexican film producer, in town last week.

Actress Mona Freeman in last week on last leg of p. a. tour for Paramount.

Dave Rosen checked in as Chi company manager of "Cyrano de Bergerac," current at the Selwyn.

Teevee marathon Saturday (20) over WGN-TV to raise funds for City of Hope hospital brought in Dane Clark, Audrey Lotter, Dave Garroway, Don McNeill, Patti Page, Studs Terkel, Connie Haines, Benny Rubin, plus other local and visiting talent, for guest shots.

Scotland

By Gordon Irving

"Annie Get Your Gun" doing SRO biz at Regal, Glasgow.

"Folies Bergeres" show due for return visit to Glasgow March 12.

Margaret Lockwood, British pic actress, due here in Barrie's "Peter Pan."

Albert Macmillan, of Tivoli cinema, moving over to Regent in Glasgow as manager.

John Clements and Kay Hammond slated for King's, Glasgow, on Jan. 30 in revival of Shaw's "Man and Superman."

Anne Doonan, daughter of comedian George Doonan, playing Annie Oakley in touring version of "Annie Get Your Gun."

Latest Silvana Mangano pic, "The Wolf of Sila," booked for Cosmo, Glasgow, for February. Her previous film, "Bitter Rice," ran there for nine weeks.

The Merry Macs entertained patients in Gowglen Hospital, Glasgow, and also made personals at the Gaumont, Glasgow, where Mr. Music," in which they appear, is playing.

Kenyon and Fewings, musical act currently in Australia, booked for strawhat stint at Gourock, Clyde coast resort. Comedy team of Clark and Murray inked for similar stint at Dunoon.

Montreal

By Max Newton

Songstress Evelyn Brooks at the Chez Paree.

The Southernaires holding over at the Esquire.

"Ice Follies of '51" into the Forum for eight days, starting Feb. 4.

Samson Francois, French pianist, starts Continental tour here Jan. 27 at Plateau Hall.

With the exception of occasional art films and one-night bookings, His Majesty's theatre will be dark after current "Mister Roberts."

Hollywood

Billy Daniels planed to Miami.

Sydney Boehm broke two ribs in a fall.

Boyd Davis seriously ill in a sanitarium.

Lex Barker to Sun Valley for three weeks.

Barbara Stanwyck laid up with virus infection.

Pat O'Briens celebrated their 20th wedding anni.

Robert Bassler back from locationing in Australia.

Art Arthur in town after COMPO sessions in N. Y.

John Sutherland returned from a Central American tour.

Audrey Long to Chicago for the March of Dimes campaign.

Charlie Morrison to Miami Beach to gander nitery acts.

John Wayne returned from Mexico City where his wife is ill.

Dick Owen in from Texas to look over product for his theatres.

Gottfried Reinhardt to San Jose to scout locations for "The Family Man."

Van Heflin to Chicago for the world preem of Universal's "Tomahawk."

Philip Ahn appointed public relations chairman of the Korean Relief Society.

Errol Flynn hospitalized for treatment of a back injury sustained in France.

Bridget Carr and Jean Mills to Miami for the world preem of "Under the Gun."

George Sidney returned to his desk at Metro after a five-day vacation at Palm Springs.

Carolina Cotton leading a troupe to Camp Travis to entertain wounded veterans from Korea.

Mrs. Lyle Talbot, known professionally as Paula Deaven, hospitalized with virus infection.

Pat O'Brien awarded a Citation of Merit by the American Legion for entertaining veterans.

Esther Williams reported for work at Metro for the first time since the birth of her child.

Louis Blane appointed chairman of the Foreign Publicity Committee of the Producers Association.

Chill Wills planed to Dallas to attend the annual convention of the Allied Theatre Owners of Texas.

Joseph Mankiewicz put his Beverly Hills mansion on the market, intending to spend more time in N. Y.

Bop Hope is spending his vacation hopping up and down along the Coast in a series of camp shows.

Ben Kalmenson and Mort Blumenstock in town for 10 days of distribution and publicity huddles at Warners.

New American Legion Post, recently organized by Harry Stevens of the Air Force, will be named after Al Jolson.

Rosalind Russell will be the commentator Feb. 3 at the Damon Runyon Cancer Fund Fashion Preview at the Ambassador hotel.

Studio music departments helping handle ticket sales for three-day appearance of Israel Philharmonic Orchestra here in March.

William Dieterle and Victor Young will be guest speakers at the next monthly luncheon of the Hollywood Foreign Correspondents Assn.

Herbert J. Yates will be awarded the Gold Citizenship Medal by the Veterans of Foreign Wars for "services in the advancement of American ideals."

Pittsburgh

By Hal Cohen

Jackie Heller off on a two-week Caribbean cruise.

Ted Tolleys celebrated 32d wedding anni and the Dave Silvermans their 22d.

Bill Danziger in town for few days on a special March of Dimes assignment.

Bob Sully returning to films after several years for role in "Worlds Collide" at Par.

Evalyn Tyner brought her trio on from Washington to entertain at Symphony's Masque Ball.

Polly Rowles signed for role in new George S. Kaufman-Leueen MacGrath play, "Small Hours."

Eddie Wappler, former Nixon manager, company-managing Tennessee Williams' "Rose Tattoo."

Gerry Stovin, a Canadian, will try his luck on London stage when he graduates from Carnegie Tech Drama School.

Rondo Records has bought the master of WWSW disk jock Art Pallan's "Waiting," and will put it in national release.

Stanley got a "Storm Warning" review in Post-Gazette by Ray Springle, who won Pulitzer Prize for his Justice Black-KKK expose.

OBITUARIES

DWIGHT DEERE WIMAN

Dwight Deere Wiman, 55, legit producer, died after a heart attack at his home in Hudson, N. Y., Jan. 20. His most recent Broadway production is "The Country Girl," Clifford Odets' smash hit currently at the Lyceum theatre.

Wiman's first producing effort on the main stem, an innocuous thing called "Ostriches," put on in 1925 in association with William A. Brady, Jr., was a failure.

Wiman continued his association with Brady for five years with such hits as "The Road to Rome," with Jane Cowl and Philip Merivale; "Women Go On Forever," with Mary Boland and "Command to Love" with Basil Rathbone.

In 1930 Wiman tried producing on his own. He continued to score with such hits as "The Little Show" in which Fred Astaire and Libby Holman got their start; "The Gay Divorcee" which pushed Astaire along the road to Hollywood and fame; "The Vinegar Tree"; "The Queen's Husband"; "On Borrowed Time"; "By Jupiter"; "Babes in Arms"; and a musical version of "Street Scene."

Wiman was born in Moline, Ill. He went to Yale University's Sheffield School and was active in dramatics while there.

After graduation Wiman took a fling at the business world with the family plow-making company at Moline. But two years later he got a wire from Frank Tuttle which changed his career.

Tuttle, a Yale schoolmate and film director, wanted Wiman to come to New York and join a film company he was forming. Wiman dropped plow making, started writing film continuities, grinding cameras, and playing secondary villains, the way personnel was wont to do in those pioneer days. The company was called The Film Guild. Such later stars as Glenn Hunter and Clara Bow made early appearances in their films.

The company was moderately successful, but in 1925 Wiman switched to the stage and his real success began. During World War II his managerial know-how was used in putting on shows for American troops as director of entertainment for the American Red Cross in Britain.

Survived by four daughters and a brother.

ERNEST COSSART

Ernest Cossart, 74, veteran actor who had appeared in a long list of stage and screen roles since coming to this country from England more than 40 years ago, died in New York, Jan. 21.

Born in Cheltenham, England, he made his debut in April, 1896, as a gendarme in "Robert Macaire" at the old Novelty theatre, London. There followed several seasons of small parts in the provinces, a better chance in "The Duchess of Dantzig" in London, and then Granville Barker, making his start as a producer, engaged him for "Prunella."

Soon afterward, Cossart came to New York and made his debut at the Knickerbocker Theatre in September, 1906, as Colonel Finkhausen in "The Girls of Gottenberg."

Cossart was seen in many Theatre Guild productions, among them "Mary of Scotland," "The Mask and the Face," "Reunion in Vienna," "Getting Married," "The Apple Cart," "Caprice," "Marco Millions," "The Chief Thing," "Arms and the Man," "Volpone," "Saint Joan," "From Morn to Midnight," "He Who Gets Slapped," and "Madame Bovary."

His many other appearances included "The Great Waltz," "The Way of the World," "What Never Dies" and "Candida." His last role was that of Charles Dickens' father in "The Ivy Green," at the Lyceum theatre, N. Y., in 1949.

In 1935, Cossart began to act for the screen. His pictures included "My American Wife," "The Light That Failed," "Lady of the Tropics," "The Magnificent Fraud," "Three Smart Girls Grow Up," "Never Say Die," "Kings Row," "A Bill of Divorcement," "Devils Galore," and "Love from a Stranger."

He is survived by hos wife, the former Maude Davies, and a daughter, Valerie Cossart, an actress.

ELSIE MAE GORDON

Elsie Mae Gordon, radio actress, died in New York, Jan. 18.

She began her radio career with Graham MacNamee as a Gold [illegible] Twin in 1922 and appeared in one of the first NBC television programs, in Newark around 1929. Until last September she acted in television over metropolitan networks.

Miss Gordon had played roles in "The Aldrich Family," "Young Dr. Malone," "When a Girl Marries" and "Report to the Nation," and had conducted her own radio show, "Your Voice and You," on NBC.

For years she toured in a one-woman show, "Why Radio Actors Go Mad," and in her own sketches, appearing as Chatty Hattie; Mrs. Idy Claire, discussing "Husbands as Hobbies," the "Oh, Damn Club" and "Streamlining the News." In "Real Folks from Thompkins Corner," she created the character of Stammering Sneed.

Born in Anderson, Ind., she attended Emerson College. Later she played the Chautauqua circuit five years, making a reputation as a diseuse with recitations of Uncle Remus stories and tales of the old South.

Surviving are husband, a son by a former marrige, Gordon Graham White, and two sisters.

JACK HOLT

Jack Holt, 62, former cowboy film star, died of coronary thrombosis Jan. 18 at the Veterans' hospital, Sawtelle, Cal. It was his second attack in two weeks. At his bedside was his son, Tim, now a western star in his own right.

The elder Holt was actually a cowpuncher before riding a horse on the screen. Born in Virginia and educated at Virginia Military Institute, he tried numerous jobs until he took up acting in stock and vaudeville. His motion picture career started in 1916 at Paramount where he appeared with Gloria Swanson, Theodora Roberts, Sylvia Ashton, Elliot Dexter, and played leading roles in a number of Cecil B. DeMille productions. In time he became Paramount's top rider in a series of westerns based on Zane Grey stories. His next move was to Columbia where he was a star for several years. More recently he was a freelance.

MILTON C. HERMAN

Milton C. Herman, 55, an actor in films, radio and TV, died of coronary thrombosis at his home in Astoria, L. I. Jan. 21. Starting his career in 1912, he worked in pictures for seven years and ultimately stepped into radio and TV.

A versatile performer, Herman had the ability to portray most roles from broad comedy to character parts. Recently he was seen in such TV shows as "Lights Out" and "Man Against Crime." Services will be held at 2:30 p.m. today (Wed.) at the Little Church Around the Corner, N. Y.

Surviving are a sister and two brothers.

DOUGLAS N. LAMY

Douglas N. Lamy, 32, radio and film actor, fatally shot himself in his N. Y. home, Jan. 19.

He started his Hollywood career under the name of John Mitchell as a juvenile lead in a Bette Davis picture, "Mr. Skeffington," and later appeared in radio under the professional name of Douglas Drake.

Detectives said the actor apparently had placed the stock of the small bore death gun between his knees, the muzzle against his forehead, and pulled the trigger.

A search of the apartment revealed no notes, but police listed the death as suicide.

ENRIQUE FRIEDLANDER

Enrique Friedlander, 44, manager for RKO in Chile, died over the weekend of a cerebral hemorrhage, according to word received by Phil Reisman, RKO Radio veepee in charge of foreign distribution.

Friedlander, a native of Argentina, entered the film business at the age of 20. He joined RKO in 1937 as manager of the Rosario, Argentina branch, and served in various capacities in Argentina until 1944. In that year he became manager of RKO Chile, which position he held up to the time of his death.

EDWARD BEATTY

Edward Beatty, veteran Chi theatre operator, died in Chicago Jan. 20. Survived by wife and two children.

STANLEY W. HATCH

Stanley W. Hatch, head of Warner Bros. home office contract dept., died Monday (22) of a heart attack at his Bronxville, N. Y., home. Starting with First National in 1920, Hatch subsequently joined Grand National and went to Warner Bros. in 1938.

Body was sent yesterday (Tues.) to Bellefontaine, O., for burial. His wife, Frieda, and two sisters survive.

RALPH J. RICKUS

Ralph J. Rickus, veteran vaude and burlesque performer, died in Brooklyn, N. Y., Jan. 15, as result of injuries resulting from being struck by a car. He was a brother of Billy Hawthorne, former N. Y. agent and vaude act producer, who since retirement some years ago has been in construction business.

After several years in burlesque, Rickus became a member of the comedy team of Rickus & Halter. He had also done a single for a time, in which he essayed Dickens' characters in a protean playlet.

Survived by wife and brother.

EASTWOOD LANE

Eastwood Lane, 71, who composed such works as "Boston Fancy," a ballet, and the tone poem, "Sea Burial," died at Central Square, in upstate New York, Jan. 22.

A member of the Society of Composers, Authors & Publishers, Lane was assistant director of the Wanamaker Auditorium concerts from 1914 to 1935.

EDDIE OWEN

Eddie Owen, songwriter and vocal coach, was found dead in his New York hotel room Jan. 22. Police ascribed his death to suicide.

Among those Owen had coached was Jayne Manners, ex-wife of theatreman George Brandt. When he failed to appear for an appointment with her she called his hotel. Employees then discovered the body.

WALDO TUPPER

Waldo Tupper, 68, Ringling Bros. circus' traffic director and general agent, died of a heart attack Jan. 18 aboard a Southern Pacific train while on his way to Los Angeles.

He was well known in Southern California as a director of pageants and expositions and as an organizer of amateur theatrical groups.

A. L. GORE

A. L. Gore, 67, who started the original West Coast Theatres circuit with Sol Lesser, Adolph Ramisch and his brother Mike Gore, died in Hollywood, Jan. 22 after a year's illness.

He and his brother had operated a nabe theatre circuit following sale of West Coast to Fox two decades ago. Wife, son and a daughter survive.

MARQUIS J. DE BARONCELLI

Marquis Jacques de Baroncelli, 84, director and producer of over 60 French productions died in Paris, Jan. 19.

FERIKE BOROS

Ferike Boros, 62, character actress, died Jan. 16 in Hollywood. She had no relatives in this country.

Mother, 65, of Sid Caesar, comedian, died of a heart ailment in Yonkers, N. Y., Jan. 21. Surviving also are two other sons, a brother and a sister.

Ida Cannon, wife of William Cannon, of Warner Bros. home office tax department, died in New York Jan. 17.

Mrs. Natalie Satin Rachmaninoff, 70, widow of the noted pianist-composer, died in New York Jan. 17.

Richard R. Bruckner, 62, designer of theatrical equipment, died in New York Jan. 17. Survived by wife.

Mother, 74, of Seton I. Miller, motion picture producer-writer, died Jan. 17 at her home in Everett, Wash.

Nancy Barton, 34, wife of Charles Barton, film director, died Jan. 19 at her home in Palm Springs, Cal.

Father, 85, of Floyd Holm, manager of the Hollywood Compton agency, died Jan. 18 in Duluth.

THEATRE '51'S 'INNOCENT'

Dallas, Jan. 23.

Edward Caulfield's new play, "An Innocent in Time," will be the next production of Theatre '51, to open here for a three-week run Monday, Jan. 29.

Spencer James will direct.

TV No Import Threat

Continued from page 7

of a growing scarcity of first-run houses in New York for this type of product. The New York run, for a minimum of eight weeks, remains an absolute prerequisite to a foreign film's acceptance in other cities. With at least fair notices in New York, and a decent run to back up a film, it can get bookings in Chicago, Philly, Detroit, Boston and Los Angeles. The Coast, incidentally, has grown to be the nation's No. 2 foreign pic market, denoting a confirmation of the wistfully said comment in the Bible that "a prophet is not without honor, save in his own country."

The year's foreign hits still on the boards in New York continue to occupy the best first-run houses that normally exhibit the foreigns. These are the Italian "Bitter Rice" (Lux) with Silvana Mangano; the French "Orpheus" (Discina International), the latest Jean Cocteau piece, a myth in modern garb; the mixed Italian-and-French "Ways of Love," and the Italian "The Bicycle Thief," the latter two distributed by Joseph Burstyn. Their runs are prolonged, with the end of none yet in sight.

There has been one notable development worth mentioning. Heretofore, the absolute rule has been that any foreign film is whipped to a standstill by a bad press in New York—especially in the Times, Herald Tribune or Post, which foreign film fans read. "Orpheus" has licked such a jinx. Most of the daily critics nixed it, or wrote reviews which were as obscure as they claimed the picture was. But the film impressed Newsweek, Time, the New Yorker and some other "slicks," and the film caught on quickly. This may be the exception to the rule, but that rule remains valid—the daily press reaction is of first importance.

Topnotch Product Scarce

As of the year's end, topnotch foreign product was still pretty scarce, and on the immediate horizon the only likely winner arriving for the holiday season was the French "Manon," directed by Henri-Georges Clouzot, who had hit a jackpot with "Jenny Lamour." It stars Cecile Aubry, whose performance in "Manon" led to a 20th-Fox contract for "The Black Rose."

But there is some hope in rising French film production. In that country, incidentally, government subsidy to the industry under a 1948 law has amounted to $5,000,000. In the first eight months of 1950, French studios turned out 80 features, or 16 more—i.e., about 16%—than for the same period in 1949. The total 1950 figure is expected to show about 110 completed features, considerably more than in the pre-war period.

On the soon-upcoming list of foreigns for 1951, Discina International and Lux—specializing largely in French and Italian films, respectively—are leading the way.

Discina is getting ready 19 films to serve up imminently. Among them are:

Maurice Chevalier in "Ma Pomme," possibly to be released as "Just a Bum," title of a song Chevalier popularized on both sides of the Atlantic years ago. The exploitation gimmick here is that the film will be dedicated to the veteran French star to mark his 50th anniversary in show business. For the American premiere, Chevalier will come to the U. S., and a major ballyhoo is planned.

"Bluebeard," in Gevacolor, French equivalent of Technicolor. Michel Simon is starred in the title role.

"Lady Paname," starring Suzy Delair and Louis Jouvet, both stars of "Jenny Lamour."

"Casque D'Or," with Simone Signoret.

"Tomorrow We Divorce," with Sophie Desmarets.

The Discina list is therefore the most pretentious of the forthcoming season. The company got off to a running start for the new year by launching "Orpheus" and "Manon" as the old year was fading.

The Lux ready schedule of about 17 films is also imposing. The company scored five months ago with "Bitter Rice," in which Silvana Mangano, a voluptuous Italian item, was introduced to American audiences. Lux is following up soon with the Italian "The Wolf of the Sila," which also stars Mangano.

The same distributing organization has on tap: "The Mill on the Po," starring Carla Del Poggia, and "Oh, Amelia," starring Danielle Darrieux. The latter is a French farce which makes it something of a departure from Lux's usual Italian policy.

The available supply had better be good. In foreign films, a flop drops with a very loud crash. There's no chance of sneaking a few hundred bookings for it as the bottom half of a double feature, which is the fate of a Hollywood dilly. With a foreign film exhib, the picture's the thing. He needs topnotchers to meet expenses. The audiences which this unhappy fellow attracts just don't eat popcorn.

Single Channel

Continued from page 7

simultaneously. Or one channel could be used for transmitting a program to a group of theatres while a second program is being recorded for later use on film on the same channel.

Experimental application of cross polarization was conducted over a 13-mile path between the City building in New York, near the Fox laboratories, and the Rockcliff apartment building in Montclair, N. J.

Report, covering Fox theatre tele experimental operations since May of 1949, was filed by company's Washington counsel, Welch, Mott & Morgan.

MARRIAGE

Jeanne Hanna to Sam Woodie, Las Vegas, Jan. 10. She's an assistant story editor at Paramount; he's with station KFI there.

Beverly Alleman to Tony Montell, Los Angeles, Jan. 15. Both are with the touring "Kiss Me, Kate" company.

Claire Cook to Bob Ruskin, New York, Dec. 27. He's a salesman for Columbia Pictures in Pittsburgh.

Frances Charles to Robert Street, Las Vegas, Jan. 15. Bride is a legit actress; he's an ABC account executive.

June Lockhart to Dr. John Francis Maloney, New York, Jan. 16. Bride is an actress and daughter of actors Gene and Kathleen Lockhart.

Polly Lawrence to George Elliott, San Francisco, Jan. 11. Bride is vocalist at KFRC; he's a musician in Ernie Heckscher's orch.

June Hutton to Axel Stordahl, Greenwich, Conn., Jan. 20. Bride is a songstress and sister of Ina Ray Hutton, bandleader; he's musical conductor for Frank Sinatra.

Nadine Barker to William Cagney, Las Vegas, Jan. 21. He's a film producer and head of his brother's, Jimmy Cagney, production company; bride is a non-pro.

Betty Caulfield to Carl William Victor, New York, Jan. 19. Bride is an actress and sister of actress Joan Caulfield.

Sylvia Abuhoff to Eli Weinberg, New York, Jan. 21. Bride is in band booking department of Gale Agency; he is son of Ralph Weinberg, southern band promoter.

BIRTHS

Mr. and Mrs. Al Turner, son, Chicago, Jan. 13. Mother is a former dancer; father is amusement editor of Chi newspapers.

Mr. and Mrs. Sam Manners, son, Hollywood, Jan. 13. Father is an executive in Music Corp. of America's Coast agency.

Mr. and Mrs. Howard Goldstein, daughter, Hollywood, Jan. 16. Father is a pressagent.

Mr. and Mrs. Jerry Johnson, son, Troy, N. Y., Jan. 5. Father is an RKO salesman in the Albany branch.

Mr. and Mrs. David Rees, daughter, New York, Jan. 18. Father is film producer; mother is former secretary at MPAA.

Mr. and Mrs. Michael St. Angel, son, Los Angeles, Jan. 16. Mother is Marjorie Holliday, screen actress; father is an actor.

Mr. and Mrs. Gus Harris, daughter, Pittsburgh, Jan. 18. Father's headwaiter at Club Copa, Pitt.

Mr. and Mrs. George Luckenbacher, son, Hollywood, Jan. 17. Father is trailer editor at Paramount.

Mr. and Mrs. Hobe Morrison, son, New York, Jan. 21. Father is a VARIETY staffer.

Johnny (Rudolph the Red-Nosed Reindeer) Marks, daughter, New York, Jan. 22. Father is a songwriter-publisher.

Mr. and Mrs. Gene Klavin, son, Washington, Jan. 20. Father is a disk jockey on station WTOP.

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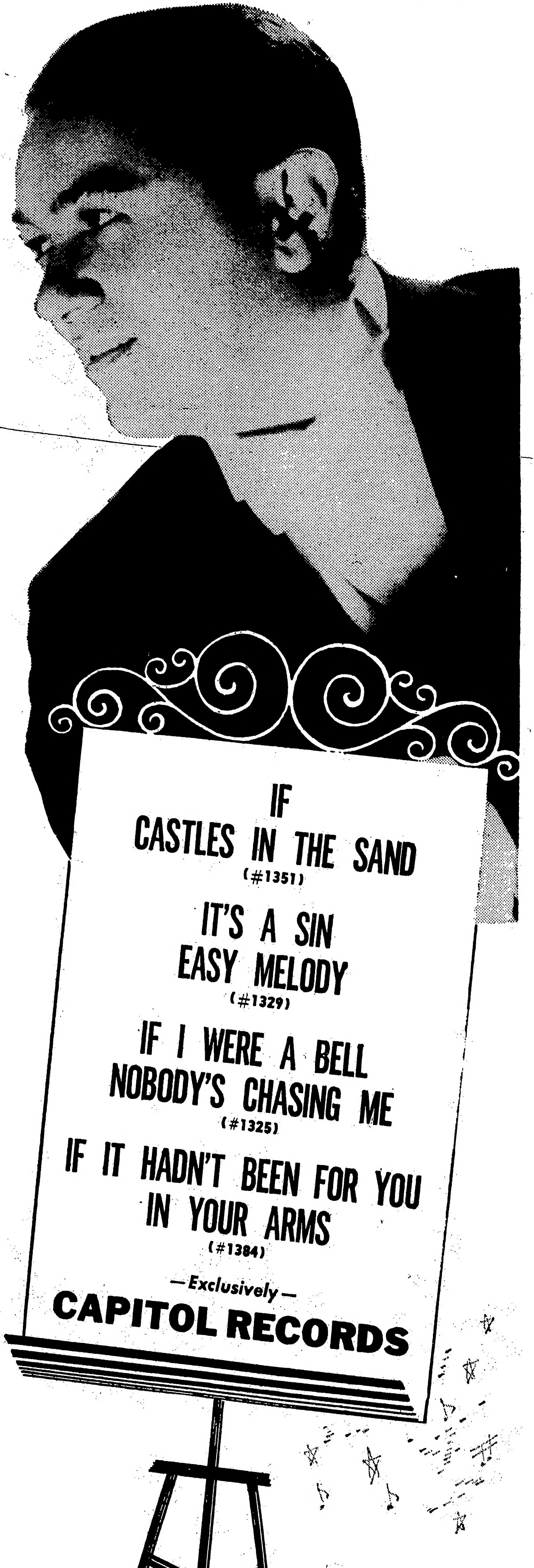

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PIX CUT COSTS SCOUTING TV FACES

Film Theatres Point to Better Product As Key to Upped Biz; Weakies Still Bad

Improved tone at film boxoffices throughout the country, which continued during the past week, is being coupled by exhibs with a plea for more and better product. They're chalking up an important part of the recent gain to strong films, pointing out that mediocre and weakie pictures are doing as poorly as or worse than ever.

"As long as we're forced to use more weak pictures than strong ones to fill out our bills, business is going to be off," one national exhib leader and circuit operator said in New York this week. "We're doing exceptionally well with the big pictures, but we can't seem to sustain grosses or build any permanent business because we can't get enough of this strong product."

Nevertheless, check of circuit and indie operators yesterday (Tues.) disclosed that the improvement at the b.o.s, which began to be felt at the start of the year, continued through the past weekend. Grosses are still running generally behind those of a year ago. However, the spread is less than it was in the latter months of 1950. And the dog month that exhibs usually expect of January, following the big Christmas-New Year's week, has not materialized.

Showmen are continuing cautious about welcoming the hypoed tone at the b.o. as anything more than a passing phase. They want to wait quite a few more weeks before tossing any hats into the air. They remember last summer's bulge, which was followed by two lower-depth months, September and October.

All exhibs agree that the im-

(Continued on page 55)

Civilian Defense Group To Recommend Theatres Close During Air Raids

Washington, Jan. 30.

Civilian Defense Administration is expected to recommend that theatres close down during air attacks, in a CDA policy statement due within the next 48 hours. It will also ask theatres to shutter on word of a probable air bombing attack.

However the agency — present equivalent of the wartime Office of Civilian Defense—is expected to make this purely a request. It has no plans for ordering or compelling theatres to follow its recommendations. Any such would have to come from local policing authorities.

While CDA will take no official stand on morale and the theatres, unofficially it feels theatres should operate, except when air raids are expected or are actually taking place. During World War II, theatres were regarded as good sources of relaxation and recreation for the population; the same feeling exists now in Government circles.

It's Tough to Produce Commie Pix These Days

Hollywood, Jan. 30.

It certainly looked like a Commie plot all along the way when Warners began running into trouble filming "I Was a Communist for FBI."

First, no printshop would turn out needed subversive handbills for fear outsiders, getting hold of one and noting the union stamp, would point a finger at the shop. Job finally was done on studio handpress. Then a group of visitors set up clamor when they saw a truck towing large sign reading "Free Coffee and Donuts Donated By Communist Party of USA."

Finally, the studio had to assign a propman to lock up a large framed photo of Stalin nightly after the day's shooting. Someone took the original home for a souvenir.

See Pix Battling Tele Eventually For Raw Stock

Washington, Jan. 30.

Television and film industries may soon be battling it out for raw film stock, which has become as important to TV as it is to the picture business. Despite assurances from both the Government and raw stock distributors that no rationing is imminent, drainage of increasing amounts of footage by the armed forces has already created critical shortages in film laboratories. As a result, both film and video execs fear some sort of rationing similar to that in effect during World War II.

Nathan D. Golden, of the National Production Authority, met with members of the Motion Picture Assn. of America in New York last week to urge their strict conservation of film usage as an alternative to rationing. But the fact that the major companies at the meet indulged in considerable bickering among themselves over how best to conserve is believed to indicate their anxiety over the situation. TV execs, for their part, have not yet been questioned by

(Continued on page 53)

New Kind of Hit

Hollywood, Jan. 30.

Major studio here has been reactivating the bomb shelters it prepared during the last war. Which led an electrician assigned to the job last week to remark:

"I don't know why. This lot hasn't had a hit in five years."

TELE 2D TO B'WAY AS TALENT SOURCE

The day is rapidly waning when the kid jerking sodas behind a hinterland drugstore fountain, or the lass slinging hash in an Ashtabula beanery, had a chance at being spotted by a film talent scout and shucked off west for a buildup to stardom. Talent scouts aren't getting to hinterland drugstores or Ashtabula beaneries—they're doing their scouting by television.

TV has rapidly become only second to Broadway as a showcase for potential film players. It used to be that eastern talent departments sent corps of Daniel Boones beating the college play and little theatre bushes. Then came the heavy economy axings of 1947 and 1948, and the backwoods talent searches were cut to a minimum to save coin. And now TV is making them superfluous.

The new-faces departments are having such a time keeping up with the plethora of fresh talent being exhibited on tele that there's little time to send their shortened staffs on the road. In any case, it appears pointless to unpocket coin for touring when all the potential talent that studio staffs could ever look at is being showcased daily in the living room.

Beyond that, seasoned scouts have a more subtle reason for preferring TV to the road. If they do see someone they like, it's much easier to sell the boy or gal to their studio bosses if they have tele credits. No matter how poor or minor the show, the Hollywoodites appear to be impressed by the

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'Life With Father' Nets 6,000% So Far

"Life with Father," already the top money-maker of legit history, has just paid another $100,000 dividend, bringing its total profits so far to slightly over $1,500,000 or 6,000%, on its $25,000 investment. Income from the Oscar Serlin production is still coming in and will apparently do so indefinitely.

Most of the recent melon was from the Warner screen version, which has thus far grossed approximately $5,800,000 in the domestic and foreign markets. The legit edition grossed about $10,150,000 in its record-breaking Broadway and road runs. Fact that the picture deal involved a unique arrangement based on a percentage of the film gross (rather than the net), has been instrumental in running up the unprecedented payoff.

The recent $100,000 dividend represents the return on the show from the year 1950. The last previous payment, covering 1949, amounted to about $80,000. The Warner deal, set in 1942, calls for

(Continued on page 55)

Bergen Frightened at Casualty Toll Of Top Comedians in Television

By BERT BRILLER

Because "it's a frightening thing the way video is destroying comedy talent," Edgar Bergen feels the decision on how much TV he will do in his next contract will be a toughie. "Networks and agencies," he told VARIETY, "have done practically nothing to protect comics from becoming tele casualties and hurting their value in radio."

"I've seen fine, finished artists who have become mediocre in tele," Bergen said. "With today's tax situation, it's necessary for performers to spread out their earning careers. For that reason I've always felt a polished performer shouldn't burn himself out by televising more than once a month."

Bergen, who did special Thanksgiving and Christmas telecasts for Coca-Cola, will do another stint for the soft drink on CBS-TV around April 1. Like the previous shows, which took about a week apiece to lens, it will be on film, which he deems the only way of keeping high standards. He cited some comics whose bits, although proven on Broadway and in vaude, had flopped in live TV because of insufficient camera rehearsal, sloppy production or unresponsive studio audiences. Many tix-holders

(Continued on page 55)

Sen. Kefauver Hottest Draw on Gabfest Circuit

Hottest draw in the lecture field currently is Sen. Estes Kefauver (D., Tenn.), chairman of the Senate Crime Investigation Committee, whose committee efforts have been steady front-page news for weeks. Senator has been on the National Concert & Artists Corp. popular division list for three seasons, but interest has sharply hypoed in him this year. Solon is available for limited time before or after sessions of Congress, and occasionally fits in dates over a weekend otherwise, although while Congress is normally in session he prohibits it.

Sen. Kefauver has promised to do only four weeks next season—and two are already sold out.

Ballads Regain Pacemaker Role In Tin Pan Alley

By HERM SCHOENFELD

Reversion of the music industry to the pattern of former eras, when worthwhile ballads were the pacemakers, is seen in the current domination of the hit lists by such numbers. Both pubs and diskeries have been hoping for such a development for a long time and the current emergence of solid pops, together with the virtual disappearance of the mercurial novelties, is regarded as an augur of a healthy future.

Not only are the ballads show-

(Continued on page 37)

Church Censorship Of TV Programming Seen In Priests' Sermonizing

Threats of outside censorship loomed over the television industry again this week with reports that Catholic priests in the metropolitan New York area are advising their congregations on the TV shows considered unacceptable to the Church. High-ranking Catholic dignitaries, so far as could be

(Continued on page 52)

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Glamorous Big-Brass 'Amateur Hour' In D.C. Racks Up $15,000 for USO

Washington, Jan. 30.

Just about every bigshot in Washington was either onstage or in the audience Thursday night (25) for Ted Mack's second annual "Amateur Hour" at Constitution Hall. (Review on page 24.)

With most of the regular big winter affairs cancelled because of the uncertain international situation, the "Amateur Hour" stood out like Washington Monument on the D. C. entertainment scene.

Sponsored this year by the Women's National Press Club, ticket sale proceeds were all earmarked for the kitty of the reactivated USO. Since Lorillard Tobacco picked up the tab for the entire affair, USO pocketed between $14,000 and $15,000.

First big affair to raise coin for the agency, it proved even more valuable to USO as a publicity bonanza. Because of top-name people involved, the show plans and rehearsals got national publicity and USO, of course, came in for a plug. Show itself went over the ABC network for 45 minutes, with its dedication to the USO. Finally there was the airer's aftermath of publicity and pictures, largely based upon the introduction of the "most important man of the year," who turned out to be Anthony J. Troilo, a GI wounded in Korea, who was introduced by Sec. of State Dean Acheson and photographed with President Truman. Troilo represented the American fighting man in the stirring windup of the aired portion of the show.

Aftershow, which featured the acts with more visual than sound value, came in for a generally sock reception from the packed auditorium. There were such features as a top name "Charleston" line which included wives of senators, members of Congress and other prominent Washingtonians; a Dior fashion show whose models were such well-known women as wives of two Supreme Court justices and four members of the Cabinet; a square-dance troupe with equally big-name steppers; a special dance group flown over from Greece by the Greek Ambassador, etc.

Windup was a massing of the colors and a musical presentation by the official bands of the Army, Navy, Air Force and Marine Corps. Overall show was better and better staged than the first one last year. Presence of the President and Mrs. Truman also added to the glamor of the affair, regarded as one of the smoothest jobs presented here in a long time.

Oldfield Back in D. C. From Plugging Ike's Tour

Washington, Jan. 30.

Air Force Lt. Col. Barney Oldfield, onetime VARIETY mugg and ex-Warner publicist, reported back to Washington over the weekend on his public relations tour for General Eisenhower. Oldfield, who served on a team of three advancemen for the general's tour of Europe, reported that the drumbeating trio covered over 13,000 miles in 12 countries, setting up 13 press conferences for the Defense topper. Oldfield's press companions included Air Force Lt. Col. John Virden, Maj. Walter Griscti, and Col. Frank Dorn.

Oldfield planes to Germany at week's end to take up his post as p.r. officer with Gen. Norstad in Weisbaden, Germany.

Hollywood Pix Won't Be Short on Fashions

Paris, Jan. 30.

Hollywood is safe. Femme styles in pix won't be outmoded before the films are released—a chance that the lensers take every time they make a pic for distribution a year or more hence.

Advance info on the seasonal showings by the leading couturiers here is that the length of dresses will be practically unchanged They will, however, be cut a trifle broader.

Talent Unions Mull Freeze, Eye Ways To Up Pay Scales

Talent reps and show business unions are studying the wage freeze order to figure if and how pay scales can be upped. Generally they feel the situation is still too confused to make definite plans, but see some methods to up pay.

Since theatre admissions were not frozen those dependent on the boxoffice for their income will not be troubled. However, if they try to hike their percentage figures or to get onto a percentage basis from a straight fee they may have to get official consent.

Where there have been established salary review plans in operation, channels exist for raising salaries and wages. Most of the networks have such setups. NBC policy of annual review and merit raises has been in operation for nine years and was approved during the last war. CBS last week sent an inter-office memo to staffers that it expected to be permitted to increase salaries under its review plan. Web added that the Director of Price Stabilization had given his unofficial opinion that newspapers and broadcasting, which are exempted from price control, will be exempt from the wage freeze.

What complicates the picture for talent unions is that as yet no formulas have been announced under which hikes could be won. During the last war AFRA radio performers were able to gain boosts under various formulas, such as the Little Steel, sub-standard rates, escalator clauses or other machinery for ironing out inequities.

George Heller, Television Authority executive secretary, is now in Washington conferring with Wage Stabilization Board officials to determine the board's views.

Freeze doesn't affect professionals, such as doctors and lawyers, but it is not probable that talent will be permitted to escape regulation as professionals. During the last war performers were permitted to get "normal" increases, but where an act shot from obscurity to name status it was frequently hard to get a comparable pay boost. Argument can be made that an act's career is short-lived and that therefore temporary popularity should be recognized incomewise. However, on a war-footing the Gov-

(Continued on page 16)

WILL MAHONEY
THE INIMITABLE
Currently
CAPITOL, WASHINGTON
Return Engagement
where Richard L. Coe in The Washington Post (Jan. 26) said "Will Mahoney headlines the stage bill and a good thing, too. Will's act I insist, is the funniest of our days vaudeville regulars . . . I guarantee you'll laugh at Will."
Represented by
ASSOCIATED BOOKING CORP.

Riot Squad Called When Hildegarde Resumes Old M'w'kee Dept. Store Stand

Milwaukee, Jan. 30.

Hildegarde is breaking all records at the Empire Room, Schroeder hotel here, with chanteuse being held over for two extra days, Feb. 6-7. Hometown miss, who opened Thursday (25), has sold out all performances of the 400-seat room, doing one show per night with matinee on Saturday and Sunday, with $1 cover on week nights and $1.50 over the weekend. Management crowded in 465 patrons Saturday (27).

Press devoted half-page spread on singer and when she took her place at her former department store counter job, a police riot squad had to break up the crowds.

Hildegarde returns to four-a-day at the Orpheum, Omaha, Feb. 8, and then does two weeks at the Olympic hotel, Seattle, Feb. 17. She then starts a three-week engagement at the Mark Hopkins, San Francisco, March 17.

Harry Brandt Heads Jewish Appeal Drive

Harry Brandt, head of the Brandt circuit and prez of the Independent Theatre Owners Assn. of New York, last week was named chairman of the Joint Defense Appeal Campaign Cabinet which is launching a national $6,000,000 fund-raising drive in behalf of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

In accepting the post, Brandt said he was "both happy and dismayed—happy because of the advances that have been made in recent years to end numerous time-encrusted patterns of prejudice in our national life; dismayed because so much more remains to be done to remove these patterns completely."

Nov. Very Slow At Nation's Boxoffices

Washington, Jan. 30.

November was very slow at the turnstiles, according to admissions tax figures just reported by the Bureau of Internal Revenue. Uncle Sam's admission tax receipts for December, generally reflecting November at the boxoffice, amounted to only $26,822,501. This was about $7,500,000 behind tax collections for the preceding month and nearly $7,000,000 short of the receipts for December, 1949.

About 80% of the taxes represent business done by motion picture theatres.

The 20% gouge on nitery checks amounted to $3,218,135 for the month, which was also a dive. It was over $900,000 behind the preceding month and about $300,000 short of the December, 1949, figure.

Broadway did better than the national trend. The amusement tax receipts in New York's 3rd Internal Revenue District (all of Manhattan above 23rd street) came to $4,496,887. This was about $150,000 over the preceding month, although it was nearly $1,000,000 back of the same month of 1949.

Storm Raging in Germany Against Release of 1st Postwar Harlan Pic

By GEORGE F. GAAL

Frankfurt, Jan. 23.

Germany's most bitter cultural battle, presently under way, is aimed at stopping the release of the first postwar film of Veit Harlan, Nazi Germany's top pic director. Practically all factions of German artistic life have joined in the fight, which is regarded with sympathy by Allied authorities and as a show of the democratic idea's strength among German artists.

The controversy about Harlan started last year, when he was twice acquitted by Hamburg denazification courts on charges of committing crimes against humanity by directing the extremely anti-Semitic film, "Jud Suess" ("The Jew Suess"), during Nazi times. However, explaining the verdict of the second trial, the court noted that it was reached because of lack of evidence that the film has contributed to the persecution and murder of Jews. The overt U. S. High Commission organ, "Neue Zeitung," said the court's explanation "equals a moral verdict of guilty." After the trials, Harlan started to work in Goettingen on his film, "The Undying Lover," produced by Domnick Film, and completed late last year.

Then Erich Lueth, Socialist press chief of Hamburg, called for a boycott. Harlan, along with Domnick Film and Herzog Verleih, the distributors, sued for an injunction on the boycott and won the suit. Lueth's appeal is scheduled to be heard by the Hamburg supreme state court Feb. 20. The suit produced great public indignation, and messages supporting Lueth began to pour in. Among the firsts to condemn Harlan's comeback with Edmund Schopen, chairman of the Bavarian exhibitors. This was followed by the Berlin committee of the Congress for Cultural Freedom. It was joined by the Central Council of Jews in Germany and Dr. Philipp Auerbach, Jewish restitution commissioner.

U. S. High Commission Disturbed

At the same time, it is understood that U. S. High Commission officials are disturbed over the fact that the Harlan film's distributor, Herzog Verleih, is also distributor in Germany of Samuel Goldwyn pix. However, to date there had been no comment from Goldwyn's local rep.

In January the Society for Jewish-German collaboration in Frankfurt issued a statement saying that Harlan "had shattered the world's trust in the moral conscience of

(Continued on page 40)

Kidnapping Yarn Prepped By Lupino-Young Co.

Hollywood, Jan. 30.

Ida Lupino huddled in Palm Springs with F. D. Damron, one of the prospectors kidnapped by the outlaw, William Cook, and carried into Mexico as a hostage.

Understood Dawron's story will form the basis of a picture to be produced by Filmakers, indie company headed by Miss Lupino and Collier Young.

Lester Cole Asks Supreme Court To Hear Suit Appeal

Washington, Jan. 30.

Lester Cole asked the U. S. Supreme Court yesterday (Mon.) to hear an appeal in his breach-of-contract suit against Loew's, Inc.

Cole, one of the "Hollywood unfriendly 10" serving a prison sentence for contempt of Congress, charged that the 9th circuit court of appeals misconceived the facts when it overturned a district court ruling in his favor. Metro screenwriter was suspended by the studio following the October, 1947, hearing before the House Un-American Activities Committee, where he refused to answer question of whether he was a Communist.

"To permit an appellate court to reverse a trial court through the process of reweighing facts and inferences would defeat the functions of the trial judge, place impossible burdens upon appellate courts, and leave litigants in a constant state of uncertainty," asserted the brief.

"Since the entire motion picture industry is concentrated in the 9th circuit and since motion picture artists' contracts contain provisions similar to paragraph 5, litigation elsewhere, with a resulting conflict of decision as to the law applicable to these moral cases under similar circumstances, is improbable.

"Judicial sanction for the avoidance upon political grounds of the pledged word and the deprivation of a person's property rights under a written agreement raises important questions of constitutional law which have not heretofore been decided by this court.

"If the ruling of the court of appeals stands, it will mean that employers may with impunity deprive persons of their livelihoods unless they comply with the same or similar political conditions, and this despite the fact that the employment is pursuant to a binding agreement, containing no such condition, solemnly entered into by the employer.

"The court of appeals . . . exercising a governmental function, has upheld the suspension of a person from his employment because of his refusal to take a non-Communist oath and comply with other political conditions even if he assuredly violated no provision of his written agreement."

Sugar-Coated Tieup Between RKO, NBC

Theatre candy concessions figure importantly in the $2,000 weekly purchase of time on WNBC and WNBT, N. Y., by RKO Theatres. Chain has agreed to carry in its 40 metropolitan houses all the sweets advertised by the two NBC outlets, which gives the stations an added pull in attracting candy advertisers.

RKO Theatres will have participating announcements on WNBC's Skitch Henderson show and on WNBT's "Date in Manhattan," in addition to other daily spots. Pix and the RKO houses will be plugged on AM and TV, with the theatres screening trailers on NBC talent. Deal was set by NBC general manager Ted Cott and RKO Theatres ad-publicity director Harry Mandel.

Fraternal Order Gives Civic Award to Lambs

In recognition of the "great humanitarian contributions" made throughout the country by people of the entertainment world, the Fraternal Order of Eagles will present its annual Civic Award to The Lambs in New York next Sunday (4). Accolade will be handed Bert Lytell, Shepherd of the Lambs, by Robert Hansen of Milwaukee, past Worthy Grand President of the Eagles. It will especially cite the work of The Lambs Servicemen's Morale Corps in the last war.

Now numbering more than 1,000,000 members, the Eagles fraternity feels that it has a peculiar affinity with show business for the six founders of the group all came from the theatre. The late John Cort, theatre-builder and legit producer, was the first head of the lodge. Joining him in launching the project 53 years ago this week were John W. Considine, Thomas J. Considine, Harry Leavitt, Mose Goldsmith and Arthur Williams.

Matthew L. Brown, administrative director of the Eagles, emphasized this week that the fraternity has received constant aid of people of the amusement industry in all its efforts to promote humanitarian programs. Presentation of the prize to The Lambs will mark the first time that the Eagles has ever given its annual Civic Service Award to an organization. In the past it has been bestowed upon such individuals as President Truman, Gen. Dwight D. Eisenhower and Defense Secretary George C. Marshall.

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PROD. COS. COME INTO THEIR OWN

Krim-Benjamin's UA Buy Looms As Grinieff Jockeys in Backstretch

Deal for assumption of control of United Artists by Arthur Krim and Robert S. Benjamin appeared to be progressing this week. While no one familiar with the long history of UA negotiations would make any predictions, it appeared likely that the Krim-Benjamin deal would be dead or at least an informed fait accompli by the end of this week.

Krim flew to the Coast from New York last night. He'll huddle with attorneys for owners Mary Pickford and Charles Chaplin on the memorandum of agreement which they have been in the process of drawing up. If it meets with Krim's approval, it will be presented to Chaplin and Miss Pickford for their final okay.

Meantime, Jacques Grinieff indicated he had not given up hope of acquiring control of UA. He flew to the Coast over the weekend. He reportedly said in New York prior to his departure that Chaplin had conveyed the elements of the Krim-Benjamin deal to him with the opportunity to equal or better it, if he were still interested.

Whether Grinieff, film exporter and financier, really had any chance to swing the deal his way was as unpredictable to insiders this week as any other element in UA negotiations over the year. They have more frequently seemed to be subject to whim of the owners than logic.

Unlimited Coin

While Krim and Benjamin, with the backing of Walter Heller & Co., of Chicago, have almost unlimited financial resources behind them, Grinieff offered a number of points

(Continued on page 4)

Arnall Won't Summon Fullscale SIMPP Meet Until UA Muddle Ends

Clarification of the United Artists situation, either with the firm under new management or otherwise, will cue a fullscale meeting of the Society of Independent Motion Picture Producers.

SIMPP president Ellis G. Arnall is awaiting the expected major development at UA before calling for the session and heading for the Coast.

The indies have been in a state of uncertainty regarding distribution of their product for some time and obviously hoping for early settlement of UA affairs. As this materializes, the producers will be able to chart their course, either collectively or individually and Arnall feels there's no point meeting before that time.

Arnall will leave N. Y. tomorrow (Thurs.) for Washington, where he will investigate Government defense measures as affecting production and the producers. These include the rawstock supply and the wage freeze, among other matters.

SIMPP chief will follow this with a trip to Atlanta, where he'll await the UA developments. He plans to travel to the Coast directly from Atlanta.

COMPO CHIEFS TOUR TO ENLIST EXHIBITORS

Toppers of the Council of Motion Picture Organizations hit the road this week to explain the workings of the new all-industry public relations outfit to exhib groups and to enlist their support.

Exec director Arthur L. Mayer went to Dallas, where the Allied Theatre Owners of Texas is meeting, while special counsel Robert W. Coyne went to Memphis for sessions of Theatre Owners of Arkansas, Mississippi and Tennessee. Both conventions opened Monday (29), with Dallas winding last night (Tuesday) and Memphis tonight.

Sets would be installed in company's projected theatre TV circuit. Revolutionary instrument was developed by U. of Zurich.

New UA Crisis

United Artists' producers, who have been withholding delivery of their negatives because of the uncertain condition of the distrib, face a secondary crisis March 1. That's the date the California personal property tax is due and a 1½% levy must be paid on all negatives within the state at that time.

Producers face the dilemma of getting their pix out to avoid the tax and yet keeping up the legal pretense with UA that they are not yet completed and thus can't be delivered for distribution.

Myers Potshots At Film Critics In 'Ivory Tower'

Washington, Jan. 30.

An attack on "Ivory Tower" film critics who "no longer breathe the same air as the theatregoers" has been sent to members of the Allied States Assn. by Allied board chairman Abram F. Myers. Myers charges that destructive criticism by such reviewers is one of the factors hurting the boxoffice.

Myers suggests that exhibitor groups in key cities start scrapbooks containing reviews by the daily press critics and, for comparative purposes, tradepress reviews of the films. He said he is thinking of doing it for critics of national magazines.

"If the results are as we expect," he commented in the membership bulletin, "we may send the volume to the reviewer with the lowest average, in place of the usual fur-lined bathtub. We wish exhibitor organizations in the key cities would follow this plan with respect to the local papers.

"This, we believe, would go far toward convincing some of the professional critics who are now soaring in the stratosphere, to come down to earth and try to find out what their readers are like."

Myers was particularly irate over a Time magazine review of "At War With the Army." By way of contrast with the derogatory criticism, he pointed to the heavy grosses being rolled up by the pic in many situations.

SKOURASES, ZANUCK LEAVING FOR EUROPE

Hollywood, Jan. 30.

Darryl F. Zanuck heads for Europe Saturday (3) on a five-week tour during which he will inspect various 20th-Fox pictures in production there.

First stop will be London, where he will do final editing on "No Highway," produced by Louis D. Lighton, and confer with Sol C. Siegel on the production of "The House on the Square," currently in work. In Germany, Zanuck will peek at "Decision Before Dawn," made in Munich by Anatole Litvak, and huddle with Henry Hathaway on background shots for "The Desert Fox."

Twentieth-Fox prez Spyros Skouras hops to Europe this weekend to join other company execs in Switzerland, where they are making further study of new television development for theatres. His brother, Charles, National Theatres prez, flies to Zurich Sunday (3), accompanied by NT video expert R. H. McCullough.

Already in Zurich are Earl Sponable, W. C. Michel and Otto Koegel. Understood 20th has option for acquiring U. S. rights to direct-projection device, and entire deal may be wrapped up during sessions.

RELY LESS ON THEATRE UNITS

Production-distribution divisions of the major film companies are coming into their own, financially, after having been "carried" by theatre operating subsidiaries for the past several years.

Check of financial statements shows that the sweeping economies effected beginning in 1948 now are being reflected in healthy monetary gains by the pic-making-and-selling end of the business.

Most spectacular boost was achieved by Warner Bros., where production-distribution earned $4,128,316 in the fiscal year ended last Aug. 31. This compared with a net profit of only $138,595 in the previous year and a loss of $246,569 in 1948.

While WB film rentals showed an impressive gain, also figuring importantly in the profit statement were the reductions in amortization of film costs and operating expenses. Film costs were cut from $41,499,237 in 1949 to $39,080,000 in 1950. Additionally, general operating expenses were listed at $6,120,662 for 1950, representing a cut of over $500,000 from the previous year.

In many cases, major companies also have bolstered financial positions by way of upping the product output and in this way cutting studio overhead per pic.

Further showing that filmmaking and selling are no longer depend-

(Continued on page 14)

Goldwyn, Hunting New Teresa Wright, Tests 9 N.Y. Legit, TV Femmes

Samuel Goldwyn, prior to returning to the Coast from New York over the weekend, made screen tests of nine femmes and two male actors. Producer, sans a leading lady on his lot since the departure of Teresa Wright about 18 months ago, is particularly in search of a replacement.

Goldwyn also last week inked Samuel Taylor, who did the adaptation of the current Broadway legit hit, "Happy Time," to prepare the script of "Hans Christian Andersen." The Danny Kaye-Moira Shearer-starrer is slated to go before the cameras about next December.

In addition to "Happy Time," Taylor has written for radio and

(Continued on page 16)

Par Decides to Delay Selection Of Briskin Successor in Top-Level Talks

There will be no replacement of Sam Briskin as principal production aide to Paramount studio administrator Y. Frank Freeman. That was one of a number of points settled during top-echelon confabs at the homeoffice during the past two days (Monday-Tuesday). Freeman, who came east over the weekend for the huddles, returns to the Coast today (Wed.).

Hal Wallis, who works as an independent on the Par lot, has been reported a possibility for the top production spot, but it was learned his name did not even come up at the New York meetings. William Perlberg, who recently moved to Par from 20th-Fox, was mentioned. However, it is understood that he'll be given opportunity to season in Par's ways before active consideration is given him.

A dark horse possibility for the Briskin spot eventually is Max E. Youngstein, the company's publicity-advertising chief. He's long had a yen for production, with which Par prez Barney Balaban is understood to have some sympathy. Whether Youngstein would be interested in the post now, pending

(Continued on page 14)

John Davis Due in N. Y.

John Davis, principal aide to J. Arthur Rank in his film industry operations, is due in N. Y. the middle of February for his regular semi-annual visit.

His plans call for confabs with Universal execs on their joint interest and huddles with Rank associates in Canada.

Kramer Must Use Its Studio Aides, Columbia Argues

Hollywood, Jan. 30.

Stanley Kramer-Sam Katz unit, after weeks of negotiation, has still not inked its deal with Columbia. It's believed virtually certain, however, that a contract will eventually be signed.

Understood to be blocking consummation now is Col prexy Harry Cohn's insistence that when Kramer moves over to the Col lot, even though he will ostensibly continue to be an independent, he must use technical help provided by the studio. Kramer has built up a production staff which has been with him from the start and on which he places tremendous value.

As a result, he's making a last-ditch fight to be permitted to retain his people, but it is believed he will not allow the issue to completely upset the deal. Among those for whom Kramer is battling are production designer Rudy Sternad, whose work has been essential in enabling Kramer to hold down costs; editor Harry Gerstad

(Continued on page 14)

Who Brought Apples?

Hollywood, Jan. 30.

Lillian Barkley celebrated her 20th anniversary as a studio schoolteacher at a surprise luncheon tossed by her former pupils.

Among them were Shirley Temple, Scotty Beckett, Jerome Courtland, Ted Donaldson, Adele Mara, Tommy Cook, Dickie Jones, Jody Lawrence, Eugene Inglesia, Danny Mummert and Jock O'Mahoney.

National Boxoffice Survey

Strong Pix Keep Biz Perking; 'At War' Takes First By Big Margin, 'Born,' 'Halls' Next in Line

Big boxoffice pictures continue to make exhibitors happy this session, with top fare surmounting snow, storms and extreme cold. Cold wave over the weekend that extended from the Rockies to the Atlantic seaboard proved a handicap in some key cities covered by VARIETY, but most exchange cities did big trade even with holdovers and longruns.

"At War With Army" (Par) measured up to advance prospects, already in evidence last frame, by soaring ahead of the field. Martin-Lewis comedy, with more than $400,000 from some 15 key spots, is easy champ currently after being barely nosed out of No. 1 spot the week ahead.

"Born Yesterday" (Col), fourth last week, is roaring up to second position, with "Halls of Montezuma" (20th), in first a week ago, dropping down to third. "Kim" (M-G) is taking fourth money, not far from "Halls."

"Harvey" (U), first twice this month, is holding up in fifth slot while "Operation Pacific" (WB), just getting started, will finish sixth. "Storm Warning," another from WB, is moving up to seventh. "Cyrano" (UA) and "Mudlark" (20th) complete the Big Nine. Runner-up films are "Branded" (Par), "Frenchie" (U) and "Bitter Rice" (Indie) in that order.

"The Enforcer" (WB) and "Tomahawk" (U) loom as potentially strong newcomers on basis of their first weeks. "Enforcer" is very big at N. Y. Capitol while "Tomahawk" (U) shapes sock in Chicago. "September Affair" (Par), which opens this week at N. Y. Music Hall, is rated neat in Toronto. "Company She Keeps" (RKO) is fair in N. Y. and moderate in Baltimore.

"Man Who Cheated Himself" (20th), fairly new, is only okay in Chi and small in L. A. "Macbeth" (Rep) looks oke in Toronto. "Grounds For Marriage" (M-G) is only medium this round.

"Prehistoric Women" (ELC), which is getting additional dates this frame, is okay in Providence, fine in Boston and big in St. Louis. "Milkman" (U) is reaching a very good figure in Omaha. "Korea Patrol" (EL) is lightweight on two playdates this round. "Great Manhunt" (Col) is doing alright in Chi and fair in K. C. "Woman on Run" (U) looks solid in Detroit. "King Solomon's Mines" (M-G), big in Toronto, is hitting a new longrun record in Denver where it's still great in sixth week.

(Complete Boxoffice Reports on Pages 8-9)

Three Cusick Pix Set For ELC Distrib; Col Gets Arch Oboler's 'Five' Deal

Eagle Lion Classics and Columbia figured in separate distribution deals which were closed in N. Y. yesterday (Tues.).

ELC acquired rights to three Cusick International pix, two of which already are completed. These are "The Long Dark Hall," Nunnally Johnson story co-starring Lilli Palmer and Rex Harrison, and "Pardon My French," with Merle Oberon and Paul Henreid. Third, "His Excellency," based on the Somerset Maugham short story, will be lensed in Paris in July.

Columbia's deal is for "Five," pic about the five people left after atomic dust sweeps the world,

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N .Y. Regents Board Limits 'Miracle' Testimony to Burstyn and Lopert

After previously declaring that it would hear petitions from any and all interested parties on whether the New York state license granted the controversial "Miracle" film should be revoked, the subcommittee of the State Board of Regents almost completely reversed itself yesterday (Tues.). At a show-cause hearing in New York, William Wallin, chairman of the three-man subcommittee, declared that only Joseph Burstyn, Inc., distributors of the film, and Lopert Films, from whom Burstyn bought "Miracle," had the right to be heard.

Wallin explained his unexpected action by declaring that the only job confronting the subcommittee was to report back to the full regents board. Since only Burstyn and Lopert were directly involved, he said, only their testimony should be entered. Chairman told the others present at the hearing, which lasted only 20 minutes, that they could file briefs until next Monday (5), which would be considered by the Regents in the final decision. As a result of what was accomplished yesterday, it's believed the whole question of the revocation still resolves around the legal point of whether the Regents are empowered to withdraw a license granted by the state censor board.

Yesterday's hearing was preceded during the week by a further maze of developments, which served to keep "Miracle" on the front pages of most N. Y. newspapers. On the legal side, Judge Roscoe V. Elsworth of the state supreme court in Albany refused Monday (29) to grant a temporary injunction sought by Burstyn in an attempt to stop yesterday's hearing. Judge at the same time withheld his decision on a permanent injunction sought by Burstyn to prevent the Regents from invoking the license.

Judge Elsworth said any permanent injunction would be prema-

(Continued on page 18)

Brandt Theatres, Par Talking Conciliation On Percentage Action

Paramount is likely to withdraw its long-standing percentage fraud action against Brandt Theatres as a result of a current series of compromise huddles among execs and attorneys for both sides.

While the terms of the expected settlement were not disclosed, it's known the plaintiff and the defendants are in a conciliatory mood and hard at work patching up their differences.

Action was instituted by Par in 1948. Complaint listed Harry, Louis, Bernard and William Brandt, numerous other individuals and affiliated theatre companies as defendants. Inaccuracies in boxoffice reports on percentage licensing deals were charged, accompanied by a demand for $563,265 in total alleged damages.

In sharp contrast with the reportedly friendly atmosphere surrounding the current peace talks, the initial row had all the appearances of a vendetta when the suit was filed.

Harry Brandt answered at that time with charges that Par was out to villify him, and blasted generally the film company's tactics. Case since for the most part has been dormant, except in one instance where the court allowed the distrib to inspect the Brandt records.

Current confabs are to determine the extent of damages.

Nunan, Leaving Ansco, Becomes Tevlin Aide

Hollywood, Jan. 30.

J. K. Nunan, whose resignation as manager of motion picture division of Ansco becomes effective tomorrow (Wed.), checks into RKO Thursday (1) to function in an executive capacity under C. J. Tevlin, top studio financial exec. Specific duties are not revealed.

Nunan had held Ansco post here for last four years, during which he introduced new Ansco color negative and positive for production. He will be succeeded by Robert Young, eastern manager of company's motion picture division.

Sokolov Joins Famous

Hollywood, Jan. 30.

Harry E. Sokolov joined Famous Artists as veepee in charge of all legal and contact matters for the agency, and as personal assistant and adviser to Charles Feldman, Famous head.

For past 20 years, Sokolov has been in private practice specializing in theatrical legal work. Prior to that he was attorney for Myron Selznick and Leland Hayward agencies.

See ELC, Rank Ending Deal

Premature end of the Eagle Lion Classics reciprocity deal with J. Arthur Rank came into immediate view this week following continued huddles between the two sides. Their trade pact, which was to run through 1951, provided for ELC distribution of a portion of Rank's product output in the U. S., with Rank's General Film Distributors handling ELC pix in England.

Break obviously means ELC will have to align itself with a new distrib in England. Firm already has been approached by several British outfits anxious to handle the U. S. firm's lineup but it's said there have been no actual negotiations as yet. Sam Seidelman, ELC foreign chief, is planning a trip to Europe in February but this was said to be for routine business and is not connected with any new releasing pact.

Top Rank product will continue to be channeled through Universal in the U. S. Films which do not go through U, and normally would be handled by ELC, in the future will be released by indie distribs, including, probably, the newly-formed Lopert Films Distributing Co.

However, despite the impending split, ELC will release all Rank films which the distrib has on its present schedule, and Rank will do likewise in England.

'VOLCANO' SQUABBLE IN U.S. DISTRIB RIGHTS

"Volcano," William Dieterle pic lensed in Italy, has become the subject of a distribution squabble.

U. S. rights are held by Motion Picture Sales Corp., headed by Neil Agnew and Charles Casanave. Outfit in turn entered a deal with Henri Elman Enterprises, states rights firm, for release of the film in the Chicago area.

Rub now is that MPSC wants the pic distributed by Eagle Lion Classics on a nationwide basis. Reports from Chicago are that the Elman firm is refusing to relinquish the distrib rights and threatens legal action unless MPSC delivers.

It was said in N. Y., on the other hand, that "friendly" negotiations are in progress and it's expected the issue will be resolved satisfactorily for both sides.

'It's Too Long,' Sez Cincy Exhib: Duck 'Korea' Date

Cincinnati, Jan. 30.

Controversial film, "Why Korea?" was booked for week of Feb. 2 at the Mid-States Capitol theatre for first Cincy showing, but was withdrawn because it is too long for programming with "Halls of Montezuma," scheduled feature. Robert J. Libson, head of Mid-States, said the film will probably be rescheduled for the Capitol within a month unless inquiry discloses reason for not showing it.

Libson and Robert McNabb, 20th-Fox manager here, jointly stated that the withdrawal had no connection with the plea of P. J. Wood, secretary of the Independent Theatre Owners of Ohio, with headquarters in Columbus, that "Why Korea?" not be exhibited until the administration intends to show the other side of the controversy."

Krim-Benjamin

Continued from page 3

attractive to various people effected. Most important to Chaplin and Miss Pickford is that his plan contemplates his getting no stock, only managerial control. Krim and Benjamin would get 50% of the stock of the company after a three-year period and would hold a long term voting trust from the beginning, giving them management.

Another point in the Grinieff deal—and what Chaplin's and Miss Pickford's reaction to it would be is not known—is that he contemplates retaining Grad Sears to head up the company. That's naturally attractive to Sears, general sales-manager and former prexy of the company.

Krim and Benjamin have made no commitment regarding Sears, He has a five-year contract winding up the end of this year and he is very anxious to work it out, since another 10-year annuity pact (at $35,000 per year) becomes effective on completion of the first contract.

It is believed that Krim and Benjamin would prefer to make a settlement with Sears and bring in their own sales chief. That would depend, however, on outcome of exploratory conversations with Sears. They so far have carefully avoided talks with or concerning him, since they've never been overly optimistic on the prospects of closing the UA deal.

Another problem for anyone taking over UA control is the status of Paul V. McNutt, board chairman. Neither Grinieff nor Krim and Benjamin has objection to his remaining in the present unpaid post. There have been strong hints, however, that Miss Pickford and Chaplin would like to see him out and have thrown into the lap of any prospective management the problem of dealing with him. That's a particularly tough nut for K-B, since it was through McNutt's law partner that they were brought into the act and they'd naturally feel ungracious about being forced to give him his walking papers—assuming that were perfectly possible without legal complications.

K-B contemplate bringing a total of what they roughly estimate at $3,000,000 to $3,500,000 into the company. Grinieff maintains he's ready to lose $1,000,000 before he starts making any profits out of UA. He claims to have the $1,000,000. He has reportedly stated that he has liquidified personal assets to the extent of $500,000 and obtained another similar amount from outside sources.

As far as K-B setup is concerned, Heller & Co., Chi financial house, is coming in strictly as an investor. It will get no stock options or other equity ownership. Coin it will put up will be partly for operating expenses and partly a financing pool on which indie producers who so desire may draw.

Krim and Benjamin, and attorneys for Heller, are studying UA balance sheets to determine the quantity of coin the financing firm might put in. It will be secured by advances to producers for prints and advertising. Thus its size would hinge on number of pix released. On five new pix delivered to the company, for instance, it could amount to about $1,000,000, which would be available for operating expenses.

Both Grinieff and K-B contemplate long-term managerial pacts. While K-B would profit by success of the company through the stock their options would give them, Grinieff's aim is to obtain foreign rights to UA product. He maintains that he can make more money for the producers than they'd ordinarily get and still show a good profit for himself.

MAX ROTH ELECTED TO PATHE INDUSTRIES BD.

Max Roth, states rights distributor in the Chicago area, has been elected to the board of Pathe Industries, it was disclosed this week.

Roth owns 30,000 shares of Pathe stock, which he received when the corporation acquired from him the Eagle Lion Classics franchise he held in Chicago. ELC is a Pathe subsidiary.

When he relinquished the ELC franchise, Roth formed the states rights outfit, dealing mainly in reissues.

Metro Host to Japanese Execs Touring U. S. for Production Ideas

Washington, Jan. 30.

Two top execs of the largest and oldest theatre chain in Japan are currently here as part of a six-week tour of key industry spots in this country.

Metro, with a keen eye on the future, when the end of the occupation will put the Japanese film industry on its own, is sponsoring the tour and picking up the check for Kyusaku Hori, president of the Nikkatsu Motion Picture Co., and Hidemi Mori, executive director of the outfit. Completing team is the governor of the Bank of Japan, here on official biz, who has joined forces with the exhibs because of friendship and common interests.

Chief purpose of the trip, according to Hori, who speaks English and acts as spokesman, is to study industry developments, visit theatres and speak with reps, with a view to applying new ideas to operation of the 50-theatre chain. Hori, who spent many years in this country both as a student and as secretary to the late Judge John Barton Payne, director of the American Red Cross, points out that no Nip exhibitor has seen American theatres since prewar days.

Specifically, pair hope to get ideas and place orders for three new 2,000-seaters being built in large industrial and business centers—Osaki, Nagoya and Kobe. The new theatres, he states, will closely approximate American deluxers, with indirect lighting, air conditioning and first class projection. All equipment but projection, which is purchased from Westinghouse, will be made in Japan.

Reasons for the Metro sponsorship are obvious since the Motion Picture Assn. is expected to bow out of the Japanese picture soon,

(Continued on page 16)

Take a Vow-el

Hollywood, Jan. 30.

Metro registered a new record for infinitesimal title changes. "The Bradley Mason Story" was transformed into "The Bradley Masen Story."

Change was made from "o" to "e" to avoid lawsuits by people named Mason.

Popkin Atty. Eyes Situation at UA

Coast attorney Herbert Silverberg is due in N. Y. today (Wed.) from Hollywood for an on-the-spot investigation of the United Artists situation in behalf of his client, producer Harry Popkin.

Latter is particularly concerned about his "Second Woman," and earlier had threatened injunction proceedings aimed to enjoin UA from opening the pic tomorrow (Thurs.) at the Rivoli theatre, N.Y.

Strategy now calls for Silverberg to look into the matter in association with a N. Y. legal outfit for a final determination of course of action. A court row still is a possibility but regarded as slim since Popkin allowed so much time to pass since UA announced the Rivoli preem. It's figured Popkin will allow the opening without a battle but will undertake to prevent any general release of the film.

Producer, it's apparent, wants to await the outcome of current negotiations looking to transfer of UA to the Robert Benjamin-Arthur Krim group. If this goes through he figures the distrib will be considerably strengthened and in more than adequate position to handle his pix.

RATHVON DEFERS PROD. TILL NEXT SUMMER

N. Peter Rathvon will refrain from any new production until next summer, he disclosed in N. Y. yesterday (Tues.). Film financier said his only immediate plans are for a swing of London, Paris and Rome, investigating production possibilities abroad. He leaves for Europe next week.

In London, Rathvon will take his first look at "Happy Go Lovely," which was a joint Rathvon-Associated British production. He reported he'll set releasing arrangements after he sees the pic.

Rathvon completed his six-film deal with Eagle Lion Classics with the delivery of "Sun Sets at Dawn," which is now going into release. He stated any new deal will not be considered until he's set with a new production program.

L. A. to N. Y.

Ray Anthony
Eve Arden
Lex Barker
Ed Begley
Polly Bergen
Lloyd Bridges
Michael Brown
Jerome Courtland
Ed Dukoff
Joan Fontaine
Mary Garden
I. G. Goldsmith
Helen Hayes
Sam Jaffe
Fred Joyce
Danny Kaye
Otto Kruger
Veronica Lake
Bethel Leslie
Isidore Lindenbaum
Leonard Levinson
Connie Moore
Kingman T. Moore
Eddie Moran
James E. Perkins
Paul Radin
Irving Rubine
Thelma Ritter
Edward G. Robinson
H. Allen Smith
Robert Stack
David Stillman
Paula Stone
Andre de Toth
George Ward
Bert Wheeler
Don Wilson

MPAA Advisory Unit On Foreign Pix OK'd For British Producers

Services and facilities of the Motion Picture Assn. of America's advisory unit for foreign films are being made available to British producers. MPAA cooperation program heretofore had been limited to makers of only foreign-language product.

Expansion of the policy followed discussions of the subject between John G. McCarthy, MPAA international chief, and Rupert Somervell, Under Secretary to the British Board of Trade.

Advisory unit, which was established early last year under B. Bernard Kreisler, is designed to acquaint foreign producers with American film tastes, customs and regulations. Additionally, the service includes assists in arranging distribution and marketing of the foreign pix in the U. S.

When originally set up the unit serviced only makers of foreign-language product for the reason that type of screen fare was most in need of U. S. support. Additionally, a major number of British producers were familiar with the American market and had established distribution connections.

In expanding its service, MPAA took into account the number of new independents who have entered British production in a relatively recent period.

N. Y. to L. A.

Ann Baxter
Jack Benny
Anthony Buttitta
Irving Fine
Y. Frank Freeman
Sam Goldwyn
Jacques Grinieff
John Hodiak
Arthur Krim
Joseph Mankiewicz
Ernest H. Martin
Arnold Moss
Arch Oboler
Samuel Steinman
Samuel Taylor
Marta Toren
Les Tremayne

N. Y. to Europe

Eileen O'Dare
Gwynne Whitby
Josh White

Europe to N. Y.

Anthony Buttitta
William Wilder

PHONEVISION SHOWS 'B.O.' DIP

3d, 4th Weeks' Phonevision Recap

Chicago, Jan. 30.

Following is a breakdown, by the time of screenings each day, for the third and fourth weeks of the Phonevision tests in Chicago (Jan. 15-21 and 22-28). Figures, released to the major film companies by Zenith Radio, show the number of test families who paid for each screening and what percentage that is of the total 300 involved. Fourth week's total of 505 orders fell below the 561 for the third week, and the 567 who ordered the features for the second week of the test, indicating that the novelty factor has already begun to set in.

	2 p.m.	7 p.m.	9 p.m.	Total	% of Families Who Saw One Film
(THIRD WEEK)					
Jan. 15 (Mon.)	2	25	35	62	20.7
Jan. 16 (Tues.)	5	28	31	64	21.3
Jan. 17 (Wed.)	5	26	30	61	20.3
Jan. 18 (Thurs.)	3	41	37	81	27
Jan. 19 (Fri.)	2	38	47*	87	29
Jan. 20 (Sat.)	8	26	61	95	31.7
Jan. 21 (Sun.)	20	54	37*	111	37
Total	45	238	278	561	
(FOURTH WEEK)					
Jan. 22 (Mon.)	1	23	30	54	18
Jan. 23 (Tues.)	1	36	44*	81	27
Jan. 24 (Wed.)	2	11	52	65	21.7
Jan. 25 (Thurs.)	3	16	32*	51	17
Jan. 26 (Fri.)	4	22	33*	59	19.7
Jan. 27 (Sat.)	10	35	53	98	32.7
Jan. 28 (Sun.)	15	36	46*	97	32.3
Total	36	179	290	505	

* Screenings at 9:30 p.m.

RKO Stockholders Get Neat Profit As Result of Recent Split in Shares

Split in RKO shares at the beginning of this year has given stockholders a neat gain. Owners, who were given one share of picture company and one of theatre company stock for each share of the combined pre-divorcement stock, found the total of their individual shares yesterday (Tues.) up about a point from the old price.

Year-end closing quote of the old RKO company was around $7.75. Yesterday saw the theatre shares rise to $4.75 and the picture company to $4.12½, or a total of $8.87½. Prior to the two new stocks being listed on the New York Stock Exchange, they were sold on a "when issued" basis at $5 for the theatre shares and $3.50 for the pic company.

Both the theatre and picture firms' securities have been getting good support from the Wall street professionals. A firm not previously identified with RKO holdings in any way has moved in during the past week and acquired a healthy chunk of theatre shares. It is Bear, Stearns & Co., large and important Wall street outfit.

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Harry Sherman Due In N.Y. to Set Deal For 2d Money on Prod.

Producer Harry Sherman is due in N. Y. from the Coast today (Wed.) to set final details of his agreement with group of manufacturers who are providing "second money" production financing. Deal is for the easterners to put up $300,000 for the Sherman pix, in turn for which they have the right to use any screen character he creates for tie-ins with their products.

Sherman and partner Neil Agnew have announced a program of four features and six westerns a year for the next five years. Total of 50 films are committed to Eagle Lion Classics for release.

Producer originally was slated to start the first pic rolling this month but delays in setting the financing forced a postponement. Plans now are to begin lensing of "Tall Man from Texas" in March.

Sherman still is on the prowl for a new oater figure, and has hopes of coming up with another "Hopalong Cassidy," central character in his earlier pix.

Maurer Eyeing Product

Maurice Maurer, operator of the City Investing Co. circuit, planes to the Coast next week to look at product for the outfit's Broadway houses, the Victoria and Astor. Among pix which he'll reportedly see are Metro's "Quo Vadis" and 20th's "David and Bathsheba," both slated for fall release.

Under consideration to follow "Harvey" (U) into the Astor in about six more weeks is Edward Small's "Valentino" (Col). "Born Yesterday" (Col) is expected to continue at the Vic indefinitely.

Lightman Named To Legit Council; Exhibs Angel Pic

Council of the Living Theatre, group formed last November to aid legit, has formed a foundation and has nominated M. A. Lightman, Memphis circuit op and prexy of Cinema Productions, Inc., to the board of directors. COLT is working with CP, which includes top exhibs, in production of a $1,000,000 pic tentatively tagged "Main Street to Broadway," which Robert E. Sherwood will write and Lester Cowan will produce.

Council yesterday (Tues.) elected as officers of the foundation: Sherwood, prez; Howard Lindsay, v.p.; Warren Caro, secretary; and Herman Shumlin, treasurer. Also nominated to the board, in addition to Lightman, are Henry Fonda, Jose Ferrer, Leland Hayward, Josh Logan and Alfred Lunt. Previously elected board members are Sherwood, Katharine Cornell, Arthur Schwartz, Shumlin, Lawrence Langner and Lindsay.

Sherwood's script fee and 40% of the worldwide profits on the pic will go to the foundation for distribution to legit theatre groups. Money will go to groups such as Training School of American National Theatre and Academy, Equity Library Theatre, American Theatre Wing and New Dramatists Committee.

Joint venture marks the initial enterprise of Cinema Productions,

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NOVELTY FACTOR CRIMPING ORDERS

Chicago, Jan. 30.

Orders for the feature films being screened in the Phonevision test currently in progress here showed an appreciable and steady decline in interest among the Phonevision viewers during the third and fourth weeks, according to figures reported by Zenith Radio to the major film companies providing their features for the test. Majors took this to mean that the novelty factor has already begun to set in and as further proof that the future of Phonevision may not be so rosy as the picture painted by Zenith prez E. F. McDonald, Jr.

Where a total of 567 families equipped to receive Phonevision pix placed their orders during the second week of the 90-day experiment, representing 27% of the possible audience, the figure dropped to 561, or 23.7%, for the third week. Dip was even more pronounced for the fourth stanza, in which the orders totaled 505. That figure represents about 23% of the possible audience. Percentages are based on the fact that 300 Chi families have the Phonevision equipment and 21 different screenings are available to them during each week.

During the third week of the test, Zenith switched its afternoon screenings from 4 p.m. to 2 p.m. Earlier time, however, failed to elicit the desired response from viewers, since only 45 families ordered the pix for their homes, as against 44 the previous week. Zenith also ran screenings on Friday and Sunday nights that week at 9:30 o'clock, instead of the 9 o'clock running time followed the

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Exhibs to Study Talent Pool Plan

A Hollywood talent pool from which indie exhibitors in small situations could draw screen personalities for personal appearances will be proposed at forthcoming exhib meetings around the country by Edward Lachman, former president of Allied Theatre Owners of New Jersey. Lachman said plan would be answer to TV competition.

Lachman is making a swing around the nation primarily in the interest of his Lorraine carbons, of which he is U. S. distributor, but will advocate proposal to exhib leaders. Initial reaction will be sought at Theatre Owners of America unit convention in Memphis this weekend.

Under plan, stars and featured players would tour a given area for a week. Different troupes would span different territories periodically, with the exhibs paying up to 50% of the expenses. A coordinator would be set up in each exchange center to supervise tours and map out itineraries. If plan jells, studios will be asked to require players to devote maximum of three months a year to personals.

Lachman believes idea would put industry in closer touch with the public. Contention is that hinterland public will desert its TV sets if stars can be seen in the flesh.

Randy Scott, Harry Brown Win Verdict Over Georgia

Los Angeles, Jan. 30.

Randolph Scott and Harry Joe Brown, co-owners of the indie company, Producers-Actors, won a decision over the State of Georgia involving taxes paid by the outfit's Atlanta branch.

Company contended that its films, "Gunfighters," "Coroner Creek" and others, should be taxed only on the income from the State of Georgia, instead of from the five states serviced by the Atlanta exchange.

Govt. Believed Unlikely to Oppose Skouras Bros.' Distrib-Exhib Split

While not having made its approval official as yet, it is understood the Government will offer no objection to plans of Spyros and Charles Skouras to jump to opposite sides of the distribution-exhibition fence following 20th-Fox divorcement. Spyros would continue as prexy of the picture company, while his brother would continue to head up what is now its wholly-owned subsidiary, National Theatres.

It's reported that it was with such separation of interests in mind that Spyros, Charles and their brother George ended as of Dec. 31 the pooling of their incomes. Charles testified in a suit brought by Samuel Goldwyn recently that the three brothers had put their earnings into a common fund since 1914.

Twentieth is close to agreement with the Dept. of Justice on a consent decree. Terms of actual divorcement, which will follow patterns set by Paramount, RKO and Warner Bros., have long been set. Many months have been taken, however, in going over the theatres situation by situation to determine which must be divested from the chain to reestablish open competition in the areas in which they are located.

Only a few spots remain for decision. As soon as they are cleaned up, it is expected that the decree will be entered and the reorganization plan offered to the New York federal statutory court and the stockholders.

Fox Won't Take a Year

While it is likely that 20th will get a minimum of the one year allowed by the court to other companies to divorce and divest, it is

(Continued on page 6)

Cheyfitz Shifted at MPAA

Washington, Jan. 30.

New alignment in Motion Picture Assn. of America headquarters here moves Eric Johnston's assistant, Edward Cheyfitz, up to devoting the large part of his time to film industry television problems and contact work with top-level Government people.

Col. Richard T. McDonnell, former aide to General Omar Bradley, has been brought into the Assn. setup to handle the theatre and also supervise running of the building.

RKO Dickers New Prod.-Loan With Bankers Trust

New revolving loan to finance RKO production is now being negotiated on the Coast by Bankers Trust Co., N. Y. Size of the credit will be determined in the current talks, but it is likely it will be smaller than the $10,000,000 loan to the old RKO parent company which was paid off when divorcement became effective Dec. 31.

Harry Watkins, v.p. of Bankers, is currently on the Coast handling details. He is at the same time working out the bank's financing of the Jerry Wald-Norman Krasna unit, which releases through RKO. He'll be back in New York next week.

Bankers Trust partner in both credits will be the Mellon National Bank, Pittsburgh, which RKO topper Howard Hughes has regularly dealt with over many years in his various industrial enterprises. As a result of Mellon's entry into the picture. Serge Semenenko's First National of Boston and the Security-First National of Los Angeles are being squeezed out. They were Bankers' partners in the former loan.

The new loan, which will possibly be in the neighborhood of about $8,000,000, was made necessary by terms of the old credit. That pro-

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10,509 % CASES IN '49 PROBED BY LAW FIRM

Washington, Jan. 30.

Sargoy & Stein, N. Y. legal firm which represents the distributors in matters relating to percentage licensing deals, conducted 10,509 investigations of 1,500 theatres in 1949.

This was disclosed in the course of National Labor Relations Board hearings to determine bargaining reps for S. & S. employees.

It was said the outfit collected "in excess of $50,000" from each of five distribs, and "in excess of $20,000" from each of three distribs, presumably the so-called "Big Five" and "Little Three."

Records show that 85% of the theatres investigated were located outside N. Y. VARIETY last week reported that 200 percentage fraud actions versus exhibs now are pending.

NLRB ordered an election within the next 30 days. Employees will vote by secret ballot whether they want representation by the CIO, Screen Employees Guild or no representation at all.

RKO Names Whitman

William F. Whitman, member of the RKO Theatres legal staff for the past 20 years, has been appointed general counsel for the chain.

Post is newly established. Prior to major's divorcement last Jan. 1, Miller Walker, as chief counsel for the parent firm, also supervised legal affairs of the circuit.

Watkins to Handle Pix Loans for Bankers Trust In Centralized Setup

Bankers Trust Co., one of the two most important lending institutions in the country in the size of its credits to the picture industry, is starting at once to centralize all of its film business in its Rockefeller Centre, N. Y., branch. Move of the picture accounts from the main office and various sub-offices will be a gradual one and done only with the consent of the customers, exec v.p. Alex Ardrey emphasized yesterday (Tues.).

V.p. Harry Watkins, who has long handled the RKO and indie producer biz at the Rockefeller Centre office, will be in charge of all of the bank's film dealings. Roger Dann, who handled some of the biz at the main office, is being moved uptown as Watkins' assistant on the film accounts.

All of the majors but Universal, and a large number of independents, do their banking with Bankers. Only account which will not be moved to Watkins' aegis is David O. Selznick's, which because of its complexity will continue to be handled by Dan Hickson, who has been in charge of it at the main office for a number of years.

Dickstein Replacement Won't Be Named by UA

In view of the distrib's present product shortage, United Artists is finding it unnecessary to name an official replacement for Abe Dickstein, who bows out Feb. 5 to join 20th-Fox. Dickstein, who maintained his headquarters at the N. Y. exchange, was UA sales chief over the entire N. Y. State area.

Edward Mullen, assistant branch head for UA in N. Y., will take over Dickstein's duties in an unofficial capacity, it is understood.

Dickstein will switch to the post of N. Y. branch chief at 20th under Martin Moskowitz, Empire State division chief. The spot was left vacant when Sam Diamond shifted from N. Y. to Philadelphia for the major.

Cause for Alarm

Hollywood, Jan. 26.

Metro release of Tom Lewis production. Stars Loretta Young; features Barry Sullivan, Bruce Cowling, Margalo Gillmore. Directed by Tay Garnett. Screenplay, Mel Dinelli, Tom Lewis; story, Larry Marcus; camera, Joseph Ruttenberg; music, Andre Previn; editor, James E. Newcom. Tradeshown Jan. 17, '51. Running time, 73 MINS.

Ellen Jones	Loretta Young
George Z. Jones	Barry Sullivan
Dr. Ranney Grahame	Bruce Cowling
Mrs. Edwards	Margalo Gillmore
Hoppy (Billy)	Bradley Mora
Mr. Carston, Postman	Irving Bacon
Mrs. Warren	Georgia Backus
Mr. Russell	Don Haggerty
Superintendent	Art Baker
Lonesome Sailor	Richard Anderson

Despite the presence of Loretta Young as the star, "Cause for Alarm" is still a secondary feature not likely to cut much of a swath at the boxoffice. Miss Young provides it with some marquee worth and her usual thesping excellence, but film reflects the difficulty of trying to stretch a 30-minute radio story idea over a 73-minute celluloid course.

Plot has a single gimmick that becomes apparent early. A lengthy letter, accusing a wife and doctor of murder, is mailed to the district attorney. It is evident that the letter should carry more than a single stamp, and the wife's terrified efforts to recover it are unnecessary as accusing document will be returned for lack of sufficient postage before it ever reaches its destination. There just isn't enough substance to the gimmick to justify feature-length production.

Barry Sullivan's mind becomes twisted when he is laid up with heart trouble. He builds a mental case against his wife and Bruce Cowling, the doctor, and mails the letter. He falls dead of a heart attack while trying to kill Miss Young, and she spends a few abortive hours trying to recover the letter before the postman returns it. Mel Dinelli and Tom Lewis did the scripting, which ballooned the radio story by Larry Marcus. Script doesn't jell.

Tay Garnett's direction does what it can to build up suspense and melodramatic mood, occasionally clicking. Performances are professional but can't overcome the thin material. There's a good touch in the kid who shoots up the neighborhood as Hopalong Cassidy. He is played by Bradley Mora.

Tom Lewis also produced his first such effort. physical values get across the idea of a middle-class family neighborhood, and technical support is good. *Brog.*

Sugarfoot
(SONG-COLOR)

Hollywood, Jan. 30.

Warners release of Saul Elkins production. Stars Randolph Scott; features Adele Jergens, Raymond Massey, S. Z. Sakall, Robert Warwick, Arthur Hunnicutt, Hugh Sanders. Directed by Edwin L. Marin. Adaptation by Russell Hughes from novel by Clarence Budington Kelland; camera (Technicolor), Wilfrid M. Cline; editor, Clarence Kolster; song, Ray Heindorf, Sammy Cahn. Tradeshown Jan. 24, '51. Running time, 80 MINS.

Sugarfoot	Randolph Scott
Reva Cairn	Adele Jergens
Jacob Stint	Raymond Massey
Don Miguel	S. Z. Sakall
J. C. Crane	Robert Warwick
Fly-Up-the-Creek Jones	Arthur Hunnicutt
Asa Goodhue	Hugh Sanders
Mary	Hope Landin
Johnny-Behind-the-Stove	Hank Worden
Billings	Gene Evans

Value of Randolph Scott's action reputation and the color production will be major assists in seeing "Sugarfoot" through its playdates. It is disappointing western filmfare that uses talk, instead of action, over most of its 80 minutes.

Dialog is trite and stilted, even for a sagebrusher. Nearly 50 minutes pass before there's a prairie chase or mass gun battle to liven proceedings.

Scott, a southerner, treks west after the war between the states to establish a new life in Prescott, Ariz. He meets saloon singer Adele Jergens, pulls a few good business deals, collects a couple of enemies in Raymond Massey and Hugh Sanders, has a misunderstanding with the girlfriend, finally meets the heavies in gun battle and gets back Miss Jergens. Neither the Kelland novel nor the Hughes adaptation stands up under close scrutiny, and the lack of substance is reflected on the screen.

Performances are either as stilted or flamboyant as the characters depicted, and most adult audiences will find much to laugh at in the way the story is played off. Scott is his usual self as the hero, and Miss Jergens adds a lot of glamour to her role. Massey and Sanders are especially hampered by the script. S. Z. Sakall plays his standard character as a Prescott merchant. Robert Warwick, Arthur Hunnicutt and Gene Evans are among others involved in the plot.

Saul Elkins' production supervision presents an acceptable western dress, and Wilfrid M. Cline's Technicolor lensing is kind to the eyes. "Oh, He Looked Like He Might Buy Wine," by Ray Heindorf and Sammy Cahn, is the novelty number spotted for Miss Jergens' saloon-canary character. *Brog.*

Miniature Reviews

"Cause for Alarm" (M-G). Unsatisfactory melodrama, too weak to carry top billings despite Loretta Young name.

"Sugarfoot" (Color - Song) (WB). Poor western, but with Randolph Scott and color to help playdates.

"Target Unknown" (Song) (U). Exploitable World War II meller dealing with enemy interrogation. Okay outlook.

"Black Jack" (Franco-American). Slight meller of smuggling, made in Spain. Suitable for dualers in U. S.

"Two Lost Worlds" (ELC). Adventure-thriller, with Australian background, mild biz.

"The Dark Man" (British) (GFD). Modest thriller with few thrills and British players unknown to U. S.; lesser dualer.

Target Unknown
(ONE SONG)

Hollywood, Jan. 26.

Universal release of Aubrey Schenck production. Stars Mark Stevens, Alex Nicol, Robert Douglas, Don Taylor; features Joyce Holden, Gig Young. Directed by George Sherman. Written by Harold Medford; camera, Maury Gertsman; editor, Frank Gross. Previewed Jan. 23, '51. Running time, 90 MINS.

Capt. Jerome Stevens	Mark Stevens
Al Mitchell	Alex Nicol
Col. von Broeck	Robert Douglas
Lt. Webster	Don Taylor
Capt. Reiner	Gig Young
Nurse	Joyce Holden
Theresa	Suzanne Dalbert
French Entertainer	Malu Gatica
Ralph Phelps	James Best
Brooklyn	Richard Carlyle
Jean	Steven Geray
Crawford	John Sands
Gundlach	Tony Christian
Russ Johnson	James Young

Universal explores a World War II angle little touched on in the films that have preceded "Target Unknown"—that of the enemy's interrogation of prisoners of war. Results are satisfactory for the general melodrama market and exploitation possibilities will help it to fairly good grosses.

Predominantly male cast works well under George Sherman's direction in acting out the Harold Medford script. Tale hinges on the crafty questioning of a group of American fliers, captured by Nazis after their plane crashes in France. From the fliers' evasions and unwitting revelations, the enemy puts together facts that indicate the next big Allied bombing target. Nazis are not successful, though, despite their craft, as one of the fliers escapes and manages to get word back to his base so the target can be switched.

Producer Aubrey Schenck has cut in quite a bit of real aerial combat footage, which blends excellently with the studio-manufactured and bolsters the 90-minute unfoldment. Mark Stevens, U. S. captain, and his crewmen, Alex Nicol, Don Taylor, James Best, Richard Carlyle, John Sands and James Young, all uphold the heroics capably.

Robert Douglas is good as the Nazi colonel who tricks the fliers into answering his questions. Supporting him, and equally as good, are Gig Young and Joyce Holden, a captain and nurse, respectively, and Tony Christian. Suzanne Dalbert, a sympathetic French girl who aids the escape, and Steven Geray, a native opportunist, also measure up. Malu Gatica does one tune, "Danse Avec Moi," in her role as a Nazi informer.

Film rates excellent technical support all down the line, such as Maury Gertsman's photography and Frank Gross' editing. *Brog.*

Pandora and the Flying Dutchman

"Pandora and the Flying Dutchman," which John Woolf's Romulus Films turned out in association with Albert Lewin, was tradeshown in London yesterday (Tues.). Technicolor picture, according to *Myro*, is a lavish and pretentious production that will have to depend upon mainly star appeal to click at the boxoffice."

Reviewer added that the Flying Dutchman legend was developed by producer-director Lewin as an "unrelieved tragedy with too much gloom and insufficient relief." "Pandora" co-stars James Mason and Ava Gardner. Metro is distributing in the western hemisphere while Independent Film Distributors will release in Britain in association with British Lion.

Black Jack
(FRANCO-AMERICAN)

Paris, Jan. 23.

Marceau release of Alsa Films production. Stars George Sanders, Herbert Marshall, Patricia Roc, Agnes Moorehead; features Dalio. Directed by Julien Duvivier. Screenplay, Duvivier, Charles Spaak; camera, Andre Thomas; editor, M. Ochoa. At Avenue, Paris. Running time, 105 MINS.

Mike	George Sanders
Ingrid	Patricia Roc
James	Herbert Marshall
Emily	Agnes Moorehead
Captain	Dalio

This coproduction pic is now running in both versions here. Shot in Spain, film has all the earmarks of a slim production budget. A meller of smuggling and the regeneration of a cynic, the picture never generates any excitement and little movement. With the names of George Sanders, Herbert Marshall and Agnes Moorehead, it could do for second-runs or dualers in the U. S.

Story concerns a smuggler who wants to make a big haul and then withdraw from the racket. In relating, there is a romantic cargo of refugees he gets mixed angle and usual complications.

All the actors seem ill at ease in their roles. Sanders does not loom as the virile action type here. Miss Moorehead tries unsuccessfully to make something of a strange, two-faced role. Patricia Roc gives some expression to the part of the girl Ingrid. Director Julien Duvivier displays none of his old craftsmanship in this. The chase and fight sequences are more ludicrous than exciting. Lensing and editing are second rate. *Mosk.*

Two Lost Worlds

Eagle Lion Classics release of Sterling Productions, Inc., production. Features Laura Elliott. Directed by Norman Dawn. Screenplay, Norman Hubbard, from story by Phyllis Parker, Tom Hubbard. At Rialto, N. Y., starting Jan. 17, '51. Running time, 63 MINS.

Elaine Jeffries	Laura Elliott
Kirk Hamilton	Jim Arness
Martin Shannon	Bill Kennedy
Janice Jeffries	Gloria Petroff
John Hartley	Tom Hubbard
Nancy Holden	Jane Harlan
Magistrate Jeffries	Pierre Watkin
Cap'n Allison	Bob Carson
Governor	Guy Bellis
Dr. Wakeland	James Guilfoyle
Nat Mercer	Fred Kohler, Jr.
Cap'n Tallman	Tom Monroe
Salty	Tim Grahame
Mr. Davis	Richard Bartell

Lightweight quickie, "Two Lost Worlds" may get by playing up thrill-adventure angle. Production has no players that mean anything for marquee decoration, leaving it entirely up to the exhibitor to circus it for maximum results.

Plot concerns an American clipper ship captain who is left in Queensland, sheep-raising colony of Australia, to recuperate from injuries suffered in a pirate attack. The captain and two aides fall in love with some Aussie beauts but their romances are interrupted by a "phantom" pirate raiding the settlement. That calls for a rescue, with a rip-roaring fight between two sailing crafts furnishing the most genuine excitement. From this battle, the hero and some of his pals wind up on an unknown island, tabbed as being part of Dutch East Indies. It takes a volcano eruption (that is filled with too many obvious fireworks to be acceptable) to wind up the yarn.

Acting is mainly the gushy, energetic type that might not be so noticeable if there was more action. The players are not assisted much by the dialog. Such gems as "That's the way it is," "I want it that way," "I wanted to hear it from your own lips," "Now, men, I don't have to tell you what you are up against," "What are we waiting for," etc., do not enrich the proceedings.

Jim Arness, the big Yank he-man and ship captain, does well when given half an opportunity, which is not often. Miss Elliott is the Aussie femme with whom he falls in love. She is comely enough to overcome most of the gosh-awful situations and lines. Bill Kennedy plays an Australian heavy with so-so results. Gloria Petroff, as the young girl of the oldline Aussie family, serves okay as a precocious child. Jane Harlan, Fred Kohler, Jr., and Tim Grahame head the support. *Wear.*

The Dark Man
(BRITISH)

London, Jan. 22.

GFD release of Independent Artists production. Features Edward Underdown, Maxwell Reed, Natasha Parry, William Hartnell, Barbara Murray. Directed and scripted by Jeffrey Dell; camera, Eric Cross; editor, Geoffrey Muller. At Odeon, London, Jan. 22, '51. Running time, 91 MINS.

Det. Insp. Jack Viner	Edward Underdown
The Dark Man	Maxwell Reed
Molly Lester	Natasha Parry
Supt. of Police	William Hartnell
Carol Burns	Barbara Murray
Samuel Denny	Cyril Smith
Detective Evans	Leonard White
The Adjutant	John Singer
Major	Geoffrey Sumner

The principal failing of "The Dark Man" is that it is a so-called thriller that doesn't thrill. Jeffrey Dell, directing his own story, has clearly been reluctant to cut his script to speed the action, and the climactic manhunt scene is unduly prolonged. Pic is a modest attraction for the home market and cannot be rated more than a dualer overseas.

Yarn opens with a double murder. The killer, realizing that a young actress playing at a local stock theatre may be able to identify him, plans to put her out of the way. A plot to strangle her in her own home fails to materialize and eventually he is cornered by the police and the army on a practice shooting range.

Most of the situations, while obvious, could have been infused with some tension if the direction had been more crisp. As it is, the anticipated highspots fall flat although imaginative lensing provides a strong atmosphere.

Acting is competent without being impressive. Edward Underdown as the Scotland Yard man and Natasha Parry as the actress, make an obvious romantic team. Maxwell Reed has the appropriate sinister look as the "Dark Man." William Hartnell smoothly portrays the superintendent of the police while Barbara Murray does nicely as another actress. *Myro.*

September Affair

"September Affair," Hal Wallis production which opens at the Radio City Music Hall, N. Y. tomorrow (Thurs.), was reviewed by VARIETY at the Venice Film Festival in the issue of Aug. 30, 1950. Catching world preem of the film on Aug. 25, *Tubbs* stamped the picture as "a clever combination of culture and commercialism put together in a manner which makes for good b.o."

Exteriors of "Affairs" were filmed in Rome, Florence, Naples and Capri. Through these backgrounds, *Tubbs* wrote, pic weaves a plausible romance plot. "It accents," the critic observed, "that most humans wish for faraway places and a new life without ever hearing again from their past lives, and the strings attached thereto."

Story doesn't call upon its characters for any great dramatic acting, according to the reviewer. "Joan Fontaine gives a light touch to her role without becoming flirtatious. Cotten is always believable as the engineer who finds that running away from work and wife is not the answer to his restlessness and unhappiness." William Dieterle's direction was described as "capable" in this Paramount release. Original running time was 91 minutes compared to the present 104.

Breakston-McGowan Near RKO Release

Hollywood, Jan. 30.

Deal is near inking stage for RKO to release Breakston-McGowan production, "Tokyo File 212," dealing with present situation in the Orient. It was made in Tokyo last year with Florence Marly and Robert Peyton co-starred.

Ned Depinet's arrival today (Tues.) is expected to wind up negotiations. Plan is to send it out immediately to cash in on timeliness.

The Inheritance

London, Jan. 23.

"The Inheritance," British import which opens at the Symphony, N. Y., Saturday (10), was reviewed in London by VARIETY in the issue of Octobed 22, 1947, under the title of "Uncle Silas." *Cane* described this thriller as "labored hokum" which adds little to British prestige. "It's not for export," the critic added. A Two Cities Film production, the picture stars Jean Simmons, Katina Paxinou and Derrick de Marney.

Film is based upon a novel by Sheridan le Fanu which reportedly is one of the first blood-and-thunder mellers. Action is set in 1845 and concerns a wealthy 16-year-old girl whose guardian plots to kill her. But although the picture was given "good production," *Cane* wrote, performances were poor. He opined that Miss Simmons is "all-at-sea as the heroine and De Marney hams all over the place in the title role." Fine Arts Films is distributing in the U. S. Original running time of 103 minutes has been trimmed to 90.

Skouras Split

Continued from page 5

understood that Fox may not take that much time. It has already accomplished much of its important theatre unloading and broken up its partnerships and pools in according with Government demands.

Regarding plans of Charles to stay with the theatre circuit and Spyros to remain with the film company, situation was said not to be analagous to the Warner setup. In the latter case, the trio of Warner freres is under obligation to remain together in either the WB film or theatre company. Brothers have indicated they'll stick to production.

Difference between the Warner and Skouras cases is that the former are major stockholders in their company, while the Skourases are not. Charles Skouras owns no shares at all, while Spyros controls only 47,260 of the 2,770,000 of common outstanding—about 1.7%. The three Warners together control almost 28% of the company's outstanding stock.

Charles and Spyros maintain that there will be no community of interest after a breakup and that their going to opposite sides of the fence is completely justifiable. Friends and associates of the two men pretty much agree. They're both rugged individualists and hard traders. 20th execs think they'll probably get better terms for their product from National Theatres after the bustup and that NT, in turn, will give 20th no breaks if it costs the theatre chain coin.

Okla. TOAers

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less all the film companies, and TOA likewise, will feel as we do about such irresponsible mouthing."

Loewenstein tore into Cole for asserting that the Oklahoma unit was a "paper organization." The Oklahoma leader pointed out that the association had been going for 35 years. It has only one paid employee, an assistant secretary, Loewenstein added.

"We don't believe in 'paying' for expensive 'fronts,' nor do we hire paid organizers," he said. "We don't need them because owning our theatres is primary in creating interest in their welfare."

Defending the TOA unit's policy of admitting circuit memberships, Loewenstein wrote that such arrangements helped to solve day-to-day problems without "creating continuous turmoil and challenge."

Loewenstein said there was no particular objections to a new exhib body if it would seek to eliminate industry difficulties, rather than "try to glorify itself by destructive criticism in the hope that thereby it might collect excessive dues under the guise of giving 'super-service'."

Oklahoma exhib topper said the letter was being sent to all state theatre owners so that "they may make intelligent choice" of Cole's proposition to them.

All Color Pix

Continued from page 7

that he was here to "puncture gloom, grief and varied other forces that are clouding the industry." Although some exhibs may be harassed at the moment, the topper held out a strong ray of sunshine with a statement that the "industry is on the threshold of better opportunities with more pictures and better showmanship. We're not fighting our way out of economic foxholes."

Motion Picture Owners of Mississippi, Arkansas and Tennessee originally expected a record registration of almost 500 members for their 41st convention. However, 10-degree weather and an unusual snowstorm for this sector held attendance down to slightly over 150.

Among other speakers who addressed the meet were Bob O'Donnell, of the Texas Interstate Circuit; Robert Coyne, special TOA counsel, and Tri-State TOA incumbent prexy Max A. Connett. Election of officers is slated to be held tonight (Wed.) when the three-day session at the Gayoso hotel will wind up. Chief contenders for the presidency are M. A. Lightman, Jr., of Memphis, and K. King Searcy, Arkansas exhib.

20TH PUSHES 'BLOCK' SELLING

Souring on Sweets-Selling

Suspicion that all the sugar that theatres are deriving from candy and popcorn concessions isn't as sweet as it appears seems to be sneaking up on exhibition toppers. There have been indications in several quarters during the past couple weeks of belated recognition that (1) you've got to get a patron into the house before you can sell him popcorn, and (2) the annoyance of other customers' munch-crunch and the emphasis some houses are putting on selling of sweets may be keeping a lot of potential patrons at their TV sets.

E. C. Grainger, prez of the Shea circuit, which operates some 50 houses in Ohio, Pennsylvania and Massachusetts, made the point at a conclave of his managers in Cleveland yesterday (Tues.). He stressed that concessions could be only as good as the b.o. and, if the latter were neglected, there'd be no need of the stand. In giving prizes to his managers for "all-around efficiency," he emphasized that the check-chart for the awards "showed absolutely no credit was given for concession operation."

Ohio exhib leader Pete Wood recently satirized in a bulletin to Allied members a mythical circuit that wasn't worried about a $10,000,000 b.o. drop because "they would easily recover this loss by launching a campaign in their 600 theatres to sell patrons two bottles of Coke where only one had been sold before."

"We urge all of our members to follow in the footsteps of this great showman," Wood added. "Forget pictures and give your undivided attention to the sale of popcorn and Coke. If enough theatreowners will do this, next year the president of the Coca-Cola Co. will be able to announce that they are using thousands of theatre lobbies for the storage of cases of Coke."

Allied Theatre Owners of Indiana was prompted to reprint Wood's gibe in its bulletin because of a conversation overheard by one of its members. Four women sitting next to him in a restaurant, he reported, "all agreed with one of the ladies who said very emphatically that her family never attended the ——— theatre any more because they were tired of all the efforts made there to sell concessions, all the people in the audience munching during the show, and most of all having to sit through advertising trailers telling about how delicious were the concession stand wares."

"Is it possible," asks the ATOI, "that theatre lobby merchandising can be a factor why people are staying away from the movies, and is it worth a little restudy?"

Okla. TOA-ers Burn at Texas Allied For Attempting Competitive Outfit

Oklahoma City, Jan. 30.

Renewed effort of Allied Theatres of Texas to invade Oklahoma by establishing a unit in the Sooner state is creating a cold war with Theatre Owners of Oklahoma, unit of Theatre Owners of America. TOA group apparently doesn't object to a competitive organization, but it is burned up over tactics being used by the Texans to lure members.

Col. H. A. Cole, head of Texas Allied, sent letters to all Oklahoma exhibs, putting the TOA unit on the pan for alleged shortcomings. Morris Loewenstein, president of the TOA chapter, retaliated with a letter to Cole, answering his charges, and sent copies to all theatre operators in the state.

Branding Cole's letter as "untactful and derogatory observations," Loewenstein threw the book at the Texas exhib leader. He described Cole's statement that "somebody is being paid" as being as "deceitful as it is untrue."

"Coming from a member of Allied's national board," Loewenstein wrote, "such a statement reflects lack of dignity and disagreeably poor taste for them. Doubt-

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Legislative Repercussions On Ill. U.-B&K Theatre TV

Chicago, Jan. 30.

Repercussions from the U. of Illinois' tie-in with Balaban & Katz for exclusive theatre TV rights to the school's home football games last fall were heard last week in the state legislature. A bill banning further exclusive teevee pacts between the state's tax-supported schools and the theatre circuit was introduced by Rep. Richard Stengel.

If enacted Stengel's bill would permit theatre televising of the Illinois games only if they were also available to regular tele stations. Last season the Big 10, of which the U. of Illinois is a member, nixed live vidcasts, but entered into an experimental arrangement with B&K to big screen Illini home games at the State-Lake and Tivoli theatres.

Conference has not taken its official stand on gridiron teevee for next fall's schedule, but its acceptance of the recent National Collegiate Athletic Assn. ruling against live video is expected to be merely a formality.

Esther Williams, Freed, M-G Sued for $150,000

Los Angeles, Jan. 30.

Helen Taylor, designer formerly associated with Paramount and United Artists, filed suit for $150,000 in Federal court against Esther Williams, Arthur Freed and Metro, charging plagiarism.

Plaintiff declares her ideas for costumes, set designs and lighting effects were used in "The Duchess of Idaho" and "The Pagan Love Song" without credit or compensation to herself.

Sullivan Demands All Pix in Color; Warns on TV Sales

Memphis, Jan. 30.

Gael Sullivan, executive director of the Theatre Owners of America, today (Tues.) demanded all films in color and warned exhibs attending the three-day convention of the Tri-States TOA that Hollywood toppers are seriously considering the sale of feature pix to TV. "These execs," he told VARIETY "are now in session on this matter and, what's more, it won't be an adjunct to TV but a major operation."

In his analysis of the TV bugaboo, Sullivan stressed that the industry was also on the threshold of creating new dynamics for meeting this competition. Among these possibilities, he said, are third-dimensional films which "can only be achieved on a large screen and in the atmosphere of modern theatres."

Pointing out that the nation's theatres are one of the country's chief arms of communication, Sullivan emphasized that "we must pursue vigorously" with our government the right to exclusive channel on theatre television. TOA director also stated that the film industry was prepared for the national defense program on an "all-out" basis.

Sullivan prefaced his exhortations for all-color pix by noting

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METHOD TO CUT DISTRIB COSTS

Decision to press for exhibitors in as many situations as possible to buy 20th-Fox's full season's product at one sitting highlighted a meeting of the company's division sales managers at the homeoffice Monday (29) and yesterday. With 20th now in the process of curbing costs throughout the organization, sales veepee Andy W. Smith, Jr., spotted economy and the need for efficiency of operation at the top of the two-day agenda.

Division chiefs also discussed ways of achieving a more efficient distribution of prints on each 20th release, Smith reportedly detailed to them how a cutback in the number of prints would serve a two-fold purpose. Besides helping to trim costs, such a move would also aid considerably in easing the company past the anticipated shortage of raw stock, which looms as a result of the increase in usage of film by the armed forces. (See separate story).

Sale of the full-season's product to exhibs, instead of selling customers one or two pix at each session could cut costs by reducing the traveling of 20th's field sales force, it was pointed out. Under the antitrust decree, 20th is not permitted to sell via block-booking. Company may, however, offer its customers a complete season's lineup if the sale of each individual picture in the roster is negotiated separately and the sale of one is not made contingent on the sale of others.

Sales execs closed the meet yesterday with a discussion on ad-publicity campaigns for upcoming pictures. Members of ad-publicity veepee Charles Einfeld's department outlined campaigns from the

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Stillman Gets Hearing In Fight Over Arizona Compensation Levy

Los Angeles, Jan. 30.

Conflict between the motion picture industry and the State of Arizona over workmen's compensation is nearing settlement through a hearing granted Robert Stillman Productions involving the picture, "Sound of Fury," filmed in Arizona last summer.

Plaintiff declares the State of Arizona discriminates against the film industry by forcing companies to pay workmen's compensation at the rate of a full month for each person no matter how many hours of work are involved. Company wants a rebate of $6,000.

Rubine's LA to NY

Irving Rubine, v.p. of Robert Stillman Productions, arrived in New York from the Coast over the weekend to work on the publicity-advertising campaign for the indie unit's "Sound of Fury." Pic will preem at the Astor, Boston, Feb. 7, following the current run of "The Mudlark." Rubine heads for Boston today (Wed.).

Openings have also been set at the Earle, Philly, and Palace, Memphis. Rubine will visit both spots next week. He'll stop in Phoenix for a sneak preview of "Queen For a Day," the next Stillman production, on his way back to the Coast. He's due to return to New York Feb. 22.

Sheridan's 150G Suit Vs. RKO Opens in L.A.

Hollywood, Jan. 30.

Ann Sheridan's $150,000 suit against RKO for breach-of-contract starts today (Tues.) in Federal court. Actress claims money for having been inked to star in "Carriage Entrance" in 1949 and dropped "without reason."

Studio says she turned down so many leading men it had every right to drop her and borrow Ava Gardner from Metro for the pic, which was made under title of "My Forbidden Past."

20th Homeoffice Units in Meet Pressing for Final Strike Vote

Twentieth-Fox homeoffice units of the Screen Publicists Guild and professional workers union, in the wake of a final turndown by management on their demands for immediate reinstatement of those fired last week in an economy drive, were scheduled to meet last night (Tues.) for a final strike vote. If the strike was called, it was expected that members of the two unions would start picketing today (Wed.) both before the 20th homeoffice and the Broadway Roxy theatre.

While 20th's SPG unit was reportedly in complete accord to back the strike, it was believed that members of Local 65 of the Professional Office Workers of America might vote against such a move. Strike committee, comprising members of both labor organizations, had already been empowered to call the walkout if the 20th management refused to meet their demands. But, while the SPG members reportedly were willing to chance the walkout, professional workers were said to have been deterring on the assumption not only that a strike would not accomplish its purpose, but that 20th would not axe any more of its members off the payroll.

Representatives of the two unions, which have demanded a cost-of-living wage hike as well as reinstatement of those fired, met with 20th prez Spyros P. Skouras at the homeoffice Monday (29). In turning down their demands, Skouras is said to have shown them industry-wide boxoffice figures pointing up a steady decline in film attendance throughout the country. He reportedly told them as a result that the company plans continuing to economize wherever possible and indicated the possibility of firings in other departments.

SPG members circulated throughout the homeoffice Monday (29) and yesterday to encourage as many workers as possible to attend last night's meet. It was reported, meanwhile, that rank-and-file employees in the ad-publicity department, the only one hit so far by the firings, had instituted a work slowdown.

Pay, Expense Hikes To Be Sought by Salesmen

Hikes in both salary scales and expense allowance for film salesmen will be sought by Colosseum of Motion Picture Salesmen at forthcoming negotiations with distribs for a new contract. Current pact expires April 15.

David Beznor, general counsel for the salesmen's organization, has asked for immediate huddles with homeoffice labor contacts on provisions of new agreement. Beznor indicated an upped scale would be asked in his letter to Office of Economic Stabilization in which he requested film salesmen be exempt in event of wage freeze.

Extent of boost in salaries and expenses has not been revealed.

U's $1,355,886 '50 Net Reflects Varied Savings

Universal's comparatively hefty profit of $1,355,886 for fiscal 1950 further reflected production and operational economies effected throughout the industry in the past couple of years. In addition to the list of films which proved successful at the boxoffice, attributable to U's earnings was a substantial reduction in amortization of film costs.

This, along with royalties and other costs, was listed at $33,415,434 for the year ended Oct. 28, 1950. Same entry for the previous year was carried at $39,884,132.

Amortization in 1948 (incorporated with theatre expenses) amounted to $44,009,043. Thus, the total reduction in the two-year period was cut by $10,593,609.

U income of $1,355,886 was equivalent, after dividends on the preferred stock, to $1.14 per share on the 960,498 shares of outstanding common. Firm operated at a loss of $1,125,851 in 1949, and was in the red for $4,186,382 in 1948. Consolidated profit before Federal taxes amounted to $2,305,886 in 1950, representing an improvement of $3,431,737 over the previous year.

Blumberg's Statement

U's comeback via the economies was covered by prexy Nate J. Blumberg in a statement to stockholders. He stated the firm "has

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EXHIB TV COMMITTEE CANVASSES SUPPORT

National Exhibitors Theatre Television Committee, inactive for the last several months, has once more started to canvass exhibs throughout the country for their financial support. Reason for the resumption of activity is a report that the Federal Communications Commission will announce within the next few weeks the date for hearings to determine whether exclusive video channels are to be reserved for big-screen TV.

NETTC was organized originally to prepare exhib arguments for the hearings, as well as to encourage the growth of theatre TV generally. Outfit's engineers and attorneys, as a result, resumed their work shortly after the first of the year to prepare material for the FCC sessions. At about the same time Frank C. Walker, an organizational chairman of the group, started again to petition for subscribers among the country's exhibs.

Committee is incorporated as a non-profit organization, and already numbers some of the nation's leading exhibs among its members. Theatreowners, on joining, are charged a subscription fee based on the number of theatres they operate.

TV as Major Source Of Coin for Pix Indicated By Blumberg in Report

Television as a major source of revenue for film producers, rather than a competitive medium, looks like a good possibility to Nate J. Blumberg, president of Universal.

In commenting on business conditions in his annual report to stockholders, pic firm chief said, "there is reason to believe" video eventually will be relying on motion pictures to a large extent for its entertainment.

Blumberg disclosed a special unit at the U studio is investigating TV production possibilities, adding he figures the firm can play an important part in supplying the video product.

Amory Shifts to ELC To Handle Foreign Sales

Charles Amory, account executive at the Monroe Greenthal ad agency, on Monday (29) quietly switched to Eagle Lion Classics, where he will direct sales of foreign films. Post is newly created.

Actually the new setup is experimental and may prove only temporary. Distrib apparently suspects that more extensive handling of the imported releases could mean more bookings and, obviously, added revenue. The tryout nature of the plan apparently was the reason no formal announcement was made.

Amory handled the ELC account when he was associated with Greenthal. He's a close associate of Robert R. Young, head of Pathe Industries, of which ELC is a subsidiary outfit.

New Pix Perk L.A.; 'Harvey' High 42G, 'Storm' Hot $34,000, 'Birdie' Tasty 19G, 'Kim' Sturdy $24,000 for 2d

Los Angeles, Jan. 30.

Three new bills, all doing satisfactory trade, are helping to keep the overall take up to a good level currently. "Harvey" is shaping near great $42,000 on regular first-run in five theatres. Pic had a special advanced-price run for two weeks prior to this date, making this showing most substantial.

"Storm Warning" looks like pleasing $34,000 in three Warner houses while "Watch the Birdie" is taking a nice $19,000 in two spots. "Born Yesterday" went into its sixth week yesterday (Mon.) after a great $29,000 in fifth round, $1,000 better than previous session. "Kim" is neat $24,000 on second frame, two sites, but "Branded" is skidding to $12,500, also in two. "Cyrano" finished 10th stanza at $6,300, ahead of ninth week.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10)—"Man Cheated Himself" (20th) and "Short Grass" (Mono) (2d wk). Small $12,000 in 5 days. Last week, dull $27,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Storm Warning" (WB). Pleasing $34,000. Last week, "Operation Pacific" (WB) (2d wk-9 days), good $30,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Kim" (M-G) and "Colorado Ambush" (Mono) (Loew's only) (2d wk). Neat $24,000. Last week, nifty $35,000.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-$1)—"Born Yesterday" (Col) (6th wk) and "Revenue Agent" (Col) (4th wk). Into sixth frame Monday (29) after great $29,000 last week.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-$1)—"Branded" (Par) (2d wk). Only $12,500. Last week, light $20,300.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 70-$1.10) — "Watch Birdie" (M-G) and "Sierra Passage" (Mono). Nice $19,000. Last week (Orpheum only), "Winslow Boy" (EL) (2d run) with Dick Contino, Nick Lucas onstage, moderate $15,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10) — "Harvey" (U) and "Wicked City" (ELC). Great $42,000 or near. Last week, "Steel Helmet" (Lip) and "3 Desperate Men" (Lip) (2d wk), $20,600.

Four Star (UA) (900; 70-90) — "Magnificent Yankee" (M-G) (6th wk). Near $2,800. Last week, steady $3,400.

Fine Arts (FWC) (6,771; $1.20-$2.40) — "Cyrano" (UA) (11th wk). Into 11th stanza (30) after solid $6,300 last week.

Beverly Canon (ABC) (520; $1.20) —"Trio" (Par) (6th wk). About $3,000. Last week, big $3,500.

'Kim' Stalwart $19,000, St. Loo; 'Storm' Rugged 11G, 'Halls' $12,000, 2d

St. Louis, Jan. 30.

Despite freezing rain plus snow and below zero weather over the weekend, "Kim" is rolling up a solid total at Loew's this week. Neat bally is helping. "Halls of Montezuma" still is hefty in second round at the Missouri. "Great Missouri Raid" looms nice at Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) —"Storm Warning" (WB) and "Walk Softly, Stranger" (WB) (m.o.). Nice $11,000. Last week, "Mr. Music" (Par) and "Gasoline Alley" (Col), $12,000.

Fox (F&M) (5,000; 60-75)—"Operation Pacific" (WB) and "Woman on Run" (U). Opened today (Tues.) Last week, "Storm Warning" (WB) and "Walk Softly, Stranger" (RKO), fair $14,000.

Loew's (Loew) (3,172; 50-75)—"Kim" (M-G). Solid $19,000. Last week, "Grounds for Marriage" (M-G) and "Beauty on Parade" (Col), $17,000.

Missouri (F&M) (3,500; 60-75)—"Halls of Montezuma" (20th) and "Emergency Wedding" Col) (2d wk). Holding at $12,000, following socko $18,000 first session.

Shubert (Ind) (1,500; 60-75)—"Prehistoric Woman" (EL) and "Two Lost Worlds" (EL). Big $6,000. Last week, "Outrage" (RKO) and "Vendetta" (RKO) (3d wk), $4,500.

Broadway Grosses

Estimated Total Gross
This Week $521,100
(Based on 17 theatres.)
Last Year $586,700
(Based on 17 theatres.)

'Kim' Sockeroo $20,000 in Cleve.

Cleveland, Jan. 30.

"Operation Pacific" at Hipp and "Kim" at State are grabbing the socko biz here this week. "Born Yesterday" at Allen still is big on second round. "At War With Army" is great on moveover to Stillman.

Estimates for This Week

Allen (Warners) (3,000; 55-80)—"Born Yesterday" (Col) (2d wk). Big $13,000 following $14,000 last stanza.

Esquire (Community) (704; 55-80)—"Edge of Doom" (RKO) (3d wk). Okay $2,500 on top of $4,000 last week.

Hipp (Warners) (3.700; 55-80)—"Operation Pacific" (WB). Brisk $18,000 or near. Last week, "Storm Warning" (WB), $16,500.

Lower Mall (Community) (505; 55-80)—"Bitter Rice" (Indie) (6th wk). One of house's most profitable imports, big $5,500, following $6,000 last round.

Palace (RKO) (3,300; 55-80)—"Halls of Montezuma" (20th-Fox). Down to $9,500 after great $18,500 last folio.

State (Loew's) (3,450; 55-80)—"Kim" (M-G). Smash $20,000. Last week, "At War With Army" (Par), same.

Stillman (Loew's) (2,700; 55-80)—"At War With Army" (Par) (m.o.) Still going big at $10,000. Last week, "Branded" (Par), routine $6,000.

'AT WAR' HITS 3-YEAR DENVER HIGH, $17,000

Denver, Jan. 30.

Weekend storm is hurting most spots this stanza. "Born Yesterday" is way out in front with a terrific total in two houses. Was headed for a new high but the bad weather yesterday (Mon.) held it back at the Denver. "At War With Army," smash at Denham, is hanging up a new three-year high there. "King Solomon's Mines" is setting an all-time Denver run record at regular scale by staying seven weeks at the Broadway. Sixth session still was good.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Highway 301" (WB) and "Showdown" (Rep), day-date with Tabor, Aladdin. Fair $2,500. Last week, "Flying Missile" (Col) and "Blondie" (Col), $2,000.

Broadway (Wolfberg) (1,500; 40-80) — "King Solomon's Mines"

(Continued on page 16)

'At War' Hep $17,000, Port.; 'Song' 9G, 2d

Portland, Ore., Jan. 30.

Biz at first-runs has dropped off since the nickel raise in night prices. Nabe houses actually have done better as a result. Best showing this round is being made by "At War With Army" at Oriental and Paramount. "Mystery Submarine" is okay at Mayfair. "Pagan Love Song" in second Broadway round is solid.

Estimates for This Week

Broadway (Parker) (1,890; 50-90) —"Pagan Love Song" (M-G) and "D.O.A." (UA) (2d wk). Solid $9,000. Last week, $14,000.

Mayfair (Parker) (1,500; 50-85)—"Mystery Submarine" (U) and "Undercover Girl" (U). Okay $6,000. Last week, legit stageshow.

Oriental (Evergreen) (2,000; 50-90)—"At War With Army" (Par) and "High Lonesome" (EL), day-date with Paramount. Fine $6,500. Last week, "Branded" (Par) and "The Torch" (EL), $7,000.

Orpheum (Evergreen) (1,750; 50-90)—"Highway 301" (WB) and "Southside 1-1000" (UA). So-so $7,000. Last week, "Branded" (Par) and "The Torch" (EL), $9,700.

Paramount (Evergreen) (3,400; 50-90)—"At War With Army" (Par) and "High Lonesome" (EL), also Oriental. Solid $10,500 or over. Last week, "Storm Warning" (WB) and "Call of Klondike" (Mono), $8,500.

United Artists (Parker) (890; 50-90)—"Grounds for Marriage" (M-G). Mild $6,500. Last week, "Underworld Story" (UA), $4,000.

'At War' Tall 18G, Balto; 'Kim' 14G

Baltimore, Jan. 30.

Strong product is helping the downtown sector here this week with considerable brighter biz at many houses. "At War With Army" is making the large capacity of the Stanley count for a sock figure while "Halls of Montezuma" also is clicking smartly at the New. Loew's Century is cashing in on a well-sold advance bally for "Kim." Second week of "Born Yesterday" remains big at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Kim" (M-G). Strongly sold and shapes big $14,000. Last week, "Frenchie" (U), $6,300.

Hippodrome (Rappaport) (2,240; 20-80) — "Company She Keeps" (RKO) plus vaude headed by Jack La Rue. Unexciting $11,000. Last week, "Mr. Universe" (EL) plus Maxie Rosenbloom and revue, $10,200.

Keith's (Schanberger) (2,460; 20-70)—"Branded" (Par) Fairish $7,000. Last week, "Harvey" (U) (3d wk), okay $5,500, making $24,800 total for run.

Mayfair (Hicks) (980; 20-70) — "Al Jennings of Oklahoma" (Col). Bettering average at $5,000. Last week, "California Passage" (Rep), $4,200.

New (Mechanic) (1,800; 20-70)—"Halls Montezuma" (20th). Fancy $15,000 possibility. Last week, "Man Who Cheated Himself" (20th), $5,900.

Stanley (WB) (3,280; 25-75) — "At War With Army" (Par). Mopping up with solid $18,000. Last week, "Operation Pacific" (WB) (2d wk), $7,800.

Town (Rappaport) (1,500; 35-70) —"Born Yesterday" (Col) (2d wk). Maintaining fine pace at $9,000 after wow $14,800 opener.

Godfrey Scouts Tilt 'Woman' Solid $28,000, Det.; Submarine' Slow 8G

Detroit, Jan. 30.

Arthur Godfrey Talent Scouts show onstage at the Michigan is shoving "Woman On Run" to a good session. Holdovers in many other spots are putting a damper on biz. "At War With Army" is holding up best after smash first round at the Palms. "Halls of Montezuma" is down sharply in second stanza at Fox. "Edge of Doom" is only average at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Halls of Montezuma" (20th) (2d wk). Slipping to $20,000. Last week, okay $32,500.

Michigan (United Detroit) (4,000; 70-95)—"Woman on Run" (U) plus Arthur Godfrey Talent Scouts onstage. Swell $28,000. Last week, "Grounds for Marriage" (M-G), $10,000.

Palms (UD) (2,900; 70-95)—"At War With Army" (Par) and "Second Face" (Indie) (2d wk). Fine $18,000. Last week, smash $26,000.

Madison (UD) (1,800; 70-95)—"Mystery Submarine" (U) and "Texan Meets Calamity Jane" (Rep.) Mild $8,000. Last week, "Prehistoric Women" (EL) and "Timber Fury" (Mono), $10,000.

United Artists (UA) (1,900; 70-95) —"Kim" (M-G) (3d wk). Still holding at $7,000. Last week, big $9,500.

Adams (Balaban) (1,700; 70-95)—"Edge of Doom" (RKO). Average $10,000. Last week, "Walk Softly, Stranger" (RKO) (2d wk), $6,000.

Downtown (Balaban) (2,900; 70-95)—"Korea Patrol" (EL) and "Forbidden Jungle" (EL). Slim $8,000. Last week, "Dedee" (Indie), $12,000 in 9 days.

'Halls' Virile $28,500, Hub; 'At War' Colossal 37G, 'Prehistoric' Hep 15G

Boston, Jan. 30.

Two newcomers, "Halls of Montezuma" at Memorial and "At War With Army" at Met, shape sock this week. "At War" had biggest Sunday in 7 years. "Prehistoric Women" at Boston looks good with "Storm Warning" at Paramount and Fenway stout. "Kim" at second stanza at Orpheum and State is holding up oke. "Cyrano" at roadshow prices in third week at Majestic looms satisfactory.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Mudlark" (20th) (3d wk). Fairly good at $9,500 after oke $10,600 for second.

Beacon Hill (Beacon Hill) (780; 40-90)—"Bitter Rice" (Indie) (6th wk). Off to about $5,000, but still good. Last week, $6,200.

Boston (RKO) (3,200; 40-85) — "Prehistoric Women" (EL) and "Atrocities Ft. Santiago" (Indie). Above average $15,000. Last week, "High Lonesome" (EL) and "Murder at Burlesque" (Mono), $7,200 for 6 days.

Fenway (NET) (1,373; 40-85) — "Storm Warning" (WB) and "North Great Divide" (Rep). Not too solid $5,000. Last week, "Man Cheated Himself" (20th) and "Miss Pilgrim's Progress" (Lip), slim $3,800 in 6 days.

Majestic (Shubert) (1,100; $1.20-$2.40—"Cyrano" (UA) (3d wk). Near $10,000. Last week, solid $12,000.

Memorial (RKO) (3,500; 40-85)—"Halls of Montezuma" (20th) and "Texan Meets Calamity Jane" (Col). Lofty with $28,500. Last week, "Harvey" (U) (2d wk), nice $17,000.

Metropolitan (NET) (4,367; 40-85) —"At War With Army" (Par) and "Sierra Passage" (Mono). Colossal $37,000. Last week, "Operation Pacific" (WB) and "Pride of Maryland" (Rep) (2d wk), okay $14,500.

Orpheum (Loew) (3,000; 40-85)—"Kim" (M-G) (2d wk). Good $16,000. Last week, bullish $27,000.

Paramount (NET) (1,700; 40-85) —"Storm Warning" (WB) and "Great Divide" (Rep). Sturdy at $13,000. Last week, "Man Cheated Himself" (20th) and "Miss Pilgrim's Progress" (Lip), slow $8,000 in 6 days.

State (Loew) (3,500; 40-85)—"Kim" (M-G) (2d wk). Still good at $10,000. Last week, fine $15,500.

Key City Grosses

Estimated Total Gross
This Week $2,530,000
(Based on 24 cities, 208 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,860,000
(Based on 24 cities, and 203 theatres.)

'Dallas' Okay 11G In Sluggish Mpls.

Minneapolis, Jan. 30.

Brutal weather again is getting in hefty licks at the boxoffice. With 30 below zero over the weekend, and not getting any warmer, theatre managers reported people staying home in droves. Hennepin Ave., where most first-runs are located, was deserted Sunday. Lone important newcomers are "Dallas," "Storm Warning" and "Bitter Rice" but none is getting as much as it would normally.

Estimates for This Week

Century (Par) (1,600; 50-70) — "Harvey" (U) (m.o.). After two healthy Radio City weeks, looks okay $4,500. Last week, "Three Husbands" (UA), $3,500.

Gopher (Berger) (1,000; 50-70)—"Halls of Montezuma" (20th) (2d wk). Good $6,000. Stays another. Last week, big $11,000.

Lyric (Par) (1,000; 50-70)—"Kim" (M-G). Still rolling at great $7,000. Last week, $10,000.

Radio City (Par) (4,000; 50-70)—"Dallas" (WB). Okay $11,000. Last week, "Harvey" (U) (2d wk), $8,000.

RKO-Orpheum (RKO) (2,800; 35-70)—"Born Yesterday" (Col) (2d wk). Big at $9,000 after $13,600 initial canto.

RKO-Pan (RKO) (1,600; 35-70)—"Wyoming Mail" (U) and "Massacre Hill" (Indie). Fairish $4,000. Last week, "Mystery Submarine" (U) and "Deported" (U), $4,500.

State (Par) (2,300; 50-70) — "Storm Warning" (WB). Highly praised pic getting less than it deserves, but oke $8,000. Last week, "The Milkman" (U), $5,800.

World (Mann) (400; 50-85)—"Bitter Rice" (Indie). Bright $3,500. Last week, "Next Voice" (M-G), disappointing $3,200 in 10 days.

'At War' Smash $14,000, K.C.; 'Harvey' Boff 17G, 'Pacific' Perky $13,000

Kansas City, Jan. 30.

One of bigger weeks is on tab here currently with one of top film lineups of 1951. "Harvey" in three Fox Midwest houses, leads the way with a boff total. "Operation Pacific" is giving the Missouri its best total in many weeks. "At War with the Army" is great at the Paramount. Weather was warm on midweek openings, but turned cold over the weekend.

Estimates for This Week

Kimo (Dickinson) (550; 50-75)—"Kind Hearts" (EL) (5th wk). Off to $1,500. Last week, good $1,600.

Midland (Loew's) (3,500; 45-65) —"Great Manhunt" (Col) and "Emergency Wedding" (Col). Fair $10,000. Last week, "Grounds for Marriage" (M-G) and "Chain Gang" (Col), $12,000.

Missouri (RKO) (2,650; 45-65)—"Operation Pacific" (WB) and "Mark Gorilla" (Col). Best session house has had in weeks, perky $13,000; may be extended. Last week, "Prehistoric Women" (EL) and "Double Deal" (RKO), slow $6,000.

Paramount (Tri-States) (1,900; 45-65)—"At War with Army" (Par). Smash $14,000, and could easily hold. Last week, "Great Missouri Raid" (Par), just okay $10,000 in 8 days.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 50-75) —"Harvey" (U). Strong from opening gun, and looks boff $17,000. Last week, "Halls of Montezuma" (20th) played Uptown and Fairway plus Orpheum, with its added capacity, smash $20,000.

'Pacific' Brisk $24,000, Frisco; 'Kim' 14G in 2d, 'Born' Bangup 17G, 3d

San Francisco, Jan. 30.

"Operation Pacific" at Paramount shapes standout here this session with sock week. "Born Yesterday" is still holding strong in third frame but "Kim" is slipping through only in second session. Continual rain and cold has been hurting trade. "Storm Warning" looks mild in initial holdover round at huge Fox.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85) —"Korea Patrol" (EL) and "Texan Meets Calamity Jane" (Col). Light $9,000. Last week, "Short Grass" (Mono) and "Mystery At Burlesque" (Rep), $10,500.

Fox (FWC) (4,651; 60-95)—"Storm Warning" (WB) and "Bowery Battalion" (Mono). Mild $15,000. Last week, "Halls of Montezuma" (20th) (2d wk-5 days), $12,500.

Warfield (Loew's) (2,656; 60-85)—"Kim" (M-G) 2d wk). Down to $14,000. Last week, sock $24,000.

Paramount (Par) (2,646; 60-85)—"Operation Pacific" (WB). Sock $24,000 or near. Last week, "At War With Army" (Par) and "3 Desperate Men" (Lippert (2d wk), big $14,500.

St. Francis (Par) (1,400; 60-85)—"The Inheritance" (Indie) (2d wk). Near $7,500. Last week, fair $10,500.

Orpheum (No. Coast) (2,478; 55-85)—"Born Yesterday" (Col) (3d wk). Strong $17,000. Last week, hefty $20,000.

United Artists (No. Coast) (1,207; 55-85)—"Harvey" (U) (m.o.) (4th wk). Big $6,500. Last week, $7,500.

Stagedoor (A-R) (370; $1.20-$2.40)—"Cyrano" (UA) 2d wk). Sock $8,000. Last week, same.

Clay (Rosener) (400; 65-85)—"Dancing Years" (Indie) (reissue). Only $2,600. Last week, "Royal Affair" (Indie), $2,700.

Larkin (Roesner) (400; 65-85)—"Bitter Rice" (6th wk). Holding at $3,300. Last week, husky $4,200.

Vogue (S. F. Theatres) (365; $1-$1.20)—"Trio" (Par). Held to boff $6,800. Last week, same.

Cold Fails to Slough Chi; 'At War' Plus Stage Huge $60,000, Ink Spots Up 'Tomahawk' 52G, 'Halls' Sock 39G

Chicago, Jan. 30.

Despite zero weather and snow over the weekend, Loop business this session is at highest point in over a year. Big assist came from school holiday during film launchings last Thursday and Friday and top-quality entries. Of four big bills, "At War With Army" and stageshow, looms strongest with huge $60,000 or more at Oriental. House is using six shows daily to crowd in patrons. "Tomahawk," spurred by vigorous tub-thumping, is world-preeming at Chicago with Ink Spots onstage, and may rack-up sock $52,000. "Halls of Montezuma" completed first week with socko $39,000 at State-Lake.

"Great Manhunt" wound initial week at Ziegfeld with lusty $5,000. "Operation X" and "Stage To Tucson," looks lean $11,500 at Roosevelt. "Gambling House" and "Pride of Maryland" is shaping good $10,000 at Palace.

"Born Yesterday" at Woods looms fancy $30,000 in second turn. Roadshow of "Cyrano" is pointing to smash $14,000 at Selwyn for second lap, besting "Red Shoes" mark at this legiter.

Estimates for This Week

Chicago (B&K) (3,900; 55-98) — "Tomahawk" (U) plus Ink Spots topping stageshow. Sock $52,000. Last week, "Branded" (Par) and Patti Page in person, (2d wk), $28,000.

Grand (RKO) (1,200; 55-98) — "Kim" (M-G) (3d wk). Fine $12,000. Last week, $18,000.

Oriental (Indie) (3,400; 55-98)—"At War With Army" (Par) and Jack Cathcart's Continentals onstage. Going to smash $60,000. Last week, "Dallas" (WB) and Three Suns heading vaude (2d wk), $30,000.

Palace (RKO) (2,500; 55-98) — "Gambling House" (RKO) and "Pride of Maryland" (Mono). Good $10,000. Last week, "Mystery Submarine" (U) and "Experiment Alcatraz" (RKO), $10,000.

Roosevelt (B&K) (1,500; 55-98)—"Operation X" (Col) and "Stage To Tucson" (Col). Lean $11,500. Last week, "Highway 301" (WB) and "Two Lost Worlds" (EL) (2d wk), $10,000.

Selwyn (Shubert) (1,000; $1.25-$2.40) — "Cyrano" (UA) (2d wk). Should hit big $14,000 after $14,500 last week.

State-Lake (B&K) (2,700; 55-98) —"Halls of Montezuma" (20th) (2d wk). Finished first week Monday (29) with mighty $39,000. Last week, "Flying Missile" (Col) and "Counterspy Scotland Yard" (Col) (2d wk), $12,000.

United Artists (B&K) (1,700; 55-98)—"Man Who Cheated Himself" (20th) and "Rogue River" (EL) (2d wk). Okay $13,500 or over. Last week, $16,000.

Woods (Essaness) (1,073; 98) — "Born Yesterday" (Col) (2d wk). Great $30,000 after last week's $37,000.

World (Indie) (587; 80)—"Bitter Rice" (Indie) (4th wk). Fancy $6,000. Last week, $7,600.

Ziegfeld (Lopert) (434; 98) — "Great Manhunt" (Col). Wound first week today (Tues.) with lusty $5,000 or close. Last week, "Trio" (Par) (9th wk), fine $4,000.

'Rocketship' Lofty 12G, Mont'l; 'Mountain' 15G

Montreal, Jan. 30.

"Rocketship" paired with "Mars Attacks World" is standout here this stanza, with huge total at Imperial. "Rocky Mountain" also is socko at the Princess. "All About Eve" continues solid in third session at Loew's.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "Next Voice" (M-G). Dull $7,000. Last week, "Jackpot" (20th), $12,000.

Capitol (C.T.) (2,412; 34-60) — "Two Weeks With Love" (M-G) (2d wk). Fairish $14,000 after nice first week at $17,000.

Princess (C.T.) (2,131; 34-60) — "Rocky Mountain" (WB). Big $15,000. Last week, "Fuller Brush Girl" (Col), $8,500.

Loew's (C.T.) (2,855; 40-65)—"All About Eve" (20th) (3d wk). Solid $17,000 following socko $21,000 last week.

Imperial (C.T.) (1,839; 34-60) — "Rocketship" (EL) and "Mars Attacks World" (EL). Smash $12,000 or near. Last week, "Stars in Crown" (M-G) and "Night Best" (M-G), $9,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'At War' Torrid $22,000 Tops D.C.

Washington, Jan. 30.

General tone of mainstem theatres these days is brisk, though there are some dull spots b.o. wise. Brightest spot currently is Loew's Palace, where "At War With Army" is pulling them through the wickets. "Frenchie," at Capitol, with Will Mahoney onstage, is nice. "Operation Pacific" is holding well in second week at Warner after sock opener.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Frenchie" (U) plus vaude. Nice $20,000 on this pic. Last week, "Three Husbands" (UA) and vaude, $16,000.

Dupont (Lopert) (375; 50-85) — "Queen of Spades" (Indie). Good $3,500. Last week, "Difficult Years" (Indie), $3,000.

Keith's (RKO) (1,939; 44-80) — "Mystery Submarine" (U). Slow $7,500. Last week, "Never Dull Moment" (U), $9,500.

Metropolitan (Warner) (1,163; 44-74)—"Once a Thief" (UA) and "Gun Crazy" (UA). So-so $4,000 for first-runs. Last week, "Dallas" (WB) (2d run), nice $4,500 in 8 days.

Palace (Loew's) (2,370; 44-74) — "At War With Army" (Par). Hot $22,000 to top town. Last week, "Halls of Montezuma" (20th) (2d wk), disappointing $10,000.

Playhouse (Lopert) (485; $1.20-$2.40)—"Cyrano" (UA). Holding well at fine $7,000 for two-a-day after $8,000 last week.

Warner (WB) (2,164; 44-74) — "Operation Pacific" (WB) (2d wk). Very steady $11,000 after better than expected, and very big, $17,000 last week.

Trans-Lux (T-L) (654; 44-80) — "Seven Days to Noon" (Indie) (2d wk). Sock $9,500, almost up to last week's $10,000, and no signs of falling off. Holds.

'Halls' Terrif $15,000, L'ville; 'Pacific' Wham 10G, 'Grounds' NSH 9G

Louisville, Jan. 30.

Business at downtown houses is good this week. Prospective patrons are numerous in the shopping and amusement district. Tops currently is "Halls of Montezuma," single billed at the Rialto, where fast pace is indicated. It may be one of the best takes in several weeks. "Operation Pacific" at Mary Anderson likewise is going like a house afire, John Wayne being powerful marquee lure. "Undercover Girl" at Strand is about average.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Operation Pacific" (WB). This is plenty hot at the wicket, with big $10,000 likely. Last week, "Storm Warning" (WB), $6,500.

Rialto (Fourth Avenue) (3,000; 45-65) — "Halls of Montezuma" (20th). Biz has been great from teeoff, with terrific $15,000 probable. Last week, "Branded" (Par) and "Pride of Maryland" (Rep), neat $11,000, and m.o. to Brown.

State (Loew's) (3,000; 45-65)—"Grounds for Marriage" (M-G) and "Counterspy Meets Scotland Yard" (Col). Medium $9,000. Last week, "Great Manhunt" (Col) and "Stage to Tucson" (Col), same.

Strand (FA) (1,200; 45-65)—"Undercover Girl" (U) and "Mystery Submarine" (U). Average $4,500. Last week, "Outrage" (RKO) and "Rio Grande Patrol" (RKO), modest $4,000.

'PACIFIC' STURDY $14,000 IN CINCY

Cincinnati, Jan. 30.

"Operation Pacific" is topping the town this week with a sturdy Albee figure. "Storm Warning," in moderate tempo, and "Emergency Wedding," a slow starter, are other newcomers. Two wholesome holdovers, "At War With Army" and "Kim," are supporting the comfortable overall total.

Estimates for This Week

Albee (RKO) (3,100; 39-75)—"Operation Pacific" (WB). Sturdy $14,000. Last week, "Gambling House" (RKO), mild $9,000.

Capitol (Mid-States) (2,000; 39-75)—"At War With Army" (Par) (2d wk). Swell $10,500 on heels of wham $16,0000 preem.

Grand (RKO) (1,400; 39-75)—"Kim" (M-G) (2d wk). Lively $10,000 after great $15,000 kickoff.

Keith's (Mid-States) (1,542; 39-75)—"Emergency Wedding" (Col). Slow $5,000. Last week, "Man Cheated Himself" (20th), $4,000.

Lyric (RKO) (1,500; 39-75)—"Massacre Hill" (Indie) and "Experiment Alcatraz" (RKO) split with "Shakedown" (U) and "Destination Murder" (RKO). So-so $4,500. Last week, "Young Lovers" (EL) and "If This Be Sin" (UA) split with "Uncle Tom's Cabin" (Indie) (reissue) and "Golden Gloves Story" (EL), $4,000.

Palace (RKO) (2,600; 39-75)—"Storm Warning" (WB). Moderate $9,500. Last week, "Watch Birdie" (M-G), $10,000.

'Born' Smash In Philly at $28,000

Philadelphia, Jan. 30.

Strong pix continue to snag heavy support here although the downpour last Sunday cut into returns at some first-runs. "Born Yesterday" made an impressive debut with smash session looming at Boyd. Elsewhere it is mainly holdover and longrun. "At War With Army" continues its forte pace at Stanley while "Cyrano" is very strong on second Aldine frame. "Harvey" still is nice in third session at Midtown, with two or three more weeks set.

Estimates for This Week

Aldine (1,303; $1.30-$2.60) — "Cyrano" (UA) (2d wk). Strong $15,000 after $16,500 opener.

Boyd (WB) (2,360; 50-99)—"Born Yesterday" (Col). Smash $28,000 or near. Last week, "Kim" (5th wk), $10,000.

Earle (WB) (2,700; 50-99) — "Vendetta" (RKO) (2d wk). Down to $11,000. Last week, solid $18,000.

Fox (20th) (2,250; 50-99)—"Halls of Montezuma" (20th) (3d wk). Only $13,000 in 5 days. Last week, fair $19,000.

Goldman (Goldman) (1,200; 50-99)—"Frenchie" (U) (2d wk). Off to $9,000. Last week, fancy $14,000.

Mastbaum (WB) (4,360; 50-99)—"Operation Pacific" (WB) (2d wk). Only $18,000. Last week, okay $24,000.

Midtown (Goldman) (2,500; 50-99)—"Harvey" (U) (2d wk). Nice $10,000. Last week, $12,000.

Randolph (Goldman) (2,500; 50-99)—"Never Dull Moment" (RKO) (2d wk). Dull $8,500. Last week, $12,000.

Stanley (WB) (2,950; 50-99) — "At War With Army" (Par) (2d wk). Mighty $26,000. Last week, $35,000.

Stanton (WB) (1,473; 50-99) — "Sun Sets at Dawn" (EL). Good $13,000. Last week, "Stage to Tucson" (Col), $12,500.

Trans-Lux (T-L) (500; 50-99) — "Macbeth" (Rep) (3d wk). Neat $4,500. Last week, $5,500.

World (G.&S.) (500; 50-99) — "Bitter Rice" (Indie) (11th wk). Tasty $5,000 after $5,300 for 10th week.

'Outrage' Nice $15,000, Toronto, 'Affair' 10G, 2d

Toronto, Jan. 30.

Only newcomer of note is "Outrage," doing nicely at five houses. Actually the holdovers are grabbing top biz, notably "At War with Army," "Mudlark" and "September Affair." "Next Voice You Hear" is fair.

Estimate for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 698; 694; 35-57)—"Outrage" (RKO) and "Counterspy Meets Scotland Yard" (Col). Lusty $15,000. Last week, "Woman on Run" (U) and "Big Timber" (Mono), $14,500.

Eglinton, Victoria (FP) (1,180; 1,140; 38-77) — "Next Voice You

(Continued on page 16)

B'way Sturdy; Martin-Lewis-'Army' Terrif $110,000, 'Enforcer'-Hampton Sock 68G, 'Helmet' Smash $26,000

One of the stronger January lineups of boxoffice pictures, coupled with a substantial lift from school students out because of Regents exams, is giving Broadway first-run business a fine boost this session. Many theatres are doing well despite rain and snow last Sunday and Monday (29), which cut down automobile travel.

A big magnet is "At War With Army" at the Paramount, where long lines resulted in turnaways. The Martin-Lewis comedy, with Ella Fitzgerald, Harvey Stone, Boyd Raeburn band and others onstage, is pushing the Par flagship to a new non-holiday record under present price policy. Only recent layouts to beat the opening week are "Samson and Delilah" and a stage bill headed by Bob Hope, both of which had upped scales. Terrific $110,000 is likely for first session. The house got in extra shows right from the opening day, Wednesday (24). Teeoff day was virtual capacity despite rain part of the day, only to be topped by bigger trade the following day. How the turnaway trade helped all Times Square is shown by the lines Saturday (27) at nearby theatres, where longrun pictures now are current.

"The Enforcer," first Warner picture to play the Capitol (Loew's) in years, also is very big, reaching a probable $68,000. Humphrey Bogart starrer is being backed by Lionel Hampton band revue on the stage. WB homeoffice ad-publicity staff gave the film a smart advance campaign. Initial week incidentally is the Cap's best since the year-end holidays, and well ahead of many recent first sessions.

"Steel Helmet" likewise is in the chips, giving the State its top opening round for a long time. Smash $26,000 looms for this independent production, first Lippert picture to play the State. "Mad Wednesday" is fair $12,500 at the Globe.

"Last Gangster"-"Big Store," reissues, shape up to $19,000, great for oldies, at the Mayfair. "The Company She Keeps" does not look to top $12,000, just fair, at the Criterion. The Palace, with usual weekly change, is picking up to $21,000 with "Kansas Raiders" and vaude.

Pacing the longruns is "Born Yesterday" with a big $32,000 in fifth Victoria week. "Harvey" continues strong with $18,000 in sixth stanza at the Astor.

"Magnificent Yankee" with stageshow is down to $105,000 in the second frame at the Music Hall. It is being replaced by "September Affair" and new stageshow tomorrow (Thurs.). Final five days of fourth week for "Halls of Montezuma," with stage bill, at the Roxy will be around $35,000. "Call Me Mister" with Danny Kaye heading the stageshow opens today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50) —"Harvey" (U) (6th wk). Session ending today (Wed.) still strong with $18,000 after $23,000 last week. Continues on indef.

Bijou (City Inv.) (589; $1.20-$2.40)—"Cyrano" (UA) (11th wk). The 10th round ended last night (Tues.) held to $11,000 after big $12,500 last week. Stays on.

Capitol (Loew's) (4,820; 55-$1.50) —"The Enforcer" (WB) plus Lionel Hampton orch topping stage bill. Initial week ending today (Wed.) looks like big $68,000 or near, best here in weeks. Holds. Last week, "Grounds for Marriage" (M-G) with Phil Silvers, Wiere Bros., Ted Straeter orch (2d wk), $33,000.

Criterion (Moss) (1,700; 50-$1.75) —"Company She Keeps" (RKO). Doing fairly well in first week ending Friday (2) at $12,000 or close. In ahead, "Operation Disaster" (U) (2d wk), good $11,000.

Globe (Brandt) (1,500; 50-$1.20) —"Mad Wednesday" (RKO) (2d wk). First week ended last night (Tues.) hit fair $12,500. Holding. In ahead, "Vendetta" (RKO) (4th wk-9 days), sturdy $12,400, way over hopes.

Mayfair (Brandt) (1,736; 50-$1.20)—"Last Gangster" (M-G) and "Big Store" (M-G) (reissues). First week ending next Friday (2) is hitting $19,000, remarkably big for oldies. Holding. In ahead, "Sun Sets at Dawn" (EL) (2d wk), $9,000.

Palace (RKO) (1,700; 55-$1.20)—"Kansas Raiders" (U) plus vaude. Participating in the improved biz, with fine $21,000 likely. Last week, "Once a Thief" (UA) and vaude, $19,000.

Paramount (Par) (3,664; 55-$1.50)—"At War With Army" (Par) with Ella Fitzgerald, Harvey Stone, Boyd Raeburn orch, others, onstage (2d wk). First week ended last night (Tues.) hit terrific $110,000, new high for non-holiday week under present policy excepting Bob Hope's opening week and "Samson and Delilah" (Par). In for run, with personals by Martin-Lewis, stars of pic, next Saturday (3), expected to help. Last week, "Branded" (Par) with stageshow (2d wk), $53,000, previews of "Army" helping.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Magnificent Yankee" (M-G) and stageshow (2d-final wk). Slipped to $105,000 after fair $119,000 first week. "September Affair" (Par) with stageshow opens tomorrow (Thurs.).

Rialto (Mage) (594; 44-98)—"Hitler's Life and Loves" (Indie) (reissue). Opens today (Wed.). Last week, "Two Lost Worlds" (EL) (2d wk), held fairly well at $5,500 after nice $7,500 opener.

Rivoli (UAT-Par) (2,092; 60-$1.25) —"Mudlark" (20th) (6th wk-5 days). Down to about $9,000 for abbreviated session after okay $15,000 last week. "The Second Woman" (UA) opens tomorrow (Thurs.).

Roxy (20th) (5,886; 80-$1.75) — "Call Me Mister" (20th) with Danny Kaye heading stageshow that includes Yma Sumac, the Dunhills. Opens today (Wed.). Last week, "Halls of Montezuma" (20th) with Al Bernie, iceshow, others, onstage (4th wk-5 days), down to $35,000 after good $60,000 for third round, very close to second week's total.

State (Loew's) (3,450; 55-$1.50)—"Steel Helmet" (Lip) (2d wk). Initial frame wound up last night (Tues.) with smash $26,000, best here in many weeks. Last week, "David Copperfield" (M-G) (reissue) (2d wk-4 days), $5,000.

Strand (WB) (2,756; 55-$2) — "Dallas" (WB) with Dean Murphy, Betty Bruce, Betty Reilly, others onstage (3d-final wk). Off to light $22,000 after $29,000 in second round. "Operation Pacific" (WB) with Denise Darcel, Joey Bishop, 3 Berry Bros., Victor Lombardo orch onstage opens Friday (2).

Sutton (R&B) (561; 90-$1.50) — "Trio" (Par) (17th wk). The 16th round ended Monday (29) held to $6,600 after $7,500 for 15th week. Stays on, with "Kon-Tiki" (RKO) coming in next but no opening date set.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Seven Days to Noon" (Indie) (7th wk). Sixth stanza ended Sunday (28) held to okay $7,000 after $8,500 for fifth week.

Victoria (City Inv.) (1,060; 95-$1.50) — "Born Yesterday" (Col) (6th wk). Fifth frame ended Monday (29) was remarkably big $32,000, unusual for this stage of run, after $34,000 for fourth week. Stays on indef.

Cold Wave Clips Omaha; 'Milkman' Fancy $11,500

Omaha, Jan. 30.

Big cold wave hit the boxoffice lighter than anticipated although the grosses are not particularly big this round. The Orpheum, with "The Milkman" and "Outside the Wall," started well enough for top figure in town. The Paramount's "Kim" looms good. Popularity of John Wayne brought out enough at the Brandeis to snare a big gross for "Operation Pacific."

Estimates for This Week

Paramount (Tristates) (2,800; 16-70) — "Kim" (M-G). Good $11,000. Last week, "Grounds for Marriage" (M-G), $9,000.

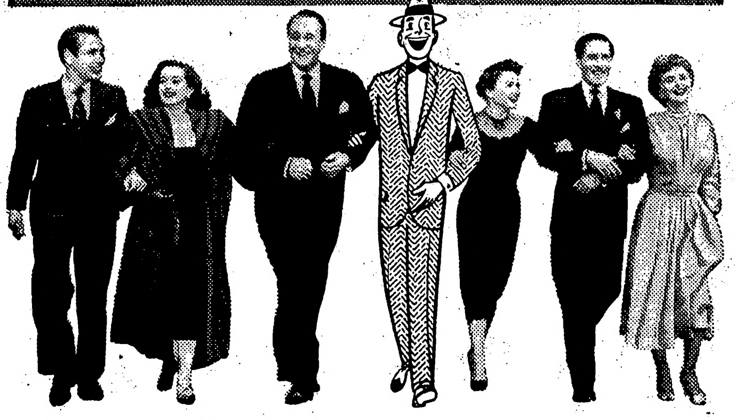
Brandeis (RKO) (1,500; 16-70)—"Operation Pacific" (WB). Strong $7,500. Last week, "Emergency Wedding" (Col) and "The Great Manhunt" (Col), $6,000.

Orpheum (Tristates) (3,000; 16-70)—"The Milkman" (U) and "Outside the Wall" (U). Very good $11,500 or better. Last week, "Branded" (Par) and "When Smiling" (Col), $11,000.

Omaha (Tristates) (2,100; 16-70) —"Branded" (Par) (m.o.) and "When Smiling" (Col). Just okay $7,500. Last week, "Dallas" (WB) (m.o.) and "Alimony" (EL), $6.000.

State (Goldberg) (865; 20-75)—"Watch Birdie" (M-G). Started today (Tues.). Last week, "Next Voice" (M-G) and "Counterspy" (Mono), light $4,000.

NOW



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—San Francisco Critics Circle

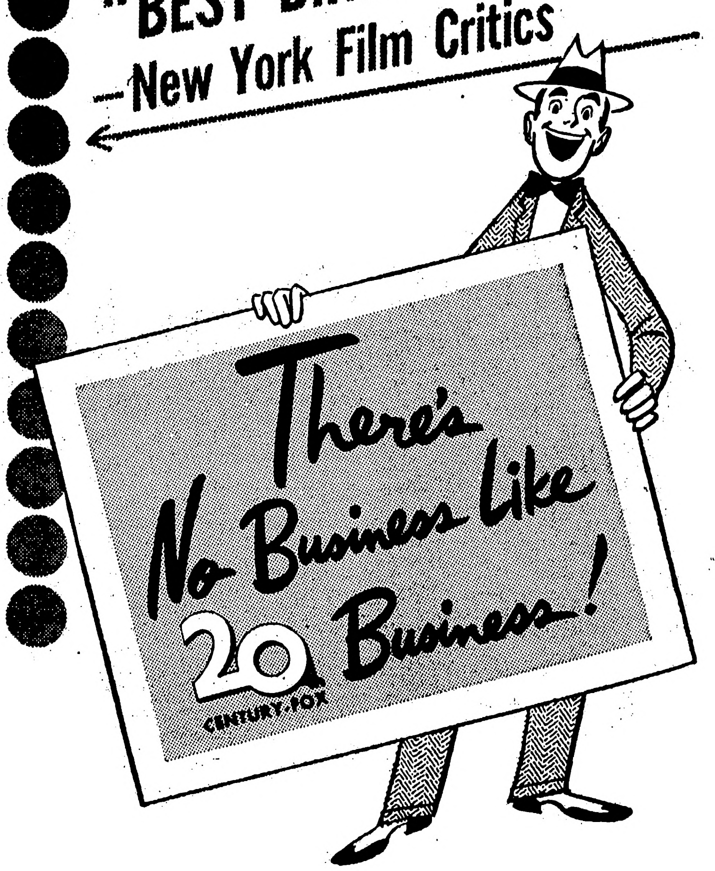
—Cleveland Critics Circle

—Saturday Review of Literature

—Bill Leonards CBS Public Poll

"BEST PICTURE!"
"BEST ACTRESS!"
"BEST DIRECTOR!"

—New York Film Critics



Majors Mull Extended-Runs Plan For U. S. Films on British Circuits

London, Jan. 23.

Major U. S. distribs who have recaptured the cream of the British market in recent years, are now directing their thinking towards securing more effective exploitation and playdating of their top product. They are seeking a formula for varying the present release system under which all pics, irrespective of earning capacity, are released for one week only, and then temporarily put into the vaults.

The view is held by some majors, including those who handle primarily British product, that the present British releasing system in England frequently prevents a film from getting the maximum biz return. On a blanket booking by a circuit, for example, it is argued that many films could stand up for a second frame in certain situations.

To a modest degree, the policy of extended-runs is already being operated on the Associated British circuit which controls more than 400 theatres. Its system is to book the product for the normal week's run, but if the first two days gross substantially exceeds a fixed breakfigure, the booking is set to run an extra week. (This formula is used by many circuits in the U. S.) Past practice on the Associated British chain has shown that extended bookings are rarely operated in more than about 30 or 40 theatres.

One of the complications of extended bookings is that this would cause some trouble in advance booking schedules. Although some of the majors would like the extended-time for themselves, they would probably object strongly if one of their own films was to have a restricted showing because extended-time was given a rival company's product.

Rank Chains Not in Favor Yet

Although the matter has been discussed with some distribs, no positive move to introduce extended-playing time has been made by Odeon and Gaumont-British circuits, both controlled by the Rank

(Continued on page 13)

Arg. Producers Launch '51 Shooting Schedules With Quantity as Goal

Buenos Aires, Jan. 16.

All Argentine studios are in full swing, with production schedules for 1951 also set. Producers hope to surpass last year's high mark of 57 pictures. Previous record was in 1942, when 56 films were made. This in contrast with 23 pix turned out in 1945. While such increase in productions does not always rate quality, the production end of the industry is pleased because of increased employment at all studios.

Emelco has the most impressive lineup for the new year, including the first color film to be made in Argentina, "Gaucho and the Devil," already in production. Company additionally plans a musical built around the history of the Colon Opera theatre. It also has three historical epics, "The Last Hound," "Crillo Horse" and "Don Segundo Sombra." "Horse," with Enrique Muino in the lead, is about Argentine's famed horses, with Assn. of Argentine Horse Breeders collabing on the film.

Artistas Argentinos Asociados plans eight features, two starring Alberto Closas. One will be a biographic, based on the life of Fernando Fader, Argentine painter.

General Belgrano studios list of productions includes a whodunit. Local producers have caught on to the money-making possibilities of this type of fare.

Argentina Sono Film staged an aerial preview aboard a Braniff plane of its recently finished version of "Dr. Jekyll and Mr. Hyde." It is readying a production of "The Grandfather," with Narciso Ibanez Menta playing the lead originally designed for Enrique Muino.

Sono-Film is about to team blonde Zully Moreno with Angel Magana in "The Undesirable." The new find, Carlos Thompson, also has a good role in this which Mario Soffici will direct.

Cinematografica Interamericana is confident that the Mexican pic star, Maria Felix, will fulfill her contract to come here in April.

'Invalid,' OK on London Preem, Doesn't Look Big

London, Jan. 30.

"The Gay Invalid," an adaptation by Sir Barry Jackson and Robert Brenon of Moliere's "La Malade Imaginaire," was staged by Peter Daubeny Presentations, Ltd., at the Garrick Jan. 24, after a provincial tryout.

It is a peculiar blending of satirical humor and musical mime, providing Elisabeth Bergner with her first London role in 12 years and A. E. Matthews with a natural for his genial personality.

Show was well received, but is only likely to attract special audiences.

Class Westerns Sock Aussie B.O.

Sydney, Jan. 23.

Aussie patrons' yen right now is for class outdoor action pix. Not so long ago this type of product was regarded as b.o. poison here.

Popularity of the top westerns began with "Broken Arrow" (20th), and has hit a smash pace with "Winchester '73" (U) and "Comanche Territory" (U). Majority of U. S. distribs operating in this zone are now rushing all their topgrade outdoor vehicles to exhibitors to cash in on the current boom.

Not unlike the U. S., payees are not going for the run-of-the-mill horse operas. But the dressed-up actioners either via color or star names like James Stewart, are drawing so big it is amazing oldtime showmen here. Current year should see the biggest output of outdoor stuff in many seasons, with earnings likely to hit record totals. There also is real coin around for highgrade musicals such as "Annie Get Gun" (M-G) and "Fancy Pants" (Par) plus comedy fare similar to "Cheaper By Dozen" (20th).

The high calibre of pix currently flowing from Hollywood together with some British films from J. Arthur Rank similar to "The Blue Lamp" and "Chiltern Hundreds," augers well for the 1951 season.

ARG. PRODUCERS TO ASK ROSSELLINI GO LATIN-AM.

Buenos Aires, Jan. 23.

Local producers are encouraged by the fact that Ingrid Bergman and Roberto Rossellini have agreed to attend the International Movie Festival at Cantegril in Uruguay, only a step across the river Plate. They feel that if they are able to talk to the Italian director, they may convince him that his best plan would be to produce pix in Argentina.

This would focus the attention of Latin America on Argentine-made films. They believe Rossellini would find himself at home in the Latin atmosphere of Argentine studios. A search is already being made by the smart local producers for some story which might interest Rossellini.

Although local production costs are mounting, they are still below those of Hollywood or Mexico. The snag might be what Ingrid Bergman might demand for Argentine screen work.

Not Given Top Billing, Miss Guizar Sues Prod.

Mexico City, Jan. 23.

Charging breach of contract, Susana Guizar, film star and Tito's cousin, is suing Juan J. Ortega, producer of her latest pic, "Caribbean Rhythm," because he did not give her top billing. Miss Guizar says her contract calls for such credits, but two other players were billed above her.

Case is the first of its kind in Mexico.

Marcel Rebiere, March of Time cameraman attached to the Paris office, is in N. Y. currently for homeoffice talks before taking new assignments. He recently finished MOT's "Tito—New Ally?"

MOT's Benoit-Levy Preps Deal for TV Ballet Shows

Paris, Jan. 30.

Production deal for 13 TV shows based on the ballet is being worked out here by Jean Benoit-Levy, advisor to March of Time. He had been in N. Y. working on a feature deal for MOT.

Benoit-Levy was identified with the original "Ballerina" screen production, and his project for the 30-minute tele subjects is to be based entirely on the ballet.

Olivier's Blast At Brit. Exhibs Stirs Industry

London, Jan. 30.

The mass meeting organized by the Film Industries Employees Council to focus public attention of the British studio crisis, at which Sir Laurence Olivier angered exhibs by claiming they retained too large a proportion of the b.o. receipts, is being used as a springboard for a national, political and industrial campaign.

A "where-do we go from here" meeting of the FIEC executive council held last Friday (26) decided on a six-point program to be carried out in the immediate fufuture. The points are:

(1) To organize a joint all-party meeting of M.P.s and members of the House of Lords.

(2) To discuss with the executive committee of the London Trades Council the most effective way in which the labor cause can be spread among London trade unions.

(3) To meet the appropriate committee of the Trades Union Congress with a view to enlisting its support.

(4) To seek an early meeting with Harold Wilson and submit to him the 10-point program endorsed by the conference.

(5) To organize a public mass meeting in key provincial cities to be addressed by stars and executive members of the Federation.

(6) To publish and distribute pamphlets and other literature outlining the FIEC case.

Meantime, Olivier's comments at Friday's meeting that exhibs netted 40% of boxoffice gross, has been challenged on a countrywide basis. At Bristol, Arthur B. Watts, president of the Cinematograph Exhibitors Assn. described this as an ill-advised comment, while W. R. Fuller, CEA general secretary, wrote a daily here that if the slender profits of exhibs are taken in increased rentals, cinemas would close and British film production would cease. Raising the quota would be no solution while the position remains that the more films a producer makes, the more money he loses.

In another letter V. S. Shepperd, a Conservative M. P., who was present at the FIEC meeting, claims that internecine strife will have the effect of deflecting public attention from the core of the trouble, which is that the government takes nearly 40% of the b.o. receipts in entertainments tax.

In his statement at the FIEC meeting, Olivier argued that British production paid—but paid the wrong people. After exhibitors and the government had had their slice, there was little left for the producer, he said.

Shows in Australia

(Week Ending Jan. 27)

SYDNEY

"Song of Norway" (Williamson), Royal.

"Oklahoma" (Williamson), Empire.

"Message for Margaret" (Fullers), Palace.

"Tourist Trade" (Tivoli), Tivoli.

MELBOURNE

John Calvert Show, Tivoli), Tivoli.

"Worm's Eye View" (Williamson), Comedy.

"Young Wive's Tale" (Fullers), Princess.

"Ice Follies" (Tivoli), His Majesty's.

ADELAIDE

Pantomime (Celebrity), Majestic.

BRISBANE

Vaudeville (Wallace), Royal.

Other Foreign News
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NFFC Prod. Scheme Seen as Solving Many of England's Film-Making Woes

London, Jan. 30.

The much-heralded scheme for creating three production groups under the controlling arms of the National Film Finance Corp., which was announced last Thursday (25) by James Lawrie, will remove many of the financing problems experienced by British producers. However, it will provide little comfort for independents not allied to major combines. The plan, announced jointly by Lawrie and Sir Michael Balcon (unpaid production adviser to the Films Bank), puts 16 producers on a flat salary basis, averaging $14,000 a year, equal to the earnings of British cabinet ministers.

Of the three new companies to be set up, two will be in association with the Rank and Associated British groups. The third will concentrate on up-and-coming talent, mainly drawn from the documentary field. Each company will have a nominal capital of $280 and there will be NFFC nominees on the boards of all three.

The company to be formed in association with General Film Distributors (Rank's distributing outlet in Britain) has 10 producing teams affiliated to it, each of which will receive the fixed annual salaries. Production schedule for first year is not expected to exceed six. Among the producers who will be on the payroll are Anthony Asquith, Betty Box, Ronald Neame, Anthony Havelock-Allan, Paul Soskin and Thorold Dickinson. Production will be centered at Pinewood and the first, "I Spy Strangers," is already under way.

The Associated British Picture Corp. unit will operate from Elstree and for an estimated program of three films will be able to draw on the talent of six production teams, including Marcel Hellman, Leslie Arliss and Mario Zampi.

Sir Michael Balcon and Earl St. John will be the Rank representatives on the board of the GFD

(Continued on page 13)

Lux Film Expands U. S. Releasing Setup, 'Rice' Tops Slate of 13 Pix

With some 13 pictures on its 1951 release slate, Lux Film Distributing Corp, last week opened a Coast branch and at the same time named franchise reps to handle bookings in other areas. Coast office is located in Los Angeles with Arthur Burnham and Edward Barison in charge. Local reps appointed to date include Jack Engel (Screen Guild) for Philadelphia and the Pennsylvania territory; E. J. Stutz, (Realart), Cleveland and Cincinnati; and S. N. Wheeler, Washington, D. C.

Reportedly behind Lux's move in augmenting its sales facilities is the strong biz the company has been doing with "Bitter Rice." An Italian import, the film is now playing in 18 theatres in the U. S., and some 129 more houses are reported as booked for the next two months. Since the preem of the Silvana Mangano starrer at the World, N. Y., last September, the gross has hit around $500,000.

Product tabbed for distribution this year include "The Road of Hope," "The Bride Can't Wait," "Heroes and Brigands," "There's No Peace Among the Olives," "Street Urchin," "The Heart Knows No Frontiers," "Love Story," "Without Pity," "Bitter Rice," "Mill on the Po" and "Wolf of the Sila" plus the French imports "Paris Waltz" and "Oh, Amelia."

England Resort Spots Form Booking Setup

London, Jan. 23.

Directors of Entertainment in Whole of West of England is title of newly-formed organization, taking in owners of theatres, cinemas, entertainment halls of various corporations, hotels, ballroom operators, in 30 West England towns, mostly resort communities which are active all year.

These spots have had difficulties in booking entertainers for their visitors because of lack of unity. New organization operating from Exeter, Devonshire, is now in a position to give any suitable act a minimum of 12 weeks, and more often as much as 30 weeks.

Wax Interviews With UN Korean Fighters

Tokyo, Jan. 23.

U. S. listeners may soon hear firsthand accounts of Korean war experiences in the form of recorded interviews with Korean veterans made while the UN soldiers are in Japan on five-day "rest and recuperation" leave. The army's Public Information Office here has announced it would wax interviews at enlisted men's clubs in Japan and mail the platters to any radio station which the serviceman designates, in the U. S. or other members of the United Nations.

When servicemen are accompanied by members of their families, the latter also will participate in the programs, PIO officers said. Small groups of Korean combat veterans are now being brought to Japan each week under the army's rest plan.

Mex Exhibs Vote To Curb 16m Pix

Mexico City, Jan. 23.

Exhibitors controlling more than 1,800 cinemas throughout Mexico voted at their three-day annual convention here to ask the government to curb commercial exhibition of 16m pix. Exhibs vigorously disagreed with the recent statement by Gen. Abelardo L. Rodriguez, ex-President of Mexico, who heads the semi-official Credito Cinematografico, a film financing organization, that Mexican exhibitors have no competition.

Convention speakers were loud in their attacks on the sharp competition from 16m exhibitions, and contended that such exhibs, who pay few and low taxes, are becoming rich. However, the session avoided open discussion on exhibition trusts which some producer and exhibitor toppers warned the government about recently as one thing that was killing many operators.

Officers, headed by Ing. Leopoldo Ortega Casas as prexy, were reelected for the next year.

MADRID LEGITERS FIGHT FLU, STORMS

Madrid, Jan. 23.

Fighting against the adverse odds of storms, snow and now the flu, the Madrid theatres have done amazingly well with their Carnival season shows. Argentine star Esmeralda and Tranquillino made their bow at the Lope de Vega with "Tranquillandia," a revue by Tranquillino. It features dancers Mercedes Mozart, Juan Tena and Swedish Ballet Norag.

At the Fuencaral, Mercedes Vecino and German Montenegro are the stars of "1001 Legs," by Tono, Vall and Jumar. Featuring Argentine comics Dick and Biondi, these two are hits of the show. The Teyna Hall, new vaude house, has an American show with 24 show girls and several starlets headed by Gloria Luz. The Casablanca has the Raul Abril and Lara Linan bands., the Ballet Cernuda and Mexican chantoosie Ana Maria Gonzales.

Teatro Martin is staging the operetta, "The Three Husbands of Eve," by Daniel Espana and Pedro Llabres. It has passed 300 performances. The Alcazar's "La Hechicera," starring Celia Gamez, has hit its 100th performance, and will continue at least until June. The music is by Padilla, who also batons the orch. His new number, "Estudiantina," is becoming even more popular here than his "Valencia" of nearly 30 years ago.

Bill Boyd to Buenos Aires

Buenos Aires, Jan. 23.

William Boyd (Hopalong Cassidy) landed here this week from a U. S. plane for a short vacation in Buenos Aires. A number of youthful cowboys, were on hand to meet him.

Film actor plans to visit ranches and horse-breeding farms.

THE MOST PRAISED PICTURE OF THE YEAR!

"Best drama of the month. A rare and satisfying treat."—**LOUELLA PARSONS** "Louis Calhern's performance ranks among screen's greatest."—**HEDDA HOPPER** • "Fine film version of the play."—**WOMAN'S HOME COMPANION** • "Outstanding film. Great charm and humor."—**REDBOOK** "Louis Calhern . . . leading Academy Award contender."—**LOUIS SOBOL** (*Syndicated Columnist*) • "Louis Calhern repeats his fine stage performance." —**GOOD HOUSEKEEPING** • "'The Magnificent Yankee' is just that—magnificent."—**SHEILAH GRAHAM** (*Syndicated Columnist*) • "Everyone's magnificent in 'The Magnificent Yankee'." —**ERSKINE JOHNSON** (*Syndicated Columnist*) • "Contemplating Academy Award voting, 1950 brought forth only good pictures, and no giants. Now that is changed... I hope 'The Magnificent Yankee' wins."—**EILEEN CREELMAN,** *N. Y. World-Tele. and Sun* • "'The Magnificent Yankee' superbly played by Louis Calhern."—**WALTER WINCHELL** "An extraordinary film . . . Women will love it."—**LEE MORTIMER,** *N. Y. Mirror* • "Louis Calhern is little short of magnificent."—**KATE CAMERON,** *N. Y. Daily News* • "Louis Calhern gets my vote for Academy Award."—**BILL LEONARD,** *C.B.S.* • "Mr. Calhern endows drama with humor, inspiration and heart."—**BOSLEY CROWTHER** "Finest biographical film I have ever seen."—**H. V. KALTENBORN** • "Entrancingly produced and acted."—**HERBERT BAYARD SWOPE** • "Magnificent performances by Louis Calhern and Ann Harding."—**HELEN HAYES** • "A picture every American should see."—**FANNIE HURST** • WINNER OF PARENTS' MAGAZINE MEDAL • "A truly great picture."—**BOXOFFICE MAGAZINE** "Vital, powerful, brilliant, warm, human."—**FILM DAILY** • "Credit to the industry and screen."—**THE EXHIBITOR** "Prestige for the industry and payoff at the box-office."—**VARIETY**

★

M-G-M presents "THE MAGNIFICENT YANKEE" starring LOUIS CALHERN ANN HARDING • Written by Emmet Lavery • Based on his play produced by Arthur Hopkins • Directed by JOHN STURGES Produced by ARMAND DEUTSCH • A METRO-GOLDWYN-MAYER PICTURE

"Thank you Mr. Jones
for myself and my family for
'The Magnificent Yankee'."

EXHIBITORS WILL HEAR THIS ALL OVER AMERICA!

Heat Wave, Dearth of U.S. Pix Slough Argentine Biz; Some Spots to Fold

Buenos Aires, Jan. 23.

A blazing heat wave has struck Argentina this summer, and it has cut into film theatre patronage. In addition, cinema trade is way off. Grosses have slipped so alarmingly that quite a few exhibitors contemplate folding, at least until they are sure of getting U. S. product again. Throughout 1949 and 1950, foreign distributors in Buenos Aires still had stocks of some unreleased pictures on their shelves. Later they have kept going by reissuing old pix. But now the shelves are practically bare and the oldies have worn out their welcome.

The surprise package of the oldies is exceptional biz done by "City Lights" at the first-run, Gran Cina Opera (Lococo Circuit), reissue being in its seventh week. It grossed $33,235 in first four weeks. This is a better gross than that done by Gran Rex (Cavallo) showing "La Culpa La Tuvo el Otro" (Interamericana), locally-made, which features comedian Luis Sandrini.

"Iron Curtain" (20th), day-date at the Broadway and Ocean theatres ran eight weeks at the latter and two at the Broadway, grossing $29,235 in six weeks. "Gone With the Wind" has already run another four weeks of 1951, after totalling 15 in 1950, following a 44-week second-run in 1949.

Scalera Distrib Chief Back for 'Angelo' Preem

Pietro Bullio, head of Scalera Film Distributing Corp., is scheduled to return to N. Y. from Italy on the Liberte Monday (5) after several months' delay stemming from the McCarran Act enforcement. Originally he planned to make the trip last November. Intercession by the Motion Picture Assn. of America with the U. S. State Dept. helped expedite his visa.

Following Bullio's arrival, he will attend the preem of Scalera's "Angelo" at the Trans-Lux 60th St. theatre, N. Y., in February. Italian film was formerly titled "The Mulatto."

Robert and Everett Haggiag, independent producers and distributors, have acquired the controlling interest in the Scalera Studios in Rome. Everett Haggiag will be company prexy. Robert Haggiag is an associate of international film financier Jacques Grinieff. Latter heads a syndicate which has been dickering to take over United Artists.

Brit. Circuits

Continued from page 11

Organization. This rule they operate impartially although they could doubtless have put it into operation on part of the circuit with some earlier topflight productions like "Hamlet," "Henry V" and "Red Shoes." But these played the circuit (except in certain roadshow situations) for the usual single week.

The issue has been raised again in view of the exceptional number of top productions currently in circulation from Hollywood, and also because British producers feel that extended-playing time would give them a better opportunity to get out of the red. During the Easter vacation, three of Hollywood's most expensive productions are to compete against each other on the major circuits. These are "Samson and Delilah" and "Cinderella," which will be playing the Rank circuits, and "King Solomon's Mines," out on release via Associated British. Some industry observers feel that if these three productions are to get biggest returns they should have been released either on a staggered basis, or alternatively, on extended-runs so the public could see all three. It is considered unlikely that the majority of the picture patrons will be able to catch the three films in a single week since few people will have the time or money to make three visits to the theatre in six days.

RKO's Kohn Moved to Mexico

Ludovici Kohn, RKO sales manager in Mexico, has been shifted to Chile in a similar capacity.

Kohn succeeds Enrique Friedlander, who died last week.

May Preem 'Decision' In Germany for 20th

Frankfurt, Jan. 23.

The Army's Motion Picture Service discloses it is negotiating with 20th-Fox to stage a gala prevue show for "Decision Before Dawn," now being shot in Germany. Pic, originally titled "Call It Treason," and "Legion of Damned," is the third 20th-Fox pic made in Germany. Produced by Anatole Litvak and Frank MacCarthy, film is scheduled to be completed soon. If the deal comes through it will be the second gala opening staged by the Army. Universal's "Francis" had its world preem in Germany.

The Service also announced that it now operates 226 houses in the occupation zones, with 85 different features being shown simultaneously. About 1,000,000 patrons visit the Army houses every month, or over 30,000 daily.

BULGARIA TO OPEN 80 MORE THEATRES IN '51

Sofia, Jan. 16.

The number of theatres in Bulgaria rose from 70 to 1944 to 510 last year, according to an official announcement. There were 115 new houses opened in 1950 alone. An additional 100 mobile theatres serve some 3,500,000 persons.

The Bulgarian State Film Enterprise will open 80 more theatres this year. The announcement said the Bulgarian film industry was greatly aided by having received Soviet projection equipment.

NFFC Prod.

Continued from page 11

company, and Robert Clark, ABPC production chief, will be on the Elstree company board.

Financing on 70-30 Basis

Financing ararngements for these two outfits will be on a 70-30 basis. Distribution guarantees from GFD and Associated British will be discounted at the bank for the first 70% and the balance will be provided entirely by the Films Bank.

The third group, with Balcon as its chairman, and John Grierson and John Baxter as production chiefs, will operate from Southall studios, which are being leased for one year. Product from this company, which is being registered as Group Three, Ltd., will be distributed through Associated British Film Distribs, who are providing part of the finance through distribution guarantees. Bulk of the money to develop this project will, however, be coming from the coffers of the Films Bank.

The producer will share in the distribution of profits, but will not be expected to share losses. Distribution of profits to producers will be on a sliding scale basis, with the percentage going down as the profits go up.

On the first $140,000 the producer will get a cut of 25%. For the next $140,000, his share will be limited to 10%. Anything over and above a net profit of $280,000 will earn the producer 5%. This profit-sharing for the producer is in addition to the flat salary paid under the scheme.

With repayments that are due, the NFFC estimates that it will have around $3,350,000 to play with this year. The three group companies will receive an allocation of approximately $2,000,000, of which about one-sixth will go to Group Three, Ltd. The balance will be available for financing independents operating outside the groups.

Although this new project may go a long way to insuring continuity of production at Pinewood and Elstree, it will provide little solace for independent film makers. The combined output of the three groups, together with the programs of Korda producers and other studios, may well satisfy quota needs of the entire industry. Consequently the outsiders might experience increasing financing difficulties.

German Train Theatre

Frankfurt, Jan. 23.

The German Federal Railways has put into service its first train theatre.

Now a Mex Film Festival

Mexico City, Jan. 23.

An International Film Fair, much like those in Europe, is being arranged here by J. Jesus Castillo Lopez, chief of the government's cinematographic department.

It likely would be held this summer. Dates will be decided upon when the invited countries definitely accept. Invitation will be extended the U. S. and other top film-producing countries to send selected pix and reps.

Russian-Controlled Net Raids Red-White-Red In Austria for Talent

Vienna, Jan. 23.

Competition between the U. S.-controlled Red-White-Red Austrian network and the Austrian government-owned, but Russian controlled RAVAG has been intensified by talent raids, principally in RAVAG's favor. Since the government net gets the bulk of the income from nationwide radio listeners tax, it can pay much more money than the chronically broke RWR. This despite considerably increased U. S. Information Service appropriations which do not seem to have reached RWR's talent level. Both networks have recently been accepting a limited amount of commercial time, but only the crudest sort of spot announcements.

Latest development is loss of RWR's star comic, Alexander Steinbrecher, who switched to the Soviet-tinged RAVAG after three years with the Yanks. Steinbrecher had built a solid Saturday night following for his half-hour Fred Allen-type of show featuring sharply pointed sketches and parodies. His slot is being filled by Karl Farkas, old-time Viennese comic who spent the war years in the U. S. and returned in 1946.

RAVAG's budget is about four times that of RWR, which Americans have tried to make self-supporting while pouring dollars into other forms of informational activities. That means that a typical RWR talent fee for a 30-minute show, including rehearsals, might be less than $4. RAVAG can and will pay two or three times this figure, which makes a big difference.

However, on RAVAG all material is subject to stringent review by Soviet censor and many performers find that as hard to take as frequent "requests" that they appear on Russian programs heavily weighted with Red propaganda and often slanted against their own country and government. Despite bigger budgets, RAVAG's audience appeal suffers greatly from the heavy weight of Soviet programs, especially since they are programmed in choicest time slots. Nearest approach to a listeners survey available here shows RWR with 60% of all listeners.

Despite continuing disagreement in the Allied Council, where Soviets are insisting on control of potential video stations, the Austrian post and TV administration announced it has contracted for a transmitter to be used in training engineers.

'Hornblower' Preem April 12

London, Jan. 30.

Princess Margaret is to attend the world preem here April 12 of "Capt. Horatio Hornblower, R.N.," filmed in Britain last year by Warner Brothers.

Current London Shows

(*Figures show weeks of run*)

London, Jan. 30.

"Accolade," Aldwych (21).
"Blue for Boy," His Majesty's (9).
"Carousel," Drury Lane (34).
"Cocktail Party," New (39).
"Dear Miss Phoebe," Ph'nix (16).
"Dish Ran Away," Vaude (31).
"Fol de Rols," St. Martin's (4).
"Follies Bergere," Hipp (69).
"Gay Invalid," Garrick (1).
"His Excellency," Piccadilly (36).
"Holly and Ivy," Duchess (38).
"Home & Beauty," Wyndh'm (18).
"King Rhapsody," Palace (71).
"Knight's Madn'ss," Vic. Pal. (46).
"Lace on Petticoat," Ambass. (7).
"Little Hut," Lyric (23).
"Pt. Departure," York's (5).
"Reluctant Heroes," W'tch'll (20).
"Ring Round Moon," Gl'be (44).
"Seagulls Sorrento," Apollo (33).
"2d Tanqueray," Haymark't (22).
"Take It From Us," Adelphi (13).
"To Dorothy, a Son," Savoy (10).
"Who Is Sylvia," Criterion (14).
"Will Any Gent," Strand (21).
"Worm's View," Comedy (197).

Wife of U.S. Army Capt. Makes Lone Yank Vaude Agency Click in Germany

Wiesbaden, Jan. 23.

The wife of an U. S. Air Force captain here operates the only American vaudeville agency in Germany, supplying U. S. and European talent to the Army's service club circuit. Agency represents a $150,000-a-year business. She is Mrs. Charles Kappmeyer, who established her agency, Betty Kaye Productions (her maiden name) in August, 1949. The first year she ran $6,000 in the red, but presently her agency was doing over $10,000 a month. She was licensed by European Command Headquarters and is the only American agent.

Her agency, additionally, is the only one which gives guaranteed weekly salaries. Americans can make as much as $250 per week while Europeans rate $100 to $150 weekly. However, while the Army permits U. S. acts to take all their payments in dollars, Europeans can have only $35 weekly, remainder being transferred to their home countries. The small number of rival agents was explained by Mrs. Kaye-Kappmeyer by the fact that while she guarantees weekly salaries to her acts, the Army pays her by performances. Additionally, the Army has a right to break any contract at any time without compensation. These risks scare off many potential agents.

About 95% of her acts are Continental, the others American. However, recently she managed to increase the number of U. S. acts. Her shows play Army clubs in Germany. Her agency handled some 500 acts and 20 bands in 1950. This year an average of two new shows are being produced weekly, and usually six separate shows or more run concurrently.

U. S. name talent she handled includes Roscoe Ates, whom she recently signed up for three months after Ates wound up in the Air Force-sponsored Hollywood Caravan show. Among the others are (or were): Dick Vernon, of Chicago, who co-starred in the London production of "Annie Get Your Gun"; N. Y. dancer Lorraine King; Philadelphia comedian and juggler Clem Foust; violinist and comedian Ronny Carver; Norman Lawrence, of Seattle, who in London starred in "Golden City" and played Ciro's and the Embassy there as well as on British TV; Lloyd Paese, of Wisconsin, opera singer she signed in Paris; Salvadore Travisi and Mary Campbell, light opera singers; Czech-born comedian and magician Jerry Bergman; Rod Strong and Dale Strong, a dancing duo, who also played in the Paris Lido shows; Art Lincoln, baritone, also of 1948-49 Lido shows and formerly with a Ben Yost unit; Jules Epstein, a concert pianist; and Roth & Shary, comedians.

Her top foreign talent includes Dolores Micheline, French singer; Maria Velente & Family, who toured the U. S. in 1935; Nick Matone, N. Y.-born Italian singer; Gaston Palmer, Jr., New Jersey-born man from England; Senor Wences, Spanish ventro; Jerry Leader, British, who signed for a South America tour with Xavier Cugat; Trios Fayes, Hungarian acrobats who played in London Palladium, Paris and Rome; and Bil & Bil, British acrobats, also formerly at the Palladium.

Mrs. Kappmeyer, 28, has been in showbiz since she was eight. Chicago-born, she sang and danced there, and also played the Borscht circuit. She was a WAC in 1944-45 and came here in 1947.

Nazi Link to Force Out Berlin Film Assn. Chief

Berlin, Jan. 23.

Industry circles report that Oscar Cammann, present manager of the Berlin branch of the top German film industry association, Spitzen-organisation der Filmwirtschaft (SPIO), will be removed soon because of his former position in the Nazi Reichsfilmkammer (Reich Film Chamber).

This development came after the general assembly meeting of SPIO here, which decided to integrate the Berlin organization with that in Western Germany. The two organizations now operate separately, with Motion Picture Association of America (MPAA) members (with the exception of Metro) being members of the West German SPIO.

Cammann formerly was a minor official in the Reichsfilmkammer.

East German Commies Seek Western Markets For Red Screen Fare

Berlin, Jan. 23.

East German film toppers are attempting to acquire showings of Communist-made pix outside the iron curtain. Number one area sought at present is in West Berlin. There are numerous theatres situated near the Soviet zone and that sector's borders which feature anti-red pix and play to full houses every performance. These theatres offer special rates to East Germans.

These theatre owners recently were approached by the Communists and asked to show DEFA pix. The Communists suggested that such films should not be submitted to the German "self-control" censorship board. They claimed that some houses in the western zones were holding "private showings" of Communist films and permitting anyone with 15c. to attend. The Berlin theatre owners turned the proposition down. The Communists then stated that when they "take over Western Berlin, these theatre owners will be dealt with accordingly."

Although the DEFA people were not able to penetrate West Berlin, they apparently have established a foothold in the U. S. Recently DEFA's "Marriage of Figaro" was shown in Hollywood and New York. It is claimed here that the proceeds from this film and other DEFA productions shown in the U. S. are being used to support the Communist party in America.

London Film Notes

London, Jan. 23.

Metro (London) dickering with **David Farrar** to costar in their forthcoming production of "Ivanhoe," due to start shooting late in March, with **Stewart Granger** and **Jean Simmons** the other stars. But Farrar is unlikely to accept offer . . . **Gregory Ratoff**, who recently completed three-picture deal with Columbia (British) Pictures, off to U. S. soon to line up leading man and top players for first pic "I Am Your Man," adapted from the French by **Lenore Coffee**. Pic expected to start shooting at Nettlefold studios in March. Ratoff is anxious to get **Douglas Fairbanks, Jr.**, for the top role . . . Associated British pictures to do a remake of **J. B. Priestley's** "The Good Companions," with shooting to start at Elstree in May. Pic was made by **Victor Saville** for Gaumont-British in 1934, with **Jessie Matthews, John Gielgud** and **Edmond Gwenn** starred.

Nat Bronsten has lined up the cast for "Valley Of the Eagle," his next picture for J. Arthur Rank Organization. It will be headed by **John MacCullumn** and **Nadia Gray**. Outdoor shots start early in February, with location mostly in Sweden. **Terence Young** will direct . . . **Jack Raymond**, head of Byron Films, has acquired filming rights of current Whitehall theatre hit, "Reluctant Heroes," as starring vehicle for **George Formby**, who makes his return to films after 12 years. Understood price paid for film rights is $15,000.

London Legit Bits

London, Jan. 23.

Stapleton Productions, newly-formed play producing outfit, is to present a series of three short plays by the late **Bernard Shaw**. These are one-acters "A Village Wooing," "Dark Lady" and "Man of Destiny." Cast is headed by **Rosamund John, Griffith Jones** and **Ellen Pollock**, with latter also to produce. Starts three-week tour at Manchester, Feb. 12, coming to the West End, probably at the St. Martin's, some time in March . . . "Seagulls Over Sorrento," the current **George** and **Alfred Black** and **H. M. Tennent's** Apollo theatre hit, has been acquired by J. C. Williamson for production in Australia in late spring. **Wallace Douglas**, who produced the show in London, will do the job in Australia.

Atlas Remains Holdout on Par Stock Transfer

Atlas Corp., Wall St. investment house, identified itself this week as one of the most important Paramount stock-transfer holdouts.

Annual report from the financial outfit shows it has yet to unload its holdings in either Par film firm or United Paramount Theatres, though ownership of both issues means partial restrictions on UPT dividend payments.

Atlas owns 25,000 shares of Par common, which it carries at $540,625, and the same number of UPT certificates of interest, quoted at $462,500. Actual stock shares represented by the certificates must remain in trusteeship, as required under the Par antitrust suit consent decree, so long as Atlas continues ownership of the film company shares, or until the trust arrangement is terminated.

UPT, of course, is anxious for this termination at the earliest. For this reason prexy Leonard Goldenson repeatedly has pleaded with stockholders to convert the interest certificates into regular shares as a means of gaining court approval for dropping the trustee.

Atlas Free to Collect 50%

Having refrained from doing this, Atlas is free to collect only 50% of UPT divvy payments, with the balance held in escrow by the trustee. Atlas will collect the remaining 50% only when it disposes of the Par holdings or the trust is eliminated.

Atlas report further showed continued heavy holdings in Walt Disney Productions, including 93,050 shares of the film firm's common, which are valued at $767,662. Portfolio includes, too, Disney 4% bonds, carried at $265,055.

Floyd Odlum, president of the outfit, said the investments make Atlas the second largest holder of Disney shares, next to the Disneys themselves.

Atlas also disclosed ownership of 750 shares of $5 preferred stock and 150 shares of common in Motion Picture Capital Corp., carried at $125,000. Firm, which is headed by N. Peter Rathvon, finances independent film production.

Prod. Cos.

Continued from page 3

ent on an allied theatre chain, Paramount Pictures wound up its first year of independent operations with a net profit estimated at $7,000,000. When the outfit was integrated with the circuit, latter by far was the heavier coin-earner.

Par pix had a net of about $3,200,000 in 1949. This was down from the $5,841,625 earned in 1948. On the other hand, Par theatre chain, on its own, wound up 1950 with a profit unofficially estimated at close to $9,000,000. Chain earned $17,575,428 in 1949 and $16,727,477 the previous year.

However, drop in Par theatre earnings was not necessarily commensurate with the drop in business. Company has made extensive changes in its holdings as a result of its consent decree in the industry antitrust suit so that making specific comparisons in earnings is impossible.

Loew's $7,854,454 Net

While Loew's theatre earnings have fallen off, major's consolidated profit for fiscal 1950 amounted to $7,854,454. This was up from the $6,744,761 net in 1949.

No breakdown on pic earnings was given but it's generally figured that the drop in theatre income was accompanied by a substantial gain in production-distribution. Some time ago, Loew's stockholders at a N. Y. meeting were informed that production operated at a $1,000,000 loss in 1949.

Neither RKO nor 20th-Fox has completed reports for 1950 but the two firms have reported substantial paring of expenses, which should help boost pic earnings. RKO trimmed studio operating costs by $2,000,000.

Also, in the first half of 1950 alone, 20th lopped off $5,000,000 from film distribution, theatre operation and administration expenses, as compared with the first 26 weeks of 1949.

Phonevision

Continued from page 5

rest of the week. Friday night viewing was up from 23 to 47, while viewing on Sunday night dipped from 53 the second week to 37 for the third week.

Features screened under the rotating system the third stanza of the test, scheduled for 90 days, included "Song of the Thin Man" (M-G), "Bride Goes Wild" (M-G), "Man From Texas" (ELC), "Winter Meeting" (WB), "Where There's Life" (Par), "Hunchback of Notre Dame" (RKO) and "Romance on the High Seas" (WB). Starting later in the week were "I Remember Mama" (RKO) and "The Search" (M-G). Total of 102 families ordered "Hunchback," representing 34.4% of the available audience, while "Where There's Life," a Bob Hope starrer, ranked second in popularity with 93 orders during the week, or 31% of the total.

During the fourth week, the pictures included, in addition to "Mama" and "Search," "Gunga Din" (RKO), "Wallflower" (WB), "Sister Kenny" (RKO), "No Leave, No Love" (M-G) and "Saigon" (Par). Teeing off at the end of the week were "Bringing Up Baby" (RKO) and "Big Punch" (WB), which will extend into the fifth stanza under the rotating plan. Most orders for the third week were for "Search," with 92, and "Gunga Din," with 89.

Kramer-Col

Continued from page 3

and musical director Dimitri Tiomkin.

Sternad, Gerstad, Tiomkin and others worked for Kramer on early pix when he was strapped for coin and took considerably less than their normal fees. As a result, he feels a moral obligation toward them, as well as a desire to keep them with him for their technical contributions.

2 Partners in Peculiar Class

Two of Kramer's partners fall into a peculiar status. They are v.p. George Glass, supervisor of publicity and advertising, and Carl Foreman, who has done the Kramer screenplays. • With all control of publicity and advertising in the hands of Col under the new financing-releasing deal which has been worked out, Glass's activities in that regard will be minimized. There will be plenty of other duties to occupy his attention, however, with Kramer planning a production program of up to six yearly.

Foreman will undoubtedly continue to write for Kramer, and also continue as a partner, but there are some difficulties since Kramer and Glass are to be on regular payrolls. In New York, another Kramer stalwart, Myer P. Beck, who worked for him for free handling the eastern publicity-advertising end, is being left out by the nature of the Col deal. Kramer and Glass put up a mighty battle with v.p. Abe Schneider and sales chief Abe Montague when in New York recently to retain Beck. Col execs insisted, however, just as Cohn has regarding the studio aides, that Col had its own publicity department which was already part of its overhead, and it would not permit Kramer to add any such additional overhead charges to his pix.

George J. Schaefer, Kramer's sales chief, will be left out entirely under the Col deal, too, since the company is taking over all responsibility in that regard and Montague will not permit outside interference. Schaefer and Beck will continue to work for Kramer for some time, however, on "Cyrano," which is in roadshow release.

Schaefer on Southern Trip

Kramer sales chief George J. Schaefer is currently on a 10-day tour to Florida, Louisiana and Texas. He's looking over houses and setting deals for roadshow engagements of "Cyrano."

New School Pic Course

New School for Social Research, N. Y., is starting a course in "Film for Public Relations" Feb. 5.

Series of lectures will be conducted by Sidney Kaufman, producer, director and writer of technical, educational and documentary films.

Regular TV No Stymie

Chicago, Jan. 30.

Competition of the regular television programs, which Chicago's Phonevision families can watch for free as compared with the $1 charge for the feature films they order, apparently hasn't had much effect yet on the Phonevision boxoffice. Total of 31 families ordered the Tuesday night at 9 o'clock screening, which is the time that NBC's Milton Berle show is aired in Chi. The Tuesday Phonevision audience is about average for that screening time during the week.

Sixty-one of the 300 available families preferred their Phonevision film to NBC's Saturday night "Show of Shows" (Sid Caesar), with the figure representing the highest total number of orders placed for a single screening during the week. On Sunday nights at 9, when Phonevision must compete with both CBS' Ed Sullivan show and NBC's "Colgate Comedy Hour," only 37 families ordered the featured film.

Disney Execs Map Big 'Alice' Bally

With their sights adjusted on an extensive ad-pub campaign, execs of Walt Disney Productions and RKO met in New York yesterday (Tues.) to study and review pre-release ballyhoo on "Alice in Wonderland." Produced by Disney, the all-cartoon Technicolor feature is scheduled for RKO distribution next fall.

Presided over by Disney worldwide salesmanager William B. Levy, the meet was the third in a series of such conclaves which are aimed at digesting ideas submitted by Disney and RKO sales and adpub department members. Every possible medium of promotion is expected to be utilized to acquaint the filmgoing public with "Alice."

National advertising was particularly stressed. In view of the success of the Disney Christmas TV show, "One Hour in Wonderland," it was indicated that radio and TV will be heavily used. Series of AM and TV spot and air trailers are projected while special recordings to plug the "Alice" music will be grooved to disk jockeys.

Mag advertising campaign, which got underway in the Jan. 22 issue of Life, reportedly will exceed all prior Disney ad efforts. Drive will extend through ~~the~~ next six months, with color pages and spreads in the most important media. Ambitious merchandising plans call for more than 100 Disney-licensed firms to manufacture scores of "Alice" products.

With 10 tunes in the "Alice" score to be plugged, the music campaign is slated to start in March. Virtually all recording companies are said to have waxed the numbers on a total of 46 individual records and three albums to date. Reprints of the Lewis Carroll classic as well as a flock of comic books will also spread the "Alice" legend.

Aside from Levy, some 17 other Disney staffers attended the session, including Card Walker, ad manager; O. B. Johnston, veepee in charge of character merchandise; Paul Pease, treasurer; Jack Cutting, foreign production manager from Paris; Leo Samuels, assistant to Levy, and Charles L. Levy, eastern pub director, among others. RKO contingent of four reps was headed by advertising director S. Barret McCormick.

Wallis Hosts Celebs At D. C. Screening

Hal Wallis, who has been in New York for the past several weeks, and Joseph Hazen, his partner in Wallis-Hazen Productions, were in Washington last night (Tues.) for prestige screening of their "September Affair." Wallis heads from the capital back to the Coast, while Hazen continues on to Florida for a 10-day vacation. Hazen is planning to leave New York Feb. 20 for two weeks of huddles with Wallis in Hollywood.

Eric Johnston was host last night at the screening for Italian Ambassador Alberto Tarchiani and a cast of political celebs. Pic, being released by Paramount, was made in Italy.

Inside Stuff—Pictures

Despite competition from other amusement media, Hollywood films are still the overwhelming favorite of 454 teenage students in a Houston junior highschool. Poll of ninth graders at Sidney Lanier High by McCalls mag shows that 89% of the boys and 75% of the girls would rather see pictures than go to plays, ballet, concert or opera. Boys rated their top star preferences as Alan Ladd and Betty Grable while the girls leaned toward Farley Granger and Elizabeth Taylor. Teenage choices in entertainment were tabulated in conjunction with a questionnaire submitted the kids on a wide range of other subjects. Results were used as material for a yarn in the current McCall's. It's titled "The Private Life of a 14-Year-Old Girl."

A. P. Giannini Scholarship Foundation, Inc., set up as a memorial to the late film financier by his friends and associates, is seeking donations from the general public. Pamphlet distributed by the Foundation notes that contributions are deductible items in income tax returns and may be made payable to the fund at 4 Columbus ave., San Francisco 11, Cal. Purpose of the memorial is to assist deserving youths through colleges or universities. Institutions to which scholarship funds are to be assigned will be selected by the Foundation's board. Head of the organization is Louis R. Lurie, Charles M. Paganini is veepee while James F. Cavagnaro is sec.-treas.

National Film Board of Canada is hepped up over "Snow Fiesta," a 10-minute short made by Columbia Pictures at St. Agathe des Monts, Laurentian winter sports mecca. Film has sports announcer Bill Stern as commentator. Canadian tourist industry, the NFB points out, is getting a "big boost" from the pic, which is to receive worldwide distribution. Short, incidentally, stems from a several-year-old deal negotiated by Francis Harmon, veepee of the Motion Picture Assn. of America, whereby the Canadian government agreed to withhold any restrictions on U. S. product if Hollywood helped promote Canada as a tourist and vacation paradise.

More than 1,000 theatrical and non-theatrical films as well as filmstrips were copyrighted during the first half of 1950, according to the Catalog of Copyright Entries for Motion Pictures and Filmstrips. A semi-annual publication of the Library of Congress, the latest issue of the catalog was published last week. Production facts given for each film include dates of release, size, color, running time, contents, credits and cast, literary source and official copyright data. It's profusely indexed.

Warners' 18-minute short, "My Country 'Tis of Thee," produced by Gordon Hollingshead, is wanted by the U. S. Treasury Department for its forthcoming bond drive. Understood the briefie will be turned over to the Government shortly after its general release on Feb. 16. Picture, which has taken years to assemble, contains highlights of U. S. history from the beginning to the present day. Much of the footage was borrowed from the Army, Navy and Marine Corps.

U's $1,355,886 Net

Continued from page 7

continued to operate under the policy changes inaugurated several years ago which resulted in substantially reducing the cost of our pictures and, at the same time, has maintained its standards of quality and boxoffice values."

Domestic film rentals and sales were listed at $36,815,050 in 1950, down from $37,365,304 the previous year. Foreign rentals amounted to $18,776,035, compared with $19,373,031 in 1949.

Further trimming of costs was accomplished in selling and branch expenses. This amounted to $10,042,426, against $10,373,477 in 1949. However, company's report shows an increase in foreign expenses, from $4,765,468 in 1949 to $5,414,760 in 1950.

Total current and working assets were carried at $35,264,344. Total current liabilities were entered at $7,880,332.

Blumberg, in his statement to the stockholders, voiced the same opinion which has been expressed by numerous other execs over the past several months. He observed that the immediate prospect of a large defense program, as now being undertaken by the Government, likely will mean an expanded economy which ought to benefit the business.

Stockholders Meet March 14

Annual financial statement was accompanied by notice of U's annual stockholders meeting, set for March 14 in Wilmington.

In addition to election of directors, agenda includes a proposal for a resolution approving Blumberg's new five-year employment pact which went into effect last Jan. 1. Deal provides a salary of $1,500 per week, plus expenses.

Additional sums beyond the initial five-year period are called for under the pact in consideration of Blumberg's voluntary salary reductions in the past. Company has agreed to pay him $1,000 per week for five years commencing Jan. 1, 1956. During this latter period he would serve the company in an advisory capacity on a non-exclusive basis.

In the event of Blumberg's death or disability, his wife or estate would be paid the $1,000 per week for the five-year period. Blumberg received $78,000 in salary in 1950.

Others in the top bracket included: J. Cheever Cowdin, who has since resigned as board chairman, $63,115; John J. O'Connor, vice-president, $44,200; Leon Goldberg, v.p. and treasurer, $32,250; William A. Scully, recently resigned as v.p. and sales chief, $65,000, and Robert S. Benjamin, board member, $34,800, which includes $33,500 paid to the law firm of Phillips, Nizer, Benjamin & Krim, of which Benjamin is a member.

Board members up for reelection are Blumberg, Goldberg, O'Connor, Benjamin, Preston Davie, John G. Eidell, Albert A. Garthwaite, William J. German, R. W. Lea, J. Arthur Rank, Budd Rogers, Daniel M. Scheaffer and G. I. Woodham-Smith. Franklin Nevius resigned from the board on Jan. 18.

Briskin Successor

Continued from page 3

outcome of developments in other quarters, is a question.

In any event, it was decided to allow the studio situation to continue as is, with Freeman continuing to exercise administrative control and no one actually in the position of executive producer.

Briskin's retirement from the chore is purely a matter of medical necessity. He suffered a heart attack about six weeks ago and is under orders to take it easy. He wants to produce possibly one or two pix a year on the lot and it is likely that such a deal will be worked out to suit him.

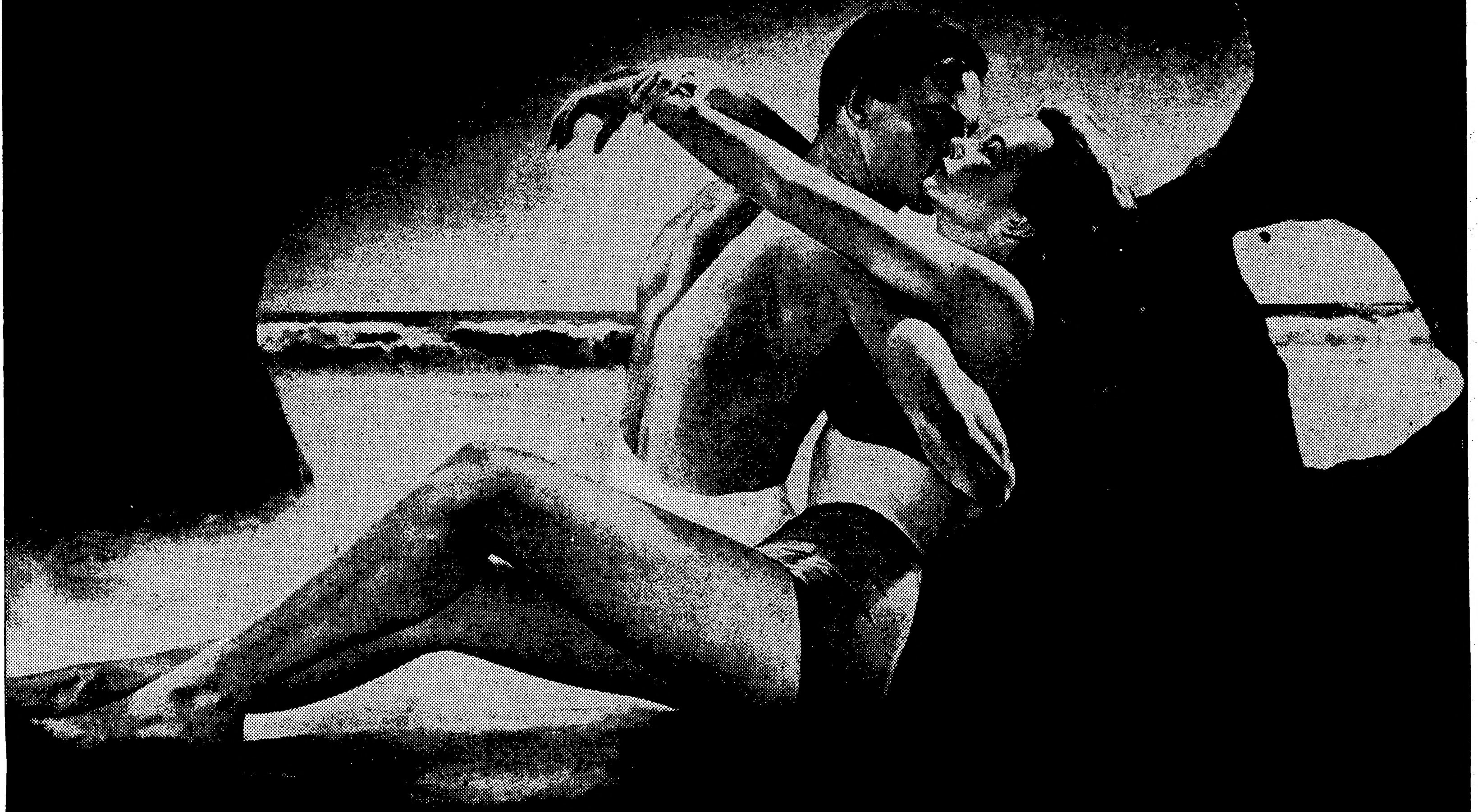
He had been moving into a more and more important position at the studio since Henry Ginsberg resigned as production chief about six months ago. There was a growing regard for his work by Par execs in New York and the attack he suffered from overwork came as a disappointment to them.

Briskin came to Paramount when the studio merged Liberty Pictures into its operation via an exchange of stock. He continued under his original Liberty pact at a reported $2,500 weekly.

New York sessions also were devoted to a discussion of production and release schedules. There were no changes in plans for upping the studio output by 50% to bring it to 30 pix this year. It was decided to release a minimum of 27 films—and it was emphasized that is a minimum.

Attending the meetings were Balaban, Freeman, Russell Holman, eastern studio rep; Alfred W. Schwalberg, sales chief; E. K. O'Shea, assistant distribution topper; Youngstein, and George Weltner, foreign department head.

Emotion swept them like a tidal wave!



She snares the man her best friend loves
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LIZABETH SCOTT

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'Dozen' Wins Poll For '50 in Chain's First B.O. Awards

St. Louis, Jan. 30.

Aimed at recognizing producers and studios that have achieved "mass entertainment and boxoffice" films, Fanchon & Marco-St. Louis Amus. Co. circuit has set up a series of annual "Boxoffice Winner" awards. First film to cop the chain's prize was 20th-Fox's "Cheaper By the Dozen." It was voted as the "top-grossing" pic for 1950 by a poll of th. midwest loop's 34 theatre managers.

"Dozen," according to F. & M. prez Harry C. Arthur, Jr., led all other product to play the circuit by a wide majority. "Fancy Pants" (Par) and "Ma and Pa Kettle Go to Town" (U) tied for second and third place, while "Cinderella" (RKO) and "Sands of Iwo Jima" (Rep) were fourth and fifth, respectively.

In ceremonies to be held in Hollywood this month, 20th-Fox studio will be presented the First Annual F. & M. "Boxoffice Winner" Silver Award Plaque by the chain's general manager, Edward B. Arthur. Reproduction silver-coin mementoes will be given to "Dozen" producer Lamar Trotti, director Walter Lang, and costars Clifton Webb, Jeanne Crain and Myrna Loy.

At the same time F. & M. circuit disclosed that a special "Boxoffice Winner" award had been voted Technicolor Motion Picture Corp. for "immeasurable contributions to the motion picture industry throughout the years, and for adding boxoffice appeal and assured quality to motion pictures generally." Technicolor silver plaque will be handed to Dr. Herbert T. Kalmus, company's prez and general manager.

Throughout 1951 F. & M. circuit will award bronze plaques to "Boxoffice Winner" films each quarter and bronze coin-reproductions will be given producers, directors and stars or costars of the quarterly winning pix. Year's first-quarter winners are slated to be revealed during the second week in April.

Jap Pic Execs

Continued from page 4

with license issued to individual companies. Metro, Warners, Disney and Goldwyn have already received such licenses.

Hori, prexy of the 40-year old firm for the past 17 years, has emerged as a postwar trailblazer in the occupied country. Immediately after the war, he dropped the production end of the firm, and inaugurated a policy of all U. S. pix, at a time when his two chief competitors, who continued to produce, used all native product. The Nikkatsu chain now uses 80% U.S. product, with the balance divided between British, French, Italian, occasional Russian, and native pix. In addition, firm handles its own refreshments distribution at a hefty profit.

In '49, chain paid stockholders a 15% dividend, and plans to declare a 20% melon next March. Under General MacArthur scrutiny, investments by Americans are strictly controlled.

In addition to its flickeries, outfit owns the 30,000-seat Shiba Park, an indoor arena in Tokyo currently featuring ice skating, iceshows and ice hockey, but also devoted to sports and films. It is also building Tokyo's largest office building-hotel. Metro, incidentally, plans to break ground for an office building at an adjoining spot shortly, an obvious device for using some of its frozen funds.

The Japanese trio plan to wind up their tour late in February with a looksee at Hollywood, with Metro hosting.

Wolf on the Prowl

Heavy lecture s has been set for Maurice N. Wolf, assistant to exhibitor relations chief Henderson M. Richey at Metro. Wolf has 16 speaking engagements slated for next month and March.

Discussing the industry generally in behalf of better community relations, he'll address numerous Lions, Kiwanis and Rotary clubs throughout Florida.

Talent Unions

Continued from page 2

ernment may not look favorably on an act trying to go from $400 to $1,000 a week while a secretary can't move from $45 to $47.

Nevertheless, it appears that some channels will exist for raising salaries and wages where a company wants to or where the unions go to bat. Collective bargaining machinery will remain in force and employers and employees will still haggle over union contracts, as long as the terms fit into the WSB patterns.

Show Biz Prices Seen Escaping Freeze Order

Washington, Jan. 30.

Show business prices are almost untouched by the price freeze instituted Friday night (26) by the U. S. Economic Stabilization Agency headed by Eric Johnston. The exemptions are provided in the Defense Production Act of 1950, which gave the President authority to impose price and wage ceilings, and by interpretations of the law by ESA attorneys.

The Defense Production Act specifically exempted film rentals and admissions charged by theatres from any Federal controls. In addition, advertising rates charged by radio and television stations are also exempted.

A legal spokesman for ESA explained that the statutory exemption of theatre enterprises was being interpreted broadly. Hence it will cover virtually the whole scope of entertainment, including such things as nitery minimums and cover charges, admissions to sports arenas, circuses, dancehalls, swimming pools, amusement parks, etc.

The ceiling price regulation included the following on taxes—"In addition to your ceiling price, you may collect the amount of any excise, sales or similar taxes paid by you as such only if, during the base period, you stated and collected such taxes separately from your ceiling price. In the case of such a tax imposed by law which is not effective until after Jan. 26, 1951, you may collect the amount of tax actually paid as such by you, in addition to your ceiling price, if not prohibited by the tax law. You must in all such cases state separately the amount of the tax."

Several angles of this, of course, affect pictures and other parts of show business. For instance, Congress may up the excises, including some of the manufacturers' excises. These are on such items as raw film, photographic equipment, etc. According to one ESA spokesman, these additional excises would have to be separately listed and carried and could not be hidden in the overall cost and pyramided in the markups taken by the wholesalers and retailers.

RKO Loan

Continued from page 5

vided that it must be paid off in case of divorcement, and as of the end of the year, RKO handed the banks the $8,500,000 which was outstanding at the time. This was paid out of $10,000,000 passed by the RKO Theatres circuit to the picture company under terms of the court-ordered reorganization.

Size of the loan will be determined by quantity of product to be made, speed of liquidation, release dates, etc., which Watkins is now discussing with Hughes' aides. The Wald-Krasna loan provides for the two banks to advance up to 60% of coin required to make a dozen pix yearly. Credit is expected to amount to about $5,000,000.

Robson, W-K Terminate Deal in Goldwyn Conflict

Hollywood, Jan. 30.

Mark Robson and Wald-Krasna amicably terminated megger's assignment to direct "Strike a Match" for W-K unit at RKO. Robson immediately reported to Sam Goldwyn, to whom he is under contract, producer having returned from N. Y. and requested Robson to start prepping "I Want You" immediately.

Time element brought switch in films for Robson. "You," co-starring Dana Andrews, and Farley Granger, is first on Goldwyn slate and set for March start. "Match" is down for tentative March 1 camera date.

Hynes, Shea Mgr., Gets $650 'All-Around' Prize

Cleveland, Jan. 30.

Jack Hynes, manager of Shea's Paramount theatre, Youngstown, O., today (Tues.) pocketed $650 for being selected by Shea execs as the best all-around manager in the circuit. Award was made at chain's annual meeting of managers and homeoffice toppers.

In a three-way tie, trio of other managers received $200 each. They were Edward J. Fahey, city manager, Manchester, N. H.; J. Vance Minton, Shea's theatre, Erie, Pa., and Dale Tysinger, city manager, Ashtabula, O.

In addition to general discussions of theatre operations, managers were told that circuit's executives were keeping abreast of theatre television developments. When the Fulton theatre, Pittsburgh, installs its TV equipment, each Shea manager will be sent to observe its actual operation.

Sams Succeeds Hearn As Carolina Leader

Charlotte, N. C., Jan. 30.

H. D. Hearn has resigned as president of North & South Carolina Theatre Owners. Named to succeed him is A. Fuller Sams, Jr., of Statesville, N. C.

Outfit is a unit of Theatre Owners of America. Latter, making known the switch, said that Hearn, because of illness, was forced to cut down on his activities.

In another appointment, J. B. Harvey was designated TOA regional vice-president, representing the Carolina area.

Metro Ups Levine

William I. Levine, vet of 20 years with the Metro sales staff at the homeoffice, has been promoted to h.o. assistant to southwestern sales chief John S. Allen. Latter headquarters in Dallas.

Levine is the sixth to be named h.o. aide to field sales chiefs. Others are Paul J. Richrath, eastern; Leonard Hirsch, southern; Charles Deesen, central; Irving Helfont, Coast and Canada, and Sidney Lefkowitz, midwestern.

Goldwyn Tests

Continued from page 3

TV. He leaves for the Coast Friday (2) to start the Goldwyn chore. Producer the previous week had pacted Irwin Shaw to screenplay an original about recalled servicemen by Edward Newhouse, writer for the New Yorker mag.

Young actress Goldwyn selects for a buildup will get the role of a 28-year-old mother, opposite Dana Andrews, in the Shaw-Newhouse pic. One of the gals may also get a part in "Billion Dollar Baby," musical which Goldwyn is prepping.

Virtually all of the players tested have worked either on the Broadway stage or in TV. They were selected for tests by Goldwyn in interviews after original screening by his eastern story-talent chief, Mrs. Carolyn Willyoung Stagg. Tests, made at Pathe, were silent, allotting 200 feet to each player. Producer will choose from them candidates to be taken to the Coast for full tests. He has already made one such in the past few weeks on Bethel Leslie, who was seen on Broadway in "Wisteria Tree" and "Goodbye, My Fancy."

Nine femmes tested in New York were Leora Dana, of the cast of "Happy Time"; Naomi Riordan, currently on Broadway in "Country Girl" and last year in "Velvet Glove"; Marcia Henderson, who was in the Broadway company of "Peter Pan"; Carol Ohmart, out of TV and stock; Irene Moore, from last season's legiter, "Now I Lay Me Down to Sleep"; Constance Brigham, stock; Rosemary Pettit, stock and TV; Jeanne Bal, of the "Call Me Madam" cast, and Cloris Leachman, last seen on Broadway in "Story for a Sunday Evening" and "Sundown Beach."

George Englund, son of screen and legit writer Ken Englund, was one of the two males tested. He's 24 years old and has been in stock and tele. Other actor tested was John Allen, who was originally spotted in a Columbia University show and was later in the chorus of "Where's Charley?"

Picture Grosses

DENVER

(Continued from page 8)

(M-G) (6th wk). Good $7,000. Stays again. Last week, $9,500.

Denham (Cockrill) (1,750; 40-80) — "At War With Army" (Par). Smash $17,000, and new 3-year high. Last week, "Branded" (Par) (2d wk), $10,500.

Denver (Fox) (2,525; 40-80) — "Born Yesterday" (Col) and "Revenue Agent" (Col), day-date with Esquire. Terrific $20,000. Was headed for record but Monday storm clipped biz. Last week "Halls of Montezuma" (20th) and "Gasoline Alley" (Col), $19,000.

Esquire (Fox) (742; 40-80) — "Born Yesterday" (Col) and "Revenue Agent" (Col), also Denver. Big $4,000. Last week, "Halls Montezuma" (20th) and "Gasoline Alley" (Col), $3,500.

Orpheum (RKO) (2,600; 40-80)— "Kim" (M-G) and "Hunt the Man Down" (RKO) (2d wk). Holding fairly well at $12,000. Last week, big $20,000.

Paramount (Fox) (2,200; 40-80) — "Mystery Submarine" (U) and "King Wild Horses" (Col). Fair $7,000. Last week, "Stage to Tucson" (Col) and "Atlantic City Honeymoon" (Rep), $5,500.

Tabor (Fox) (1,967; 40-80) — "Highway 301" (WB) and "Showdown" (Rep), also Aladdin, Webber. Light $4,000. Last week, "Flying Missile" (Col) and "Blondie" (Col), $2,000.

Vogue (Pike) (600; 60-80) — "Il Trovatore" (Indie) (2d wk). Fairish $2,000. Last week, fine $3,000.

Webber (Fox) (750; 40-80) — "Highway 301" (WB) and Showdown" (Rep), also Aladdin, Tabor. Mild $1,700. Last week, "Flying Missile" (Col) and "Blondie" (Col), $1,500.

'HALLS' BOFF $16,000, SEATTLE; 'BORN' 13G

Seattle, Jan. 30.

Extended-run at Blue Mouse of "Harvey," now in fifth stanza, is still plenty good. Of newcomers, "Halls of Montezuma" looms giant at Coliseum while "Born Yesterday" is great at Fifth Avenue. Equally smash is "Pagan Love Song" at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Harvey" (U) (5th wk). Good $3,500 in 6 days after swell $4,400 last week.

Coliseum (Evergreen) (1,877; 65-90)—"Halls of Montezuma" (20th) and "Bandit Queen" (Col). Huge $16,000. Last week, "Emergency Wedding" (Col) and "Midnight and Dawn" (Col) (2d wk), $4,200 in 4 days.

Fifth Avenue (Evergreen (2,349; 65-90)—"Born Yesterday" (Col). Great $13,000. Last week, "Flying Missile" (Col) and "Pygmy Island" (Col), no dice, $6,200.

Liberty (Hamrick) (1,650; 65-90) —"Watch Birdie" (M-G) and "North Great Divide" (Rep) (2d wk). Mild $4,000 in 4 days. Last week, $8,400.

Music Box (Hamrick) (850; 65-90)—"Devil in Flesh" (Indie). NSH $3,500. Last week, "Henry V" (UA) (2d wk), nice $4,100.

Music Hall (Hamrick) (2,200; 65-90)—"Pagan Love Song" (M-G) and "California Passage" (Rep). Smash $12,500 or near. Last week, "King Solomon's Mines" (M-G) (9th wk), $7,600.

Orpheum (Hamrick) (2,349; 65-90)—"Operation Pacific" (WB) (2d wk). Down to $6,000. Last week, big $13,600.

Palomar (Sterling) (1,350; 50-84) —"Never Dull Moment" (RKO) (2d run) plus vaude. Fair $5,000. Last week, "Once a Thief" (UA) (2d run) plus King Cole Trio onstage, big $9,600.

Paramount (Evergreen) (3,039; 65-90)—"At War With Army" (Par) and "Call of Klondike" (Mono) (2d wk). Good $7,500 in 6 days. Last week, big $13,700.

VFW Cites Yates

Hollywood, Jan. 30.

Film industry and the Motion Picture Alliance came in for additional honors Saturday (27) when the Veterans of Foreign Wars awarded Herbert J. Yates its National Gold Citizenship Medal. VFW Commander-in-Chief Charles C. Ralls paid tribute to industry's work in World War II as instrument of information and education.

Yates was cited as an "outstanding leader" of the industry who has dedicated his life and the company he heads to furtherance of American ideals.

Storm Bops Pitt; 'Halls' Great at $13,500, 'Born' Sock 14G, 'Branded' 13G

Pittsburgh, Jan. 30.

This will go down as the winter of show biz' discontent. Weather has been sloughing the Golden Triangle every time things begin to look up a little. Current stanza was away to a walloping start when worst ice and sleet storm in years came along Sunday (28) to bring the whole town to a standstill. Traffic was virtually non-existent and nobody was in the streets. "Born Yesterday" at Harris and "Halls of Montezuma" at Fulton running neck-and-neck, with "At War With the Army" still powerful in h.o. at Penn.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)— "Halls of Montezuma" (20th). Gave house biggest opening in about a year but weather slowed it later. But should grab smash $13,500. Last week, "Rio Grande" (Rep) (2d wk), $7000.

Harris (Harris) (2,200; 50-85)— "Born Yesterday" (Col). Smash $14,000. Holds, natch! Last week, "Great Manhunt" (Col), $6,000 in 6 days.

Penn (Loew's (3,300; 50-85)— "At War With Army" (Par) 2d wk-5 days). Teed off holdover session in smash style but weather is giving it the finger. Anyway, sock $11,000 on shortened second week and moves to Ritz when "Kim" (M-G) opens here to get house back on regular Thursday getaway. Last week, "Army" was phenomenal $28,000.

Stanley (WB) (3,800; 50-85)— "Branded" (Par). Not much solace from the crix but fairish $13,000 weather costing it at least $2,000. Last week, "Storm Warning" (WB), $16,500.

Warner (WB) (2,000; 50-85)— "Storm Warning" (WB) (m.o.). Light $5,000 here. Last week, "Mr. Music" (Par) (m.o.), okay $8,000.

'Mudlark' Brisk $13,000, Prov., 'At War' 11G, 2d

Providence, Jan. 30.

Grosses have levelled off a bit after last week's sock trade. Majestic is doing sock with "Mudlark." Loew's State is carrying "Kim" for five-day holdover. "At War With Army" was smash in second Strand week.

Estimates for This Week

Albee (RKO) (2,200; 44-65)— "Prehistoric Women" (EL) and "Hunt Man Down" (RKO). Fair $9,500. Last week, "Harvey" (U) and "3 Desperate Men" (Lip), solid $15,000.

Majestic (Fay) (2,200; 44-65)— "Mudlark" (20th) and "Golden Salamander" (WB). Socko $13,000. Last week, "Operation Pacific" (WB), $14,600.

Metropolitan (Snider) (3,100; 44-65)—"High Lonesome" (EL) and "Eye Witness" (EL). Just so-so $6,800. Last week, "Mr. Music" (Par) and "Sierra Passage" (Par) (2d wk), $8,500.

State (Loew) (3,200; 44-65)— "Kim" (M-G) (2d wk-5 days). Neat $9,000. First week was solid $18,000.

Strand (Silverman) (2,200; 44-65) —"Second Face" (EL) and "Rogue River" (EL). Opened Monday (29). Last week, "At War With Army" (Par) (2d wk), smash $11,000.

TORONTO

(Continued from page 9)

Hear" (M-G). Fair $8,500. Last week, "Bonnie Prince Charlie" (EL) (3d wk), $6,500.

Hyland (Rank) (1,357; 46-77) — "Macbeth" (Rep) (2d wk). Nice $4,500. Last week, $5,500.

Imperial (FP) (3,373; 38-77) — "At War With Army" (Par) (2d wk). Terrific $15,000 after last week's $19,000.

Loew's (Loew) (2,096; 48-67) — "King Solomon's Mines" (M-G) (5th wk). Picked up to $7,000. Last week, smash $6,500.

Nortown, University (FP) (959; 1,556; 38-77)—"September Affair" (Par) (2d wk). Neat $10,000. Last week, $14,000.

Odeon (Rank) (2,390; 50-90) — "Mudlark" (20th) (3d wk). Still big $12,000 and holds. Last week, $13,000.

Shea's (FP) (2,386; 38-77) — "Edge of Doom" (RKO) (2d wk). Fair $10,500. Last week, $13,000.

Uptown (Loew) (2,743; 38-67) — "Harvey" (U) (6th wk). Oke $4,500. Last week, $6,500.

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Clips From Film Row

NEW YORK

James R. Grainger, Republic's sales chief, and New England division manager John P. Curtin returned to N. Y. Monday (29) after several days confabs in Toronto with officials of Empire Universal Films, Ltd., distributors of Rep product in Canada.

Jamestown Amus. Co. (Shea Circuit) Insurance Fund paid out $4,718 in sickness and accident benefits plus $6,000 in death benefits during 1950 according to circuit chief E. C. Grainger.

Screencraft Pictures, headed by Jack Berkson, acquired three Pine-Thomas oldies last week. Starring Richard Arlen, the pix are "Power Dive," "Forced Landing" and "Flying Blind." All previously were released by Paramount.

Al Burks, formerly exploitation director for Metro and Universal in the south, left last week for Cleveland where he is handling the test date of "Wicked City" for Eagle Lion Classics.

Paramount Pictures Club named Albert Deane, prexy; Fred Goldberg, veepee; Martin Rosenfeld, treasurer, and Irene F. Scott, secretary. Chosen governors are Adeline Fanelli, Richard Hodgson, William Piper, Adeline Scalzi and Herbert Steinberg.

Matty Polon, buyer and booker for RKO out-of-town theatres, left Monday (29) for Chicago, Kansas City and Omaha.

MINNEAPOLIS

Following special committee's failure to make any definite progress in efforts to get a new selling plan adopted, North Central Allied directors will meet Feb. 8 to consider new attack on "excessively high film rentals."

Minneapolis independent theatres are running a large institutional box over their individual ads. It reads: "Tonight Is the Big Night to Go to the Movies. Spend an enjoyable evening tonight at any of the following theatres listed below. Get Out and Relax in Comfort!"

Ben Blotcky, Paramount branch manager, vacationing in Florida. Bill Mussman, sales manager, pinchhitting for him.

"Rio Grande" outdistancing Republic's previous ace grosser, "Sands of Iwo Jima," in most neighborhood and out-of-town situations.

Bennie Berger, North Central Allied president, due back Feb. 7 from a South American vacation tour.

St. Louis Park, ace independent suburban house now having 35-day availability, demanding 28 days clearance.

Radio City for second consecutive time to have $1 admission after 5 p.m. for stage-film show, opening Feb. 5. Previously scale was 85c top.

Lyceum, legit house, using Swedish films to fill in some of open time.

PHILADELPHIA

Suit against National Screen Service by indie poster exchanges, slated to come up Jan. 29, has been set back until week of Feb. 12.

Colonial Amus. Co. (Ben Fertel) settled long dispute with the majors out of court. The year-old clearance hassle involved Colonial's Overbrook theatre and the Stanley Warner Cross Keys. Under the settlement, the Overbrook gets same clearance as Cross Keys, seven days after key nabe run.

A mass meeting at the Aldine for all industryites, was held Monday (29) to launch Brotherhood Week in this area. Norman Silverman, Rep branch manager, is area chairman.

Van Heflin made personals here to help opening of "Tomahawk" at the Goldman.

Dick Brandt in town to look over the Trans-Lux theatre here and to scout for suitable new spots in which to play art and foreign film fare.

LOS ANGELES

Lippert Productions will release the 1947 Screen Guild film "Killer Dill" under the title of "Strictly for Laughs." Reissue of the Stuart Erwin-Anne Gwynne film was cued by Robert Lippert's belief the picture suffered because of its title the first time out.

Astor Pictures took over the distribution of "Mr. Ace," a George Raft starrer produced by Benedict Bogeaus for United Artists release in 1946.

Budd Rogers, Realart Pictures sales chief, in town to huddle with Jack Broder, prexy, while on nationwide tour of the company's exchanges.

Classic Pictures will reissue Monogram's 1941 release, "Siren of South Seas," under a new tag, "Paradise Isle."

Selznick will pair "Third Man" with "Fallen Idol" as a booking combo for repeat dates in U. S.

CHICAGO

Three veteran Warner exchange salesmen were slashed from the payroll last week. Ross Herman, with the firm 24 years, was ousted as country salesman. George Weinberg, a 22-year man, was relieved as city salesman, and Alec Pukalo as country salesmen. All were given severance pay.

Lou Abramson, secretary to Jack Kirsch, Allied of Illinois prexy, resigned to take up residence in California. Abramson, 20 years with Allied, will be feted at a banquet at the Congress hotel, Jan. 31.

Warner Theatres' Grove and Stratford theatres have reopened on night performance schedule after a three-week shuttering for remodeling.

Six Essaness houses, the Kerasotes circuit, and several indies here have launched a kiddie day campaign. Idea is based on trailer advertising in return for prizes for the juveniles. All houses report attendance has doubled on Saturdays.

Ed Spiers, formerly of Film Classics and RKO sales departments, appointed manager of local Lippert productions.

Daphne Amus. Corp. formed by Betty Mitchell and Van Paleologos to operate the currently darkened Bertha theatre.

John Rubin joined the sales staff of Capitol Films here.

Lou Abramson, secretary to Jack Kirsch, Allied of Illinois prexy, who resigned to go to the Coast, will be tossed a banquet at the Congress Hotel Jan. 31.

Three veteran Warner exchange salesmen were slashed from the payroll last week. Ross Herman, with the firm 24 years, was ousted as country salesman; George Weinberg, a 22-year man, was relieved as city salesman, and Alec Pukalo, country salesman, also was fired. All were given severance pay.

Film Employees Union, F-45, has effected severance pay for discharged white collar workers in local exchanges.

Jones, Linnick, and Schaefer Circuit closed the northside Essex. House had been on an art policy but two weeks ago switched to pop product at 40c. scale.

Universal exchange hosted a party for the press and the cast of "Tomahawk," world-preeming at the Chicago.

Doug Beck replaced Hugh McKenzie as exploitation chief at the local RKO exchange. McKenzie goes to Philadelphia to replace Beck.

Two Chicago nabe houses closed last week after futile attempts at a dollar-per-family admittance policy. Both spots, the Rena and Essex, had recently switched from the regular price policy. The latter, a Jones, Linnick and Schaefer house, had formerly been an art theatre.

PITTSBURGH

Sky Theatre on the northside leased to Frank A. Peters, newcomer to exhibition. It was formerly operated by Don Trepicone, who recently took over the Elliott, another nabe house.

Dave Kephart, former mail clerk in WB office, promoted to circuit's purchasing department, replaced in his old berth by Dave Fedor.

Frances Staboulis, named manager of Manos in Uniontown, joined the theatre when it opened in 1941 as a cashier and advanced through the ranks. She succeeds Joe Bugala, appointed managing director for Manos chain in that city.

WMGW in Meadville, Pa., owned by Harry C. Winslow, exhibitor there, won first prize among radio stations of 500 watts or less for promotion of year's annual Pennsylvania Week observance.

Gust Hages, vet Baden exhib, plans to retire and placed his house on the market.

RKO Stock Split

Continued from page 5

Why the sudden interest or for whose account could not be learned.

Among the professionals who've shown a good profit on the upturn of the RKO shares is David J. Greene, leader of a downtown syndicate which is second largest shareholder to Howard Hughes. Greene's group is known to have acquired much of its holdings at as low as 6⅛ last year "when nobody wanted RKO."

RKO shares, after divorcement, for a few days followed Paramount after its splitup into Paramount Pictures and United Paramount Theatres. In that case, although the theatre company to most trade observers appeared to be in a stronger position than the film company, pic stock shot up well above that of the circuit and has remained that way. Theatre shares are selling under 20, while pic company is up over 22.

In the RKO situation, there's now a reversal from that of Par. Except for those early few days this year, the theatre shares have remained consistently higher, with ⅝ of a point separating them yesterday.

Greene syndicate this week was continuing study of the theatre figures, looking toward the possibility of its pic shares for Hughes' circuit stock. This would give Greene and his associates uncontested control of the chain and eliminate for Hughes the threat that the Greene syndicate holds to his continued reign over the picture company.

Other fronts were quiet regarding sale of the Hughes' theatre stock, which is in the hands of a trustee in acordance with the Federal court's divorcement order. There was no action, as far as could be learned, in the Sam Dembow effort to return Harry Brandt to the RKO Theatres picture via a deal for acquisition of the stock by a client of the Wall street firm of Blair, Rollins & Co.

Dept. of Justice also made no discernible moves in the investigation it is supposedly making of the constitution of the RKO Theatres Board. It is claimed that the directorate was Hughes-appointed, and so divorcement is not complete, as demanded by the court.

ELC-Col Deals

Continued from page 3

which was written, produced and directed by Arch Oboler. This will be the first to be handled by the special sales unit set up by Col, headed by Harry Kosiner, former indie producer sales rep. It will be exhibited, in part at least, in art houses.

"Five" was produced at a reported cost of $75,000, plus Oboler's own contributions. It was filmed at his California ranch.

Oboler leaves N. Y. tomorrow (Thurs.) to start on his next, an original script as yet untitled. He closed the Col deal with Harry and Jack Cohn and was repped by Arthur Sachson. He gets a cash advance for which Col will share in the film's profit.

'Miracle'

Continued from page 4

ture, since there was still doubt Monday as to the outcome of yesterday's hearing, even though the three members of the subcommittee had previously termed the film "sacrilegious." He noted, however, that in the court's opinion, the power of review and revocation (of a film license) by the Board of Regents is presently very much in the open."

Week's events were also marked by a bomb scare for the second successive Saturday night at the Paris theatre, N. Y., where "Miracle" is currently showing, forcing the police to empty the theatre last Saturday (27) while they conducted a search. On the same evening, a police detail was assigned to guard St. Patrick's Cathedral, N. Y., when a letter signed only "Mason" was received by Cardinal Francis Spellman threatening the church would be bombed at one of the Sunday masses. Cardinal Spellman had previously banned "Miracle" as sacrilegious.

Gross at the Paris dipped slightly for the week ended Monday (28) to $17,000 from the $18,100 paid by customers the previous stanza. Theatre management attributed the decline to the time lost during the police search for the bomb Saturday night, and also to the fact that ushers have been extremely wary about overcrowding the house, following complaints from the city fire department about the standees.

N. Y. film critics, meanwhile, presented their annual citations Sunday night at the Rainbow room of the RCA building, N. Y., where they decided to move after warnings of a Catholic boycott of Radio City Music Hall, N. Y., where the ceremonies were originally scheduled. Boycott was threatened because the critics had selected "Ways of Love," trilogy of which "Miracle" forms one part, as the "best foreign film" of 1950. Burstyn was on hand at the private ceremonies to receive the citation for "Miracle."

Scheduled fireworks at yesterday's show cause hearing failed to materialize when Wallin confined testimony to reps of Burstyn and Lopert. No counsel for Lopert was present. John C. Farber (of O'Connell & Farber), repping Burstyn, Inc., refused to submit testimony, claiming the Regents are not empowered to revoke a film license. For "legal reasons," however, he said he may decide to file a brief with the subcommittee by Monday. Attorney Ephraim S. London, repping Burstyn personally, was not permitted by Wallin to offer testimony on Wallin's claim that the action is against Burstyn, Inc., and not against the distrib individually.

Among the petitions which Wallin would not accept yesterday were those from more than 12 Protestant clergymen and professors of religion at Columbia, Princeton and Tufts supporting "Miracle." According to Burstyn, these petitions would have pleaded that the film "is not sacrilegious, nor should a designation by an individual or a single group justify the revocation of its license or the abridgement of freedom of the screen."

Par Adds 'Sun' Cuts

Hollywood, Jan. 30.

After five sneak previews and 10 weeks of editing, Paramount has cut 24 more minutes off the running time for "A Place in the Sun."

Picture now runs two hours and two minutes and is slated for autumn release.

COL IN TOP DEALS FOR 1951 PRODUCT

Hollywood, Jan. 30.

Columbia is going into 1951 with the greatest potential of top pictures in its history.

Latest deal under negotiation by prez Harry Cohn is one with Frank Seltzer on a two-a-year basis. Seltzer's last was "711 Ocean Drive," wholly independent released by Columbia. He's now prepping "Kansas City Story." Deal comes on heels of commitment with Elia Kazan and Arthur Miller, to direct and write "The Hook" as an indie in partnership with Columbia.

Studio's unit production setup now includes Stanley Kramer Company, three to six pictures annually; Sidney Buchman, minimum of two annually; Burt Lancaster, two; Humphrey Bogart-Robert Lord, two; Robert Rossen, one pic yearly. Additionally, Cohn has added Sam Marx and Voldemar Vetluguin to staff of studio producers who will, along with Buddy Adler, S. Slyvan Simon and Jerry Bressler, turn out "A" product.

Seltzer moves into offices at Col during next 10 days. Company will provide major portion of financing for two pix annually, with Seltzer to share in profits. In making deal producer dissolved previous partnership with Chicago theatre operator Eddie Silverman.

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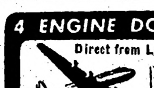

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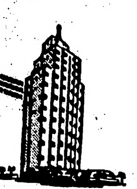

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WEEP SOME MORE, MY LADY

Webs, Nielsen in Stalemate on 100% Hike in Fees; NBC Eyes It Sourly

A. C. Nielsen's joust with the networks over hiking the cost for his radio index services, which would amount to about a 100% increase depending on the optional features that are subscribed to, appears to have hit a stalemate over the past couple of months. Result is that both NBC and CBS are on a moonth-to-month basis with Nielsen until they can get together and resolve their differences. In terms of the two networks, the new Nielsen scales would run as high as $120,000 each a year for the radio indices alone.

NBC has long felt that, as the Nielsens are presently constituted, they don't give the network a fair shake on ratings and is particularly resentful over the overtures toward doubling the fees. NBC has already pulled out of Nielsen's TV services and is waiting to see in which direction Nielsen moves before doing anything further about the radio services.

Nielsen's limited audimeter service in polling the nation's likes and dislikes has long been a bone of industry contention and it's reported that some of the agencies, among them BBD&O, are pulling out of the TV side.

Luckies' $1,000,000 AM Spots Dropped

American Tobacco Co., via BBD&O agency, in a sudden switch of advertising policy, has ordered cancellation of all its Lucky Strike radio spots. In the past, this has represented a coin outlay of well over $1,000,000 a year.

Major factor in the AM cutback is said to be the heavy budgeting for TV programming, which is now reported to represent about $6,000,000 annually on behalf of Lucky Strike. Tobacco company during past year has been putting major accent on tele shows (Robert Montgomery, "Hit Parade," "This Is Show Business," Jack Benny, etc.). The "Be Happy, Go Lucky" visual commercials, which practically add up to another weekly production, also entail heavy coin.

Mpls. Solon Prepping Bill To Ban Daytime Thrillers As Juve Delinquency Aid

Minneapolis, Jan. 30.

Rep. J. T. Kosloske of Sauk Rapids has announced he's having drawn up for introduction into the state legislature a bill that would bar presentation of crime thriller programs over radio and television stations in Minnesota between the hours of 3 and 9 p.m. daily.

Kosloske charges that the crime thriller radio and TV shows are breeders of juvenile delinquency. He says he's prompted in his efforts to obtain legislation prohibiting them by the belief that youngsters who watch them get the idea that "crime does pay."

Also, Kosloske asserts, youngsters learn from the shows about shooting, killing and other forms of violent injury and death and too often try out some of these methods on their playmates, with tragic results.

A similar bill introduced into the last previous state legislature two years ago never came out of committee, after numerous protests from radio broadcasters.

The Guy Likes AM

Reversing the customary AM-to-TV trend among radio execs, Mitchell Benson reverts back to his old stand at NBC in charge of talent negotiations tomorrow (1).

A few months back Benson switched over to TV in a similar switched over to TV. He's decided he likes radio.

Scripter Allen

With no immediate plans for his return to video, Fred Allen is moving into the writing end of the radio business. Allen has just negotiated a deal with NBC whereby he'll collaborate with Goodman Ace in the scripting of the weekly Sunday evening "Big Show." Although in the past he's been on top of the writing chores on his own shows, this marks the comic's first solo venture on a scripting exclusivity.

Allen will henceforth also appear on "Big Show" with Portland Hoffa on a regular alternate-week basis.

Reggie Schuebel, Wyatt Resign To Open Own Offices

The radio-TV agency personnel drain took a new turn last week, when two major directors resigned to open their own offices and move into a new sphere of operation. They are Reggie Schuebel, radio-TV director for Duane Jones, and Jack Wyatt, who has held a comparable post with the Grey agency. Both are going into partnership in a deal which finds them taking over agency time buying accounts (rather than dealing with clients), with Doyle, Dave & Birnbach, N. Y., and Horing Corp., of San Francisco, as initial clients.

Resignation of Miss Schuebel had been anticipated for some time, ever since the agency lost the Babbitt account, on which she had concentrated her major activity. Her checkout followed by a couple of weeks the announcement that Linnea Nelson was resigning as J. Walter Thompson's chief time buyer, after a JWT association of 23 and a half years, in order to devote her time to her home.

Like Miss Nelson, Miss Schuebel has been regarded as one of the most hep femmes in the trade. Thus Grey, Duane Jones and JWT are left with three major vacancies. Miss Schuebel's resignation, however, has cued appointment of Vera Brennan as Duane Jones time buyer.

HERB MOSS, CBS IN PROGRAM JOB DICKER

If Hubbell Robinson, Jr., CBS program veepee, and Herb Moss can come to terms on coin, Moss may take over the program spot vacated recently by Robert P. Heller.

Moss currently produces the AM and TV versions of CBS' "Songs for Sale," supervises the new Henry Morgan show on NBC-TV, of which he is part-owner, and is involved with his Gotham Recording Co. Since the CBS spot would be on a fulltime basis, it would mean giving up active participation in the other chores.

LeVally Agency Resigns Household Finance Acct.

Chicago, Jan. 30.

LeVally agency is resigning the Household Finance Corp. account, effective April 1. HFC, bankroller of "Peoples Platform" on CBS-TV and heavy user of local AM-TV spots, has been with the agency since its formation in 1947. New agency has not been announced.

Expected to move with the account is James G. Cominos, who is resigning LeVally as veepee and general manager. Stuart Rae, v.p. in charge of art, is also bowing out.

YOUR SOAP OPERA IS HERE TO STAY

By GEORGE ROSEN

After years of trying to repattern the daytime programming picture in radio, the agency-sponsor boys in the trade have at long last practically resigned themselves to the fact that the soap opera remains the No. 1 kilocycle baby. It's generally accepted today that it's going to take more than some half-hearted skirmishes with audience participation and quiz formulas to influence the hausfrau's thinking and desires.

The latest available Nielsens, for example, are the tipoff as to the "standstill" status of daytime radio, insofar as attempting to inject a new element of programming is concerned. With perhaps the single exception of Arthur Godfrey, the only personality who's been able to compete with the soap opera formula in wooing femme audiences on a major scale, the Top 15 in audience appeal reads no differently than it did 10 years ago. It's still "Aunt Jenny," "Backstage Wife," "Stella Dallas," "Guiding Light," "Ma Perkins," "Helen Trent" and their counterparts that still rule supreme, with the latest Nielsens failing to project even a single audience participation or quiz program into the Top 15 payoff columns.

The Daytime Score

(*Nielsen's Top 15*)

Arthur Godfrey	10.7
Our Gal Sunday	9.7
Ma Perkins	9.5
Helen Trent	9.3
Arthur Godfrey	9.0
Wendy Warren	8.9
Challenge of Yukon	8.9
Big Sister	8.8
Pepper Young	8.4
Right to Happiness	8.4
Arthur Godfrey	8.0
Backstage Wife	8.0
Guiding Light	7.9
Aunt Jenny	7.8
Stella Dallas	7.7

Loner Godfrey

With Godfrey snaring three of the 15 positions (each representing different 15-minute segments on his CBS morning marathon), 10 of the Top 15 berths are occupied by the weepers, with "Wendy Warren and the News" and "Challenge of the Yukon" succeeding this time up in penetrating the big-time rating column.

The continued hold of the soapers explains why practically every agency and account exec in the daytime program picture is desperately striving to come up with the right answers in transferring the soaper formula into video. It's conceded that the guy who clicks with it in TV can write his own ticket.

NBC recently subjected the Monty Woolley "Magnificent Montague" nightime show (which satirizes the daytime strips) to an exhaustive series of Schwerin tests to determine why the show doesn't attract more listeners. What they found out was the clincher to NBC in its conviction that the soap opera is here to stay. For the femmes taking the Schwerin treatment were practically unanimous in their resentment over "Montague's" belittling of the serials.

EVERBODY WANTS TO DO JUDY HOLLIDAY SHOW

Judy Holliday can practically write her own ticket for a radio show if and when she wants to do one, following the sock reaction to her appearance last week on the NBC Sunday evening "Big Show." NBC at the moment appears to have the edge in the competitive "get Holliday" sweepstakes, with the web desiring to build a half-hour comedy show around the "Born Yesterday" star.

Meanwhile, she's been booked for four guest shots on the Bob Hope AM airer. She also does a repeat this Sunday on "Big Show."

Luckies' Cross-Board Sluffoff For Weekend Splurge Is Ripley to Trade

For some time now the trade's been perplexed over the network program patterns evolved by American Tobacco Co. on behalf of its Lucky Strike cigaret. That applies to both radio and television.

One of the major spenders in the two mediums, with an overall budget running into many millions, Lucky Strike for some time now has been concentrating all its AM-TV shows over the Saturday, Sunday and Monday period, with the weekend saturation buying leaving the company vulnerable to the advertising campaigns of the rival ciggie companies through Tuesday, Wednesday, Thursday and Friday. This is particularly applicable in its competitive race with Camels and Chesterfield, both of which are represented by cross-the-board network programming.

Situation was particularly accented last weekend when Jack Benny took over the Lucky Strike-sponsored "This Is Show Business" Sunday 7:30 p.m. time on CBS for his second video showcase of the season, thus following himself on radio. (His 7 to 7:30 AM show on the same web was pre-taped on the Coast.)

The Lucky Strike trip-hammered weekend campaign tees off with the radio and video versions of the "Hit Parade" Saturday night. Sunday at 7:30 is "Show Business" time, and the Robert Montgomery dramatic series on NBC-TV are spotted on Monday nights.

Fact that R. J. Reynolds (Camel) last year forged into the forefront on ciggie sales is attributed by some to the spreading-itself-wide technique via cross-the-board programming in contrast to Luckies' weekend splurge.

CBS' Chinese Puzzle

CBS, along with several other corporations, unwittingly sent its employees a message in Chinese urging support of the Chinese Nationalist Kuomintang. The appeal was printed on the income tax withholding statements the companies give workers.

Unintended propagandizing came to light when a CBS actor queried the N. Y. Times after having the Mandarin message translated. Officials of the firm which printed the forms later explained that it is customary to block out extraneous sections of forms by printing over them with a "Chinese blackboard," which usually consists of jumbled numerals. Somehow the type selected for the "block-out" turned out to be Kuomintang slogans.

New Show, Agcy. Latest Twists To Borden Shuffle

The Borden account, probably one of the most kicked around in radio-TV in a situation which goes back several years, during which the billings shuttled between Young & Rubicam and Kenyon & Eckhardt, has again come into the forefront. A new agency tenancy, and the probability of a new TV show, are in the offing.

Latest to inherit the Borden Instant Coffee account, representing billings of between $750,000 and $1,000,000, is Doherty, Clifford & Shenfield, which acquired the biz from Kenyon & Eckhardt. (Rest of the Borden biz is scattered, with Y&R still in possession of the spot radio billings and K&E retaining other media.)

Borden dissatisfaction and ultimate agency switch reportedly stems from company's unhappiness with the Peter Lind Hayes-Mary Healy video showcase on NBC, which K&E projected for the client a couple of months back. It's anticipated that when the current 13-week cycle expires in March, Borden will give the show the heave, with D-C-S agency entrusted with the task of finding a suitable replacement.

K.C. SYMPH GETS NEW SPONSOR AND STATION

Kansas City, Jan. 30.

Philharmonic Orch made a double shift last week, getting a new sponsor and moving over to KMBC. Nelly Don Garment Co. is picking up the tab for an hour broadcast of the orch's regular Tuesday night concert, deal being set for two concerts with options. Previously Philharmonic has been sponsored for the first half of the season by Kansas City Southern Lines with concert going out over WHB.

Orch also let down its hair last week to stage a "mixer" for teenage patrons of its Saturday night high-school concert. Following the concert, eight members of the Orch formed a "dance-band combo" to play for two hours

Miller's 2-Year WFIL Pact

Philadelphia, Jan. 30.

LeRoy Miller, WFIL disk jock and one of the town's top radio personalities for the last 15 years, has signed a new two-year contract with the station.

Disk jock came to WFIL in 1945 and is heard on two daily disk shows. He also emcees the weekly "Features for Women" on WFIL-TV.

NBC, CBS, Woo Kaye for AM, TV

Hollywood, Jan. 30.

Danny Kaye will touch off some spirited bidding during his current stay in New York for a three-week date at the Roxy. Both NBC and CBS would very much like his autograph on some legal parchment. Weeks ago Abe Lastfogel tossed in his name at the networks for a radio show and the bait went fast.

Looking farther into the future than the comedian, who is in no hurry to get into television, the nets feel that once he's put under exclusive contract they'll have him tied for TV when he decides to make the move. He was accompanied east by Sylvia Fine, his wife, and Eddie Dukoff, business manager, and put in an appearance on the NBC "Big Show" on Sunday (28).

'Won't Go Near TV'

(In N. Y., Dukoff declared that video holds no part in Kaye's thinking. Comedian won't go near TV, he said, on the basis that he doesn't need the money now and that TV represents "too much of a man-eating chore."

Conn. Station Yanks Giveaway, Claims It's Tough to Get Prizes

Bridgeport, Jan. 30.

Difficulty in obtaining jackpot prize merchandise has compelled WICC to pull its guess-the-voice giveaway, "Connecticut Calling," according to James W. Evans, program manager.

New York firms supplying appliances and other wares have been having trouble filling orders, and some of the items are becoming inferior, Evans claimed. On the other hand, competitive Bridgeport station, WLIZ, reports no such trouble and will continue its giveaway, "Relay Quiz."

Hooper's 22-City Upstate N. Y. Poll Makes Out Case for AM Audiences

Movement of radio stations to measure their total audiences, as a method of showing that television's inroads are not as great as they seem, is pointed up in a survey which has just been made by C. E. Hooper, Inc., for three upstate New York outlets.

Study is unusual in that it was backed by affiliates of three webs: NBC's WGY, Schenectady, ABC's WXKW, Albany; and CBS' WTRY, Troy. It covers 22 cities in northern N. Y. and western New England, some of which have TV coverage, and is the biggest study Hooper made of non-network radio in the east.

Feeling of AM proponents is that most surveys, which are concentrated in metropolitan areas, underestimate the radio audience because of the heavy TV penetration in these markets. By covering cities over a broader territory this special study gives a more accurate picture of the AM audience. It demonstrates that broadcasters shouldn't restrict measurement of circulation to areas where their competition from tele is toughest, even though the more extensive measurements are more costly.

The survey was conducted with the telephone coincidental technique. However, it departs from the typical Hooper method in reporting total urban audiences by number of families, rather than merely giving percentage ratings. Overall report gives quarter-hourly audiences for the four network outlets in the area, the three subscribing stations plus Mutual's WROW, Albany. It reveals that WGY, which with its 50kw, outpulled the other stations in 19 of the 22 cities at night and in 18 cities daytime. City-by-city reports also give a breakdown of listening for each of the 40-odd outlets in the area.

New 'Format' For Women B'casters

Plans are being readied by the Assn. of Women in Radio and Television for its convention at the Astor hotel, New York, April 6-8. Chief work of the confab will be drawing up a constitution and a code.

Reason for the new constitution is that the Assn. of Women Broadcasters was recently severed from the National Assn. of Broadcasters. In setting up a new group, AWRT expects to stress professional aspects, such as standards and training. As an independent body, the distaff broadcasters feel, they'll be less of a "ladies auxiliary" and better able to make contributions to the industry as a whole and to women in the field.

Chairman of the steering committee planning the meet is Agnes Law, of CBS. AWB was formed in 1942 with offices in New York. In 1948 its Gotham offices were shuttered and it operated out of NAB's Washington headquarters.

'Voices' Get N.Y. Voice

Situation of "Voices and Events" lacking a New York outlet while NBC has been tub-thumping the stanza will be corrected Feb. 11.

Show, which the web has been hypoing because of increased interest in taped documentary news programs, lacked a Gotham outlet because its Sunday, 10:30 p.m. period on the web was occupied locally by a delayed broadcast of "American Forum of the Air." Shifting of the "New York Quiz Kids" show from 1:30 to 1 p.m. allows "Forum" to be heard live at 1:30 and clears the 10:30 slot for "Voices."

Burton, Stone to KPHO

Phoenix, Jan. 30.

Bill Burton, who business-managed Dick Haymes, Helen Forrest and many others into top wage brackets, took over this week as executive producer and program director of KPHO and KPHO-TV. He is here for health reasons.

Another newcomer to the stations is Harry L. Stone, formerly of WSM, Nashville, Tenn., named general manager of the combined operations.

Silbert's Champ Tag

Detroit, Jan. 30.

Bill Silbert, WXYZ disk jockey, has been voted the "No. 1 disk jockey in Michigan" by the Michigan Intercollegiate Press Assn.

Silbert does a disk celebrity chatter show nightly from The Brass Rail Lounge Bar. He also is emcee of the "Starlight Stairway" video show on WXYZ-TV.

Twin-City Strikes Out on Ballcasts

Minneapolis, Jan. 30.

American Association baseball games' telecasts, a feature of both WCTN and KSTP the past seasons, is practically out as far as the Twin Cities are concerned.

Even though the league at its meeting next month decides to permit it, baseball TV will be at an almost irreducible minimum for both Minneapolis and St. Paul. If the directors do sanction televising of games, WTCN-TV hopes to carry occasional St. Paul home contests, or parts of them. But now, with the coaxial cable in operation, time clearance is such a problem that all of the home stand contests can't be televised as during the past seasons, according to Van Konynenberg, general manager.

There's not be any televising of Minneapolis games. KSTP, the only other Twin City TV station, televised all Minneapolis home contests until its technicians went on strike the latter part of last season and city authorities prohibited the TV on the grounds that the station was failing to comply with safety measures. With the technicians still out and KSTP unable to make the ordered changes, it would be in no position to televise the games. In this instance, too, however, time clearance because of the cable shows also would be a problem.

When WTCN and KSTP were televising the St. Paul and Minneapolis games, respectively, on the same nights, newspapers published many protest letters from non-baseball loving TV set owners.

NABET's WAGA Strike Sparks 'Sabotage' Claim As Fort Industry Sues

Atlanta, Jan. 30.

Latest development in strike of 23 members of independent National Association of Broadcast Engineers and Technicians against WAGA-TV and WAGA-AM & FM came Friday (26) when owners of stations charged three of striking television technicians "sabotaged" operating equipment when they walked off jobs Sunday, Jan. 14.

Fort Industries, Inc., of Detroit, owners and operators of struck stations, asked for $10,000 in actual and punitive damages in a suit filed in U. S. District Court here. Named in the suit were Jim C. Brannon, Clifford Rogers and William M. Taylor.

Trio was charged with "upsetting, maladjusting and distorting broadcasting and studio equipment, removing and concealing good tubes and parts and substituting therefor defective tubes and parts."

The suit further alleged the action was done "willfully and maliciously." Union reps stoutly denied the accusations.

Strike Monday (29) entered its 16th day with pickets still patrolling entrance to Western Union Building, downtown studio-quarters of WAGA-AM & FM, and WAGA-TV studios on West Peachtree street, a couple of miles from city's center. Start of strike put radio stations off air for scant 25 minutes, but it was three hours before video operations could be resumed.

Greater Atlanta, Council of Industrial Unions (CIO) Thursday (25) adopted a resolution pledging moral and financial support to WAGA's striking engineers.

HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

FCC Orders KWIK Off Air in 90 Days

Washington, Jan. 30.

The case of the bankrupt station KWIK in Burbank, Calif., which has been operated for over 18 months by the U. S. District Court, was finally decided last week by the FCC. The agency revoked the license, affirming a previous order, and gave the station 90 days to wind up its affairs.

The Commission's action was taken on findings that there had been an illegal transfer of the station prior to its being taken over in May of 1949 by Leslie B. Bowden, trustee in bankruptcy. It found that over 50% of the stock of the station had been transferred to three individuals "whose qualifications were and are unknown to the Commission" and that certain ownership reports filed were incomplete and erroneous.

Because of "consistent violations" of the Communications Act, the Commission decided the original licensees were not qualified to hold a license. To allow them to continue as licensee, it held, would leave the impression with the broadcasting industry and the listening public "that a licensee could, for all intents and purposes, ignore its responsibilities under the Act without fear of having to account therefor."

Revocation of the license kills an effort on the part of the International Ladies' Garment Workers Union to acquire KWIK by purchase from Bowden for the benefit of the creditors. Bowden had applied to the Commission for a transfer of license to him in order to effect the sale, but the agency first had to decide the revocation question when it uncovered violations by the licensee.

The frequency now becomes available to applicants and ILGWU may apply for it. The union has an FM station in nearby Los Angeles.

Quentin Reynolds' Co-op Sponsors on WMCA Show

DuMont Laboratories has packaged a weekly 15-minute news commentary by Quentin Reynolds which is being offered to its dealers for co-op sponsorship. Airer will be backed over WMCA, N. Y., by DuMont and Concourse Music Stores, starting Sunday (4) at 1:15 p. m. Reynolds will wax his commentary on Friday nights for airing on the stations that weekend.

Concourse also will back a strip with Dick Haymes on WMCA, starting tomorrow (Thurs.) at 7:15 p.m. and a Tedd Lawrence news strip at 11:45 p. m. on the indie.

AFM Negotiations

With New York Local 802, American Federation of Musicians, threatening to stage a walkout at midnight tonight (Wed.) unless retroactivity is granted before that time, negotiations between four major radio and video networks and the AFM headed for a showdown this week. The strike move, however, is expected to be averted before the deadline.

Details in the Music Section.

From the Production Centres

IN NEW YORK CITY . . .

Trendex reports ABC's **Drew Pearson** getting an 11.3 rating against NBC's "Big Show's" 7.5, but the gabber still hasn't picked up a new sponsor. He's being peddled for $5,000 or under, depending on the deal....Godmothers League has endowed a crib in names of **Tex** and **Jinx McCrary** because of latter's efforts in the League's behalf.... WNBC is auditioning the "**Phil Baker** Story," in which Baker would play records associated with his career.

CBS' **Peter Goldmark** addressed Cleveland Technical Society's banquet Monday (29)....Actress **Aline Dixon** in Lawrence Hosp., Bronxville, recuping after weekend major surgery....Vacationing **Ed Murrow** returns Monday (5)....World Broadcasting System has released special signatures for farm programs....**Doreen Begley**, daughter of NBC's **Martin Begley**, to wed **William J. Puttick** Sunday (4)....Singer **Guy Mitchell** inked by Associated Program Service....**Allan Stevenson** into "Big Story" tonight (Wed.) and "Circle Theatre" (TV) Tuesday (6).. **George Brett** and **Mike Flynn** of Katz agency and **Tom Harker**, Fort Industries sales veepee, to Atlanta for confab on Georgia Trio stations.

Alfred A. Whittaker appointed Benton & Bowles research director. **John Churchill**, formerly supervisor of Procter & Gamble media for the agency, switches to research department....Actor **Martin Brandt** signed for Broadway production of "Billy Budd"....**Arno Huth** starts two courses at the New School in international broadcasting next month ....**Eddie Heywood** guested on NBC's "Piano Playhouse" Sunday (28) ....World Broadcasting System releasing first tunes by **Terrea Lea** and **Jimmy Atkins** next month....Mutual airs a half-hour diamond drama on National League's 75th anni Friday (2)....**Boris Aplon, Amzie Strickland** and **Gene Leonard** new to "Backstage Wife".... **Tony Rivers** and **Mandel Kramer** into "Lorenzo Jones"...."Front Page Farrell" additions are **Elizabeth Morgan, Hal Studer, Ross Martin, Alice Reinheart, John Griggs, Sylvia Leigh, Audrey Egan** and **Ray Johnson** ....**Ed Kobak** has purchased a 50% stock interest in McDuffie Progress, weekly newspaper of Thomson, Ga., where his son owns WTWA ....**Frank Sinatra, Jack Wolf** and WMGM orch leader **Joel Herron** have cleffed "Take My Love," based on Herron's theme....**Harry S. Goodman** peddling a transcriber, "Burl Ives Sings," co-produced by **Helen Ives and Sy Pitts**....**Geoffrey Jones** has joined **Martha Rountree** and **Lawrence E. Spivak's** AM-TV operations....**Mort Weinbach** new business manager for ABC....**Alfred Beckman** named station clearance director for the web....RCA Thesaurus has released "**Wayne King** Serenade"....**Betty Tevis**, WNEW publicity gal, marrying **Henry A. Blake**, ad copy writer, at Richmond, Ky., Feb. 24.

IN HOLLYWOOD . . .

Earl Ebi, top director at Thompson's for seven years, moved over to Warwick & Legler to head up radio and TV for the recently acquired Eastside beer account. Billing runs to $1,300,000 a year. **Erv Staudinger** of W & L, will be headman on the account....NBC's **Joe McConnell** made a stop-over in Frisco enroute back home to help the Bay Citians celebrate the return of **Lloyd Yoder** as manager of KNBC.... **Bob Orr** in town for a few days to chat with **Louella Parsons** and **Andrew Jergens** and consult with **Jack Baxter** on TV commercials for Woodbury-Jergens....**Daniel O'Shea**, CBS v.p. on talent deals, passing the next few weeks in New York....A tartar for work, ABC's **Frances Scully** has added five more 15's to give her a weekly total of 15 quarter hours. Her latest is "Hi Noon in Hollywood" from the Brown Derby, her first TC with the network....**Al Steele**, Pepsi prexy, and **Jack Runyon** of Biow finally got **Phil Regan** squared away on his new show to be traveled around the camps. **Maurice Norton**, formerly with William Morris and lately in TV, is the producer....**Ted Bliss**, producer at Young & Rubicam, all puffed up—mumps....**Neil Reagan** of McCann-Erickson said to be in line for presidency of Advertising Association of the West. He's the coming up prexy of the Hollywood Ad Club ....**Linc Dellar** and his bride are off on a Caribbean honeymoon.... Trying to land **Burt Lancaster** as a sub for the ailing **Jimmy Stewart** on last week's Lux show cost Thompson's **Corny Jackson** his Sunday. Told Lancaster was in Palm Springs, Jackson had every spot on the desert cased. Late in the evening he made a chance call at his home and found that Lancaster hadn't left the house for two days....**Ed Cashman** is back at his old post as headman in the Hollywood office of Foote, Cone & Belding....**Harry Maizlish**, KFWB owner-manager, won the Good Neighbor of the Year award on "Welcome to Hollywood." That gives him another trophy to add to his vast collection for service to humanity.

IN CHICAGO . . .

Gene Fromherz, formerly with J. Walter Thompson and Dancer, Fitzgerald & Sample, is the new media director at Aubrey, Moore & Wallace, replacing the late **John North**....**Robert Allen** has been made chief of the Chi ABC announcers' staff....**Dick Rowe** up from Winter Haven, Fla., to join the staff of NBC's "Welcome Travelers," taking over from **Hank Koval**, now a Naval air cadet....**Don Painter** set to produce and direct the "Benny Rubin Show" when it gets ABC network treatment starting Monday (5)....WBBM scripter **Perry (Skee) Wolff's** novel, "The Friend," is being republished by Pocketbook Inc.....**Norman Lindquist** is new veepee at Atlas Films....**Curley Bradley**, headliner in Mutual's "Singing Marshall" series, recovering from an operation....Just off the sick list is **Joseph Gallicchio**, Chi NBC musical director....WBBM newscaster **John Harrington** doing 23 news shows weekly....**Minda Lang**, Chi femme whistler, optioned for another 26 weeks on **Ted Mack's** "Family Hour" on ABC....**Lee Hon** upped from assistant slot to technical operations director at WBBM-CBS....Quarter-hour Washington report, "Congress Speaks," bowed Saturday (27) on WGN....Here for a brief looksee at Chi CBS operations last week were: **Carl Burkland**, Radio Sales g.m.; **Bill Show**, N. Y. Radio Sales manager; **Henry Untermeyer** and **Hal Davis**, Radio Sales account execs, and **Hugh Stump**, Frisco Radio Sales manager....**Maureen Stapleton**, femme lead in **Tennessee Williams'** "Rose Tattoo," guested on NBC's "Quiz Kids" Sunday (28).... **Jack Callaghan**, ex-producer of the "Quiz Kids" and "Ladies Fair," and **Jay Andre**, former WMAW, Milwaukee, gabber, have been added to the WBBM announcer staff....**Nancy Carr, John Carter** and **Bruce Foote** will star in WGN-Mutual's "Chicago Theatre of the Air" Saturday (3).

IN WASHINGTON . . .

Pat Griffith, former director of femme activities for NAB, and more recently director of Community Services for WHO, Des Moines, recalled to active duty with WAC, with rank of captain, and status of Public Information officer at Fort Meyer, in nearby Virginia....**Edgar Bergen** in town to put on a show for top Defense brass, took time out to cheer the boys at Walter Reed Army hospital....**Mrs. Robert Freer**, frau of the former chairman of the Federal Trade Commission, and society commentator on WMAL-ABC, picked as one of five "queens of beauty and fashion" by the Washington Fashion Group....**Robert Montgomery** in to tape his ABC airer with his new frau in tow.... **"Muggs" Richardson**, ex-gal Friday for **Arthur Godfrey**, expected to be inked for a half-hour weekly TV show, with guest talent, on WNBW-NBC....Famed Jones twins, local lensers, back from their Korean stint and off to Europe for some shuttering for NBC-TV....Danish ambassador presented pianist-humorist **Victor Borge** with award for "good will ambassador" chores almost on eve of teeoff of Borge's new NBC-TV show (Feb. 3).

$15,000,000 FOR CAMP B'CASTS

Radio Set Sale Upbeat to TV Homes, Bigger AM Audiences Shown in Tests

Batch of new statistical studies that points up AM's pulling power vis-a-vis TV has been gathered by ABC to show: (1) an upbeat in sales of radio sets to tele families; and (2) the fact that AM audiences are larger than ratings indicate, due to the turnover factor.

"Advertisers might think that a TV show with a 63.9 rating has a bigger audience than a radio stanza with a 2.8," ABC radio sales manager Charles Ayres says. "Yet radio's unparalleled ability to reach different homes with each successive broadcast finds the 2.8 AM program expanding beyond the limits of the larger rating over a period of time."

The reason is that new dialers tune in to replace listeners that drop out. Taking Nielsen figures for cumulative audiences, in four weeks the 2.8 program reached 8,343,500 different homes. The TV show, even if it reached every TV home in the U. S. during the same months, could have hit only 8,269,400 homes.

Walter Winchell, Ayres points out, in four weeks reached 19% more homes than there were TV homes in the country, and "This Is Your FBI" reached 9% more. Web has at least 53 AM programs which reached more different homes than there were TV homes. Ayres added that ABC's average program, both day and night, in four weeks covers more homes than the total TV market.

More radios were sold to TV families than to non-TV families in New York City during the first 11 months of 1950, according to a special study by Pulse, Inc., for the web.

Study reinforces the opinion of many industry toppers that the heavy viewing binge of new video receiver families tapers off to give

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Radio Biz in Mpls. Booms Despite TV

Minneapolis, Jan. 30.

Despite the fact that there has been TV competition from two stations during the past two years, radio apparently isn't suffering in this area. Most of the eight Twin City stations report that 1950 radio billings set an alltime high.

For example, WCCO, CBS's 50,000-watt station here, which is sans TV, in 1950 enjoyed a 17% gross gain over the preceding year, according to Gene Wilkey, station manager. There was a 15% boost in sale of local time, a successful summer campaign tilting time sales for the summer quarter by 17.6% and national spot time sales by 11.1%, Carl Ward, sales manager, asserts. Presently, he says, only two Class A half-hours are open for sale.

Paradoxically, CBS TV shows appear on a competing NBC station, WTCN-TV. Another NBC affiliate, KSTP, also has TV. WCCO, however, has no TV license and no application for one pending in consequence of the freeze on them two and a half years ago.

With only the two Twin City TV stations in the entire area, radio time sellers make much of the fact that two-thirds of station audience are outside TV service area, giving radio a vast circulation beyond its range.

NBC COAST FLACKS VOTE FOR SPG TIE

Hollywood, Jan. 30.

Five flacks employed by NBC publicity department here voted unanimously for the Screen Publicists Guild as bargaining agent and Guild Shop.

As result of recent NLRB election results, Guild reps will begin immediate talks with NBC officials.

Off-the-Kopf

Chicago, Jan. 30.

Harry Kopf, Chi NBC veepee, mailed out "gift certificates" valued at nearly $1,500,000 last week to local and network clients of WMAQ (AM) and WNBQ (TV), Chi NBC stations. Certificates were dispatched as reminders of the number of free promotional plugs aired on the two stations which at rate card value would have totaled the hefty sum during 1950.

"Gift" idea was dreamed up by John Keys, WMAQ-WNBQ promotion chief.

CBS Dismissal On Loyalty Issue May Cue Union Action

CBS' dismissal last week of a girl white collar staffer has raised questions among lawyers for some unions which have agreements with the web. Question is being asked whether this sets up a "condition for employment" which is contrary to the union contracts.

Femme's firing brought no immediate protests, inasmuch as she was not a member of a union, said she wanted no publicity and turned down an offer for help from the Radio Guild of the Distributive, Processing and Office Workers of America. She said that she had never been a member of any organization listed by the U. S. attorney general as subversive, but refused on principle to sign the statement CBS asked from its 2,500 employees.

CBS declared that it was adopting the policy of dropping workers who fail to sign as the only way of making its loyalty program work. Most of the web's employees have already signed, although some are still mulling the question.

Radio-Television Directors Guild will meet on the issue Monday (5), when the membership is expected to back an RTDG council resolution condemning the CBS fealty quiz. Radio Writers Guild

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WNOE Lops Off Com'ls For Exclusive Pickup Of Kefauver Crime Quiz

New Orleans, Jan. 30.

WNOE scooperd its radio rivals here with its exclusive broadcasts of the entire proceedings of the Kefauver Senate Committee crime investigation hearings during the two-day session in Federal District Court Thursday (25) and Friday.

The 50,000-watt station owned and operated by Ex-Gov. James A. Noe, cancelled its commercial schedule to air the committee's hearings morning, afternoon and night. Station also scored another exclusive with a broadcast of Sen. Estes Kefauver's press conference a short time after his arrival Wednesday (24).

WDSU-TV officials persuaded Sen. Kefauver they could televise the hearings without interfering with the committee's orderly processes. Permission was granted and the telecaster aired most of the second day's session. According to a committee aide, New Orleans Friday (26) became the first city in the country to view the committee in action on its TV screens.

Interest in the gambling and crime investigation here built up to a high pitch, and the broadcasts sent WNOE's audience rating soaring to new heights during the two-day airings.

BIG SPONSORS BEHIND MOVE

On the basis of preliminary feelers and agency-sponsor interest, a considerable portion of the new radio programming that will hit the airlanes in 1951 will have Army camp originations. One agency executive who has been involved in negotiations for sponsored shows emanating from camps estimates that an approximate $15,000,000 will be channelled by various clients into camp-inspired network programming before the year is out.

The revelation that bankrollers are not only willing but in some cases anxious to pick up the tab to identify themselves with the overall "Operations Mobilization" scheme of things has sparked considerable activity around the agencies and in the program package mills.

Between New York and Chicago alone there are more than a score of camps in operation and the boys have let it be known that they want the broadcast originations.

Potential Clients

Pepsi-Cola has already made the plunge, buying a half-hour Phil Regan (plus top bands) stanza for a Sunday afternoon NBC ride, originanting from a different camp each week. Chesterfield, Wrigley, Philip Morris and Pabst are reported as among other clients who are testing the program wares to see if they fit the bill. There are a flock of other potential clients as well, but preferring anonymity until they're set to go.

Shows that stood up well in the last war are gradually being resurrected and adapted for present-day camp needs. Arlene Francis' "Blind Date," which has since been converted into a TV stanza, is being revived as an AM airer, as well, for the camp circuits. It's anticipated that a whole flock of World War II shows (NBC is reviving "The Army Hour") will be resurrected to fit into the "Operations Mobilization" pattern.

NBC Readies U.S. History Series

NBC's next major programming venture, on which the web will lavish top coin, will be a series of shows treating with American history. Some of the nation's top historians will be enlisted for the series, with negotiations currently under way with Allen Nevins to supervise the entire script project.

Series will depict true episodes in American history, with, of course, appropriate analogies to reflect the current temper of the times and present period of crisis.

As part of the new program patterns being evolved around the webs to tie in with the nation's "Operations Mobilization" camp originations, NBC is also readying a revival of the "Army Hour" series.

FAYE, SKITCH AS AM-TV HUSBAND-WIFE TEAM

Faye Emerson and Skitch Henderson are slated to work as a husband and wife team on both video and radio. Duo have been signed to do the annual "Easter Parade" on Easter Sunday (March 25) over NBC-TV, and are having a radio man-and-wife early morning radio show lined up for them.

The tele show is slated to be a full hour session starting at noon, with other talent still to be lined up. Samson Hosiery is sponsoring.

Radio show is still in the talking stage. NBC is amenable to the idea, but deal hasn't been set yet. Music Corp. of America is representing them. Henderson recently broke with his personal managers Gabbe, Lutz & Heller.

Sales Execs See Radio Resurgence In Cream Time Bids by Sponsors

Peace

Hollywood, Jan. 30.

Manufacturer J. Edward McKinley has proved, to the satisfaction of all concerned, that silence really is golden.

McKinley heard KMPC deejay Ross Mulholland offer free time for a donation to the March of Dimes. Manufacturer promptly offered $10 for 30 seconds of silence.

Yep.

Two More Actors File 300G Suits Vs. 'Red Channels'

Two additional suits against American Business Consultants, Inc., publishers of "Red Channels" and "Counterattack," have been started by attorney Arthur Garfield Hays in New York supreme court. Performers Selena Royle and Joe Julian, both of whom were cited in "Red Channels," seek $150,000 apiece in damages. Hays previously represented Ralph and Pert Kelton Bell in similar suits against the anti-Communist publications.

As in the previous complaints, the plaintiffs charge that the consultant firm advises corporations as to individuals' connections with the Communist Party and that therefore listing them in their publication "not only hurts standing in the community but prejudices opportunities to earn a living through obtaining employment in motion pictures, radio and TV."

The briefs also cite a note in the intro to "Channels" that where "an anti-Communist action or condemnation of Communism have been made by an individual mentioned in the following report and known to the publishers, it has been noted in the text." Complaints say that the defendants "maliciously, carelessly and wantonly" omitted listing some facts.

They charge that it was not mentioned in "Channels" that Julian played a lead in the ABC web's "Communism—U. S. Brand," an anti-Communist broadcast, or that Miss Royle was co-chairman of the Stage Door Canteen, a vice-chairman of a Red Cross entertainment committee and had played benefits for the Heart Fund, Actors Fund, Motion Picture Relief Fund and Marine Corps League, among others.

Mutual Gets Back Into D. C. Swim With WWDC Acquisition Vice WEAM

Washington, Jan. 30.

Mutual network switched its affiliation from WEAM in nearby Arlington, Va., to WWDC in Washing last week and got back on the 1260 kc channel it occupied before its previous affiliate sold its facilities. The shift puts the network back into the Capital proper, after an absence of about a year.

Dissatisfaction with the coverage over WEAM's 1390 kc spot, with its directional pattern and desire to have an outlet in Washington are understood to have prompted Mutual to change AM affiliates, effective March 11. Station WASH will continue as the web's FM affiliate. WWDC-FM has the local Transit Radio franchise.

Affiliation with Mutual, said WWDC, will not affect its "block programming" format which has enabled it to develop into one of the most prosperous independent stations in the country.

WWDC shifted from 1450 kc

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Bankrollers' practice a few years ago of sewing up cream time franchises on television is now being switched to radio. That's the belief of network sales execs, based on the recent resurgence in radio billings and general economic conditions both inside and outside the industry.

Now that radio has settled down and the agencies and clients have abandoned the general feeling of lassitude they held toward the medium last year, they're generally coming back in, according to the sales chiefs. Number of advertisers, they said, foresee shortages in other ad media, such as newsprint. As a result, with increased product sales pushing up their ad budgets and with radio once again proving itself, sponsors once again are trying to latch onto the best network time.

Web spokesmen traced the industry's unrest last year to confusion among advertisers about the Government's excess profits tax and such factors as NBC's abortive attempt to trim its rates. For proof that AM has once again settled down, they noted that agencies are no longer asking for trades and excessive discounts. In addition, according to one web spokesman, a number of local stations, veering directly from NBC's recent thinking, are demanding an increase in AM rates. Too, for the first time in a long while, network salesmen can show that the top Nielsen ratings are running higher than they did last year, proving that radio is playing to a bigger audience.

War's Effects

Sales chiefs conceded that the war may cause radio casualties. Reddi-Wip, for example, was forced to drop sponsorship of the

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AM Seen Benefiting In Mag Rate Hikes

Announcement in the past week of rate hikes by Time, Life, Fortune and Seventeen magazines is viewed in the trade as giving radio and television a competitive edge. AM particularly is expected to benefit from the higher ad rates in the printed media—large numbers of which have been boosting their prices in recent weeks.

The publications are attributing their increased to advancing costs of production, paper, printing, labor and transportation, and partly to circulation growth. Contrasted with this, TV's rate hikes have been geared only to phenomenal upsurge in viewers.

AM, while it has suffered somewhat from video competition, hasn't fared as badly circulationwise as some quarters predicted. At the same time, great reduction in program costs, it's figured, more than compensate for the dialers lost.

1-SHOT BOOK DEALS IN SABBATH UPBEAT

Pending the preem next month of the new Pepsi-Cola-sponsored Sunday afternoon NBC musical show originating from Army camps, Doubleday has purchased the 5 to 5:30 time for a two-way spread, with Wayne Howell taking over 15 minutes and Edwin C. Hill the other quarter-hour.

The in-again-out-again book gab deals have been a bone of contention in radio circles for some time, the practice being questioned by many, particularly where one-shot sales are involved as applied last Sunday, when Doubleday also took over an early afternoon quarter-hour, forcing postponement of the new Jane Morgan song stanza.

NBC also sold a Sunday morning slot to Greystone Press for a five-week stretch.

Ralph Edwards Into Major TV Film Production; Preps New Techniques

Hollywood, Jan. 30.

Ralph Edwards is about to hang out a new shingle. It'll read:

Comedy Shows Filmed Here for Television.

Not that he's giving up his gold mines—far from it—but it will be more of a sideline, for the time being, and eventually a thriving business to keep him active after "Truth or Consequences" starts getting a little aged around the edges. No sudden inspiration, Edwards has been nursing such a thought in his noggin ever since the picture industry treated television like a leper ("we're not looking, it may go away").

At the moment Edwards is set up to handle any type of comedy show, but he's not yet ready to take on outsiders. There are a few bugs yet to be ironed out, along the cost front, and once these are licked, the Jack Bennys, Burns and Allens, Alan Youngs and Jimmy Durantes can place their orders. By then the TOC conferencier hopes to have his own theatre under lease and complete crews to service the shows. Such as he's doing now but on a much broader scale. All his key men are under contract and he has the nucleus for a production unit comparable to any studio layout.

To Edwards it came as more of a challenge than the spirit of pioneering to invent new devices for better quality and lower cost. Both the vid version and ayem concept of "Truth or Consequences" now stand him around $20,000 a week (they're both his own packages) and broken down the TV end easily wraps up two-thirds of the total. That's too much and Ralph knows it, but he's well on his way to shade the figure. Once he can get the unions to see it his way he'll be half-way home.

The bug that's biting deepest is

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TVA, Chi Stations' Showdown Meet

Chicago, Jan. 30.

Showdown meeting between Television Authority and representatives of the four tele stations began here this morning (Tuesday). TVA bargainers had threatened to break off talks at last week's meetings but sufficient progress was made to schedule one more "make or break" session. If further progress fails to result from today's meeting, it's expected the union negotiators will take the situation to the TVA membership for a strike vote.

However, on the strength of the advances made at last week's talks, both sides are somewhat more optimistic over the possibility of a meeting of minds. As a result of concessions from both the union and the telecasters, the negotiators went into day's huddle considerably closer together. Two major hurdles were overcome when the station toppers agreed to place on-camera announcers in the same fee category as other performers and TVA lowered its off-camera fee scales.

Prior to this latest session, the bargainers were about 18% apart on commercial fees. The union, which started negotiations in November asking 80% of the network scale, has backtracked to 64%. Stations have upped their offers to 46%. TVA is seeking a sustaining schedule scaled at 70% of the final local commercial rate, while the telecasters are offering 60%.

'Target: Cincy' Preems

Cincinnati, Jan. 30.

"Target: Cincinnati," series of six weekly half-hour public service programs, inaugurated Sunday (28) by WKRC-TV, deals with possible atom bombing of Cincy and other American cities.

Visual report on civil defense and television's place in wartime was worked out by Hulbert Taft, Jr., station's head man and a veteran pilot of World War II, and James Maxwell, author who conducts a weekly interview stanza on WKRC-TV.

For CD research, Maxwell visited Washington, D. C., New York and several Ohio cities.

Jan Murray Looks Set For Seymour's 'Sing It' CBS Spot in Hypo Bid

In an apparent move to give "Sing It Again" a better competitive chance on television against NBC's "Your Show of Shows," CBS is considering the advisability of replacing Dan Seymour with Jan Murray as emcee of the giveaway show. While CBS program execs are satisfied with Seymour's work on the show, they think that Murray could give it more comedy values and thereby widen its appeal-

"Sing It," produced by Lester Gottlieb, currently airs as a simulcast Saturday nights from 10 to 11 and so must compete directly with the third and final half-hour of "Show of Shows." To date, the CBS package hasn't been able to cut into the NBC ratings. CBS, incidentally, claims to have a new sponsor near the inking stage for the 15-minute segment of "Sing It" recently vacated by Luden's.

Chi's White Sox, Cubs Stick With TV; Sign for '51

Chicago, Jan. 30.

Both Windy City major league baseball teams are again sticking to video for the upcoming season. Contracts have been signed between WGN-TV and WBKB with the Chi Cubs, National League entry, for teevee rights to the 77-game home schedule. WGN-TV has again latched onto the rights for the White Sox daytime schedule of 58 daytime games. American League team last year decided to call a halt to telecasting of its night games.

Significantly, Philip K. Wrigley, Cub owner who consistently has taken a kindly stand toward teevee at his ballpark, has only upped the 1951 video price tag $5,000 to each of the two stations. This year's rights were scaled at $70,000, with WBKB and WGN-TV splitting the fee. Last year they paid $60,000. Despite the fact that the Cubs games have been telecast the past four years, attendance has held up well over the 1,000,000 mark.

Although White Sox 1950 attendance fell off slightly compared to the previous year, the Comiskey family has decided to string along with teevee again. According to reliable reports the South Side team is getting close to $100,000 for this year's rights.

Jack Brickhouse, assisted by Harry Creighton and Vince Lloyd, will handle the games for WGN-TV and Joe Wilson will be back at the WBKB mike.

Neither station has definitely pacted bankrollers for the games as yet but expect to have them lined up shortly.

JOHN TILLMAN
TV's Most-Seen News Reporter
Telepix Newsreel now in its second year for CON EDISON
Tomorrow's News twice daily for VIM stores
Televiews of the News
WPIX

WJBK-U. of Det. TV Educ'l Series

Detroit, Jan. 30.

The second of Detroit's three television stations is jumping aboard the educational bandwagon. The Fort Industry Co. announced that its WJBK-TV will cooperate with the University of Detroit in a new series of weekly educational programs beginning Feb. 4.

Besides being telecast, the program will be carried over WJBK-AM and WJBK-FM. Obviously, the program's format will differ radically from that of the WWJ-TV-University of Michigan series which leans heavily on the visual to get its lessons across. Also, WWJ-TV hews more strictly to the classroom-lecture technique, while the WJBK-TV effort will be along the lines of the seminar method of teaching.

WJBK-TV program is titled "University of Detroit Round Table." Series will feature Dr. Francis A. Arlinghaus, as permanent moderator, U. of D. instructors and representative laymen. Topics to be discussed include "Should United Nations Troops Withdraw From Korea?" "How to Pay for Rearmament," "Role of Universities in This National Emergency," and "Chances of Surviving the Atom Bomb."

Ezra Stone to Direct Danny Thomas TV Show

Ezra Stone is the latest in the succession of directors to step into the Danny Thomas segment of the Wednesday night "Four Star Revue" TV series on NBC.

He assumes the chore starting tonight (Wed.), succeeding Bill Bacher.

CBS' 'Garden of Eve'

CBS, experimenting with the daytime serial formula for TV, will close-circuit a new soaper within the next 10 days called "Garden of the Eve."

Based on an original idea by Jerry Horwin, CBS-TV script chief, it will be scripted by Manya Starr, with Jerry Danzig producing and Sidney Lumet directing.

Public Schooling Via TV

Minneapolis, Jan. 30.

Minneapolis children are now getting their public schooling via TV.

With local public schools closed because of a janitors' strike, WTCN-TV is enabling pupils "to go to school" just the same—over television. Station is turning over its facilities to the school system sans charge for two hours each morning—from 9 to 11 a.m. Sherman Headley, WTCN's TV operations director, told the schools they could continue with the program as long as the strike lasts. Incidentally, the public service is gaining the station a large amount of frontpage newspaper publicity daily.

Before coming to the pupils' rescue, John Ford, station promotion director, obtained the janitor union's business agent's approval for the program. The school teachers union didn't have any objections either.

Station officials and a group of 18 teachers, together with Madeline Long, school radio consultant, are preparing the programs. At the start, most of classes offered are being aimed at elementary school pupils primarily. They include reading, geography combined with a newscast, speech, science and music.

An appeal was made to pupils who have taken part in other school radio and TV shows to come to WTCN to participate in the classes directly.

Whether or Not Educators Get TV Channels, Com'l Video Is on Spot

Washington, Jan. 30.

Whatever the outcome of the campaign to reserve TV channels for educational stations, it's already obvious that commercial video has been put on the spot before the FCC. Last week's hearings, during which the educators unlimbered their big gun—a round-the-clock monitoring survey of New York's seven stations—demonstrated that the agency isn't particularly pleased with the public service job being done by the new medium.

The New York survey, conducted during the week of Jan. 4-10 for the Joint Committee on Educational Television, has given the educators a loud horn to blow in the battle for a set-aside. They have indicated they're going to use it for all it's worth.

Prof. Donald Horton of the U. of Chicago, who collaborated with Dr. Dallas Smythe in the study, made a strong indictment of television programming in his testimony before the agency. From an educational standpoint, he said, TV offers only "a hodgepodge of isolated superficial items of information, presented without plan, without regularity and frequently without even advance notice to the public that the programs are to appear."

Referring again to the survey, he continued: "We have found the record unsatisfactory. The broadcasters must, of course, receive credit for their many excellent entertainment programs, but this is not the whole of their obligation. As a result of this study we are more than ever convinced of the necessity for independent educational television stations to provide needed service to the people and to provide standards of comparison for the commercial broadcasters."

That the survey will be given considerable weight in the allocation of channels was made plain at the hearings. Comr. Frieda Hennock, who has been leading the crusade for the set-aside, used the findings in questioning witnesses opposed to giving the educators a block of VHF channels. When Dr. Charles F. Church, education di-

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MOT, ABC, Pedlar-Ryan Join for Documentary Co-op Backed by Banks

March of Time, ABC-TV and Pedlar & Ryan agency are joining forces for a weekly documentary show which will be offered to ABC-TV affiliates on a cooperative basis. MOT and the web joined together in 1949 on the "Crusade in Europe" vidpix, first cycle of which was backed by Time, Inc., with re-runs issued on a syndicated basis.

Pedlar & Ryan figures in the deal as sales agent, lining up the local sponsors, all of which are expected to be banks. Show would be networked out of New York, with prints rushed to off-cable cities for quick screening. Format of the show would be flexible, in that one week a single subject, such as manpower, might be explored while on other editions several current topics would be dealt with. Starting date of the airer depends on the speed with which outlets and bankrollers are signed.

John Daly will be emcee of the 30-minute stanza. Dick Krolik, former assistant to Horace M. Schwerin and who recently joined MOT, is project supervisor.

TV Lures Lever Into Daytime; All Major Clients In

NBC's splurge into daytime television continued to pay off this week, with Lever Bros. the latest bigtime advertiser to enter the fold. Outfit has signed to bankroll "Hawkins Falls," a web-packaged soap opera, in the 5 to 5:15 p.m. cross-the-board strip. Lever comes in just a week after Colgate, which is picking up the tab on a new daytimer to star Susan Peters, ex-film actress, Mondays, Wednesdays and Fridays from 3 to 3:15 p.m.

Because of the acute shortage of studio space at NBC's N. Y. headquarters, the web will be forced to originate "Falls" from Chicago and the series with Miss Peters from Philadelphia. Latter will be NBC's first network commercial show to emanate from Philly. Colgate had originally intended to buy "Falls" but passed it up in favor of the other show.

Entry of the two new sponsors into the NBC daytime picture virtually completes the roster of daytime radio's biggest spenders who have moved into TV. Procter & Gamble—has a daily 15-minute strip on NBC's "Kate Smith Show" and General Foods now bankrolls Bert Parks three days a week from 3:30 to 4. Most of the success of NBC's daytime operation, in fact, is attributed by the web to Miss Smith's show, which achieved a hefty 18.5 network rating within a

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Granik's 'Forum' Snares TV Sponsor; Pubservice Shows in Client Upbeat

With virtually all its entertainment shows now sold, NBC is finding ready acceptance for its public service programs among the advertisers eager to get into television. Latest in that category is the Bohn Aluminum Co., which this week pacted to sponsor Theodore Granik's "American Forum of the Air" Sundays at 1:30 p. m. Other pub service bankrollers include Revere Copper & Brass on "Meet the Press" and a number of co-op sponsors, topped by Pure Oil, on "Who Said That."

Deal for "Forum" is the first venture into either TV or radio for Bohn Aluminum. Fact that it is entering video at this time is believed another indication that the medium can look forward to a number of big utility outfits buying time for institutional plugs during the current war economy.

Comics Now Yen Center Theatre

With the studio audience problem at NBC-TV's mammoth Center theatre, N. Y., apparently solved by the theatre TV screen installed last week, all four comedians who rotate each week on the web's Wednesday night "Four Star Revue" are expected to move their shows into that house.

Jimmy Durante, who initiated use of the screen last Wednesday night (24), reportedly found it of tremendous help to his program. According to NBC execs, the screen was not distracting to the performers on the stage. And, they said, it achieved the purpose for which it was installed. Laughs from the studio audience were found to be coming much quicker and the yocks were fuller from the back of the house—from the people who could see the screen most easily—than from down front in the orchestra.

Ed Wynn has been doing his monthly stint from the Center since he joined the NBC show. Danny Thomas, who airs tonight (Wed.), wanted to move into the Center but NBC is installing a new deluxe control booth this week, so

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65,000 in Chi View Tint

Chicago, Jan. 30.

CBS wrapped up its two-week Chi showing of its tinted teevee system last week with an estimated 65,000 persons getting their first peek at the rainbow-hued screens. Web lined up two viewing locations besides the main display at WBBM, Chi AM outlet. Showings were also held at Carson, Pirie & Scott, Loop department store, and at the Chicago theatre.

Final count showed 17,394 persons viewed the demonstration at WBBM and 24,732 passed the Carson sets. Estimated balance saw the showings at the theatre.

PENN MIGHTIER THAN SWORD?

Wholesale Agency Raiding of Web Personnel Posing Sharp Problems

Recent weeks have witnessed practically a wholesale raiding of network personnel by some of the top ad agencies, with attractive coin offers and TV production assignments as the major lures. With more and more agencies getting back into the TV production swim, the bid for executive-production talent is hitting an accelerated pace.

The situation poses a serious problem for the webs which are not in a position to match the agency offers, in view of the fact that the networks are still writing with red TV ink. Of more concern, however, is that fact that the process of developing and nurturing replacements around the networks is a slow and arduous one, notably among directors and production execs. With little or no sustaining time available in which to give the upcoming tyros their innings, the webs need the guys with the tried-and-proven, genuine flair, and the recent agency inroads have depleted the ranks.

The raids are also stemming from another direction. With William Morris and Music Corp. of America now getting involved in major production on their own, the "come-on in" sign is being dangled to hep directors, and the guys who have picked up a lot of the TV answers can dictate their own terms.

Gen. Mills, Ralston Buy ABC Shows

ABC-TV picked up new business last week with General Mills buying a half-hour of the "Ted Mack Family Hour" on alternate weeks and Ralston skedding a new show, "Pets and Pals Animal Fair."

Ralston stanza, placed through Gardner agency, goes into the 4:30-5 p.m. slot on Sundays, starting March 4 or 11. Masterson-Reddy-Nelson package will be aired on 62 outlets.

General Mills will back the three-week-old Ted Mack program, starting March 25, and alternating with Swanson & Sons. Latter sponsor, which had been in the 6 p.m. segment, will move into the 6:30 segment, which GM will also take. Swanson will back the March 4, 11 and 18 editions, after which it will alternate with Ralston. Agency for both bankrollers is Tatham-Laird.

Sales veepee Fred Thrower has also gotten a renewal from Philco for its half-hour sponsorship of the Don McNeill airer. Hour-long series, which has an 18.5 Nielsen, will be cut to a half-hour—Wednesdays, 9-9:30 p.m.—effective March 14.

Web is also expected to hold on to the "Billy Rose Show" which Hudson backs, despite the fact that Rose has been hired as a consultant by NBC-TV. Show has a 13.3 Nielsen, as of the end of November, against the heavy opposition from "Fireside Theatre" which follows the strong Milton Berle-Texaco show on NBC-TV.

MIKE DANN UPPED TO NBC TELE SALES

Mike Dann, head of NBC radio trade press under veepee Sidney Eiges, has been transferred into the web's television sales department and henceforth becomes coordinator of program package sales.

Dann will report to Ruddick Lawrence, director of TV Sales Development. He has been with the web for the past three years in press relations.

Benny's Next 2 on Kine

Jack Benny and his sponsor, Lucky Strike, have reached an agreement on his two remaining TV shows for the season (he's committed to four for the '50-'51 period).

Benny had done two thus far, both of them originating live out of New York. However, the following two will be kinnied on the Coast, with the excessive coin poured into the initial brace of shows (said to be approximately $80,000 on each) one of the major factors cuing the decision.

Sinatra, Luckies Tiff Accented In Como Sub

American Tobacco (Lucky Strike) and its agency, BBD&O, did a fast burn last week over what one exec characterized as a "two-timing" shuffle handed them by Frank Sinatra, who appeared on the Luckies-sponsored Jack Benny video show last Sunday.

Feeling existing between Lucky Strike and Sinatra, which reportedly dates back to the time when Sinatra and "Hit Parade" parted company, were accentuated last week when Sinatra was suddenly called in to sub for Perry Como on the latter's Chesterfield TV show.

Not that Luckies was particularly riled over Sinatra agreeing to sub for Como only a few days before going on the Benny program, but when the Voice gave out with a "Chesterfield's my favorite brand" personal endorsement, the American Tobacco boys blew their top.

Ken Murray Show In Philly Origination For Variety Club's Hoopla

The Ken Murray CBS-TV show will originate from the ballroom of the Bellevue-Stratford hotel, Philadelphia, for its May 12 telecast as one of the feature events of the International Variety Clubs convention, which will be attended by 1,200 delegates. Telecast will be beamed via WCAU-TV, the CBS affiliate in Philly.

Variety Clubs' annual Humanitarian Award (won last year by Bernard Baruch) will be made on the Murray show by Marc Wolf, International Chief Barker.

It will mark Murray's initial out-of-N. Y. origination. He was designated in view of his many years' identification with variety performers.

TV SYMPH SERIES SET FOR D.C. MUSIC FIRM

Washington, Jan. 30.

Du Mont and local firm of Campbell Music are making a pitch for the D. C. longhair set via a series of symphony concerts to be telecast over the web's local outlet, WTTG, starting Feb. 9.

Series of 13 half-hour concerts reproduced from film and made especially for video will mark a "first" in this area, and fill the gap for music lovers who complain of the infrequency of such shows on the TV screen. Films, featuring the famed Vienna Philharmonic Orchestra, under the batonning of the top drawer European maestros, were produced in Vienna and Salzburg by Eugense Sharin for Ambassador Films, which also distributes them.

U. OF P. FLAUNTS NCAA IN TV BID

The U. of Pennsylvania, it's been learned, has invited the television networks to submit bids for carrying the 1951 home football schedule, which is one of the most impressive and heaviest in the country, taking in eight games.

Coming in the face of the National Collegiate Athletic Assn.'s recommendation to athletic directors throughout the country to refrain from grid telecasts, which virtually amounts to a ban, the U. of P. flaunting of the edict may create an unprecedented rhubarb on the collegiate grid front.

The U. of P. decision to "go tele," which reportedly has the blessing of prexy Harold Stassen, poses some interesting situations. As the first major college to ignore the sword-dangling NCAA recommendation, it can (1) result in ostracism of the U. of P. insofar as the NCAA is concerned, or (2) represent the first chip in the NCAA no-TV block and thus invite a wholesale repudiation of the edict among the major colleges.

If, on the other hand, Penn should go it alone in inviting the TV bids, it poses the problem of what the rival teams will do when the Penn game comes up, should the competing schools abide by the NCAA recommendation. To go through with the games would probably also invite the wrath of the NCAA officials.

Those familiar with the attendance figures at the Penn games over the years agree that the U. of P. gate suffered the past season, with attendance off as much as 20,000 to 25,000 at some games. The Penn-Navy, for instance, which previously generally attracted about 70,000 had below 50,000 turnout last fall.

However, it's understood that Stassen and the Penn athletic moguls are not concerned over the gate situation, but are anxious to embrace TV as part of an overall educational campaign designed to make the U. of P. pre-eminent among colleges and universities throughout the country, with video included in the public relations-expansion scheme.

Minn. Solons Busy

Minneapolis, Jan. 30.

Bill to compel the U. of Minnesota to permit its home football games to be televised, despite the

(Continued on page 32)

Pitt Daily Yanks Drama Critic Off TV Show As Damaging to Prestige

Pittsburgh, Jan. 30.

Pittsburgh Press, Scripps-Howard afternoon daily, pulled its drama critic, Kap Monahan, off "Sho-Biz-Quiz" last week immediately after television debut of that quizzer. Sheet's editor is supposed to have stated that program reflected little credit on the paper and that he wanted the head of his theatre department to have no part of it.

Show, which featured town's three first-string critics, Monahan, Karl Krug, of Sun-Telegraph, and Harold V. Cohen, of Post-Gazette, had some time ago been a radio feature on WJAS for Dimling's Candy Co., and at that time there was no objection from the Press. When program was recently sold for teevee by its packager, DeSoto Dealers of Allegheny County, Monahan took it for granted it would be okay with his bosses, since they did not object to his participation in the AM version.

Withdrawal of Monahan, however, hasn't interfered with "Sho-Biz-Quiz." It's continuing with Cohen and Krug as the regular panelists and a local show business figure filling in each week as a guest expert. Carol Mansfield is the quiz mistress and program also uses another guest weekly, some figure from the entertainment world playing in town at the time.

FCC Calls D. C. Conference on TV Programming, With Role of Video To Get Wholesale Going-Over

Washington, Jan. 30.

What, if anything, can be done about television programs will be explored in a public conference with the industry to be called by the FCC. Agency said yesterday (Mon.) that a detailed agenda will be drawn later regarding "the role of television in serving the needs and interests of the public." It is expected the conference will be held in about three months.

The possibility that any individual station will be put on the spot for programs was spiked when the commission simultaneously renewed the licenses of 44 TV broadcasters which expire Feb. 1. There were reports some members favored holding up their renewal pending a look-see at the program situation but that the majority felt the problem should be explored before attempting to formulate a policy.

Decision to call a conference was prompted by numerous complaints received by the agency concerning TV programs. Chairman Wayne Coy, in a speech last March at the U. of Oklahoma, in which he criticized programs for bad taste, urged a housecleaning by the industry "before public opinion demands the more drastic remedy of governmental action."

It's likely the projected conference will bring to Washington representatives from all of the 107 TV stations, the networks, educational organizations, parent groups, and others interested in the social impact of the media. It's expected the sessions will last a week.

What the agency is believed to

(Continued on page 30)

Phoney-Vision

Chicago, Jan. 30.

Pair of thieves who have made off with several hundred teevee sets posing as service men here has climbed aboard the Phonevision bandwagon. Team has been making the rounds collecting $20 to $25 from set owners after pretending to fix the set to receive bootleg Phonevision programs. The "adjustments" not only failed to bring in Zenith's scrambled pix but also ruined other reception, according to police.

Con men have varied their routine by taking some of the sets to their "factory" for fixing. The sets, of course, were not returned to their owners.

Amos 'n' Andy TV Series Bought By Blatz at 40G Wkly.

Amos 'n' Andy show will go into tele around June in what is believed to be one of the most expensive half-hours in video. Filmed series has been bought for sponsorship by Blatz beer through the Weintraub agency, at a cost of approximately $40,000 weekly.

Freeman Gosden and Charles Correll, identified with the radio show, will produce but will not appear in the stanza. Alvin Childress, of New York, will play Amos; Spencer Williams, Jr., of Cincinnati, Andy, and Tim Moore, of Rock Island, Ill., will be the Kingfish. Other characters from other cities have been set. Joe Connolly and Bob Mosher, who write the radio show, will do the script. Show will be filmed in Hollywood, but will originate on CBS in New York.

Stanza will have occasional white characters, but bulk of talent will be Negroes. Stymie to Gosden and Correll playing the characters they initiated on radio is the fact that they would have had to appear in blackface.

Amos 'n' Andy are currently sponsored on radio by Rexall in the 7:30 p.m. Sunday night spot on CBS. Until Jan. 1, duo had been bankrolled by Lever Bros.

A sample film was shown in New York Monday (29) and sponsorship negotiations were completed shortly afterwards.

Lester 'Open House' Gang To Cincy for WLW-TV 3d Anni Hoopla in Feb.

Cincinnati, Jan. 30.

WLW-TV is bringing Jerry Lester and his "Broadway Open House" troupe on from New York for the station's third anniversary which will be celebrated with a three-day jubilee beginning Feb. 9.

Lester will originate his NBC show that night in the expanded WLW-TV studios at Crosley Square which will be formally dedicated then. Announcement of the Lester show visit brought thousands of ticket requests. To meet a part of the demand, Robert E. Dunville, chief of Crosley stations, happily arranged with Lester volunteering for two added performances Saturday, Feb. 10, at 10 a.m. and 2 p.m. in Music Hall, Cincy's largest auditorium.

During the jubilee WLW-TV will originate many of its live shows from Music Hall.

Aver Webs, Agcys. Reneging on TVA

Television Authority has been getting complaints from several performers that networks and agencies aren't living up to some of the provisions of the code. Specifically, the thespers say that in some cases they are not paid when their parts are cancelled out and that rehearsal days are being spread out beyond the span called for in the contract.

Code specifies that actors, once hired, are to be paid even if their roles are dropped before rehearsals start. Some directors evidently aren't aware of this provisions, and are pencilling out characters from scripts without recompensing the talent already cast.

Agreement also sets up a scale limiting the number of days over which rehearsal hours can be spread. In some cases, although the scale calls for confining rehearsals to a three-day period, actors are being called in on four or five days.

CBS AXES 'WORD' AS TV'ER; STAYS ON AUDIO

CBS-TV, unable to clear sufficient stations for "We Take Your Word," which has been aired as a sustainer outside N. Y. in the Tuesday night 10:30 to 11 slot, has decided to drop the program temporarily. Show will continue in its present Friday night slot on radio, and the web hopes to bring it back to TV when more time opens up this summer.

The Tuesday night period is held down on WCBS-TV key CBS outlet in N. Y., by "Tales of the Black Cat," which is sponsored by the local Ford dealers. Since only two or three CBS affiliates had been carrying the video version of "Word," the web is relinquishing the time to these outlets for local programming, rather than offering them another show to replace "Word."

NBC SYMPHONY ORCHESTRA

(Verdi's 'Requiem')
With Arturo Toscanini, Herva Nelli, Fedora Barbieri, Giuseppe de Stefano, Cesare Siepi; Robert Shaw Chorale; Dr. John Sutherland Bonnell; Ben Grauer, announcer
Producer: Don Gillis
Writer: Claris Ross
90 Mins.; Sat. (27), 6 p.m.
SQUIBB
NBC, from New York
(Cunningham & Walsh)

Last Saturday night (27) was a double occasion — the return of Arturo Toscanini to the podium of the NBC Symphony Orchestra after practically a year's absence, and a special commemorative performance of Verdi's "Requiem" on the date of the 50th anniversary of the Italian composer's death. And a signal occasion it was. The 84-year-old Toscanini — cured of his knee ailment and disposing of all reports of his retirement from the orchestra created for him, due to hassles with NBC hierarchy — led his symph through an eloquent reading of the "Requiem" that was one of the highspots of this season's radio.

First major sponsorship of the orch in several years found E. R. Squibb & Sons taking over the six concerts which Toscy will conduct this winter. In keeping with the nature of the concert, Squibb asked Dr. John Sutherland Bonnell, director of the National Vesper Service Program, to give a dedication in honor of our servicemen lost in Korea. There was no commercial announcement during the program, nor before or after. Dr. Bonnell ended his dedication with a prayer, and the orchestra moved quietly into the soft opening strains of the "Requiem." Program ran a half-hour longer than the allotted 60-minute NBC symph time, to permit for the full performance of the Verdi oratorio.

An inspired conductor, orchestra, chorus and quartet of soloists made this one of the most stirring readings of the liturgical work. Verdi's "Requiem" is a lyrical work, with more operatic (in the good sense) touches than in most of these serious church pieces. It sang throughout, whether dramatic or lyric, for an exquisite hour and a half of listening. Soloists were soprano Herva Nelli, with some elegant high notes; Fedora Barbieri, with a rich mezzo; Cesare Siepi, with a sumptuous bass, and Giuseppe de Stefano, with a fine tenor. The Robert Shaw Chorale, prepped by Ralph Hunter, assisted nobly. Star of the evening was Verdi, and his dedicated servant was Toscanini. It made for a memorable program. *Bron.*

BOSTON POPS ORCH

With Arthur Fiedler, conductor; Ben Grauer, announcer
Producer: John Wright
60 Mins.; Mon., 10 p.m.
RCA VICTOR, ANACIN
NBC, from Boston

This show and NBC symphony airer are NBC's partial answer to squawks by longhairs over broadcasters' curtailment of serious music on the nets. Slipping into timeslot vacated by NBC symphony in latter's switch to Saturday afternoon, the Boston Pops orch. conducted by Arthur Fiedler, fed first of its series of concerts which will extend into Spring, to NBC net from Symphony Hall in Boston. Following web's lineup of musical offerings on this night, "Railroad Hour," "Voice of Firestone," "Telephone Hour" and "Band of America," segment is designed to come as a satisfying finale to classical music fans. Commercially it's part of the web's "Operation Tandem."

Orch, composed of men from the Boston Symphony for performance of shorter classics and novelties, has been fronted by Fiedler since '30 and on preem displayed the perfect cohesion, coherence and understanding that long association has produced. Program, typical of those that have endeared group to Bostonians and to millions of radio listeners, featured Tchaikovsky's polonaise from "Eugen Onegin," Rossini's overture to "Barber of Seville," largo from Dvorak's "New World Symphony," a couple of Johann Strauss selections, Jacques Ibert's satiric ballet suite, "Divertissement," a Leroy Anderson arrangement of a medley of tunes from Cole Porter's "Kiss Me, Kate," and Anderson's original composition, "Saraband" — a well-paced, tasteful melange of melodic tidbits. In each number, furthermore, orch projected its component sections in such perfect balance as to mark a triumph of production and audio transmission. Offering should sew up a strong Monday night following for the duration.

Preem stands out in another, though minor sense. Ben Grauer, his usual pleasing and competent self in the announcing chore, did fluff once.

TREASURE TRAIL

With Jack Dawson and Wally Crouter; Jack Dennett, announcer
Producer: Muriel Murray
30 Mins.; Fri. 8:30 p.m.
LISTERINE
CBC, from Toronto
(Murray)

Last week's program on Dec. 19 marked 600th of "Treasure Trail," oldest and most popular Canadian quiz series. Since January, 1939, it ran on a consistent 52-week schedule until last summer when the personnel decided to take an interrupting eight-week layoff. As created by Ross Patterson, this Canadian quiz was sponsored by Wrigley for eight years; bankroller for past five years has been Listerine. The original sprightly quizzers, propelled into instant popularity in '39, and who held the job until the outbreak of the last war, were Alan Savage and Rai Purdy. Latter, with the rank of colonel, took the Canadian Army Show overseas and now runs his own talent agency; Savage, for past two seasons, has been director of the "Ford Theatre Hour" in Canada. Ross Patterson, creator-producer of the show, died a year ago; his young widow is now carrying on his duties.

"Treasure Trail" is currently being carried across the Dominion by 30 stations of the Canadian Broadcasting Corp., including CJBC, Toronto, key station of the CBC network, plus CFRB, Toronto, largest independent station in Canada. Identifying keynote of the program is a stream of silver dollars clattering into a silver bucket, plus the breezy chatter of Dawson and Crouter as they pull out the senders' questions for $5 and $10 prizes to be answered by an audience member. If the question isn't answered, the sender gets double the amount if a Listerine product carton top was enclosed. Money from incorrectly answered questions goes into the weekly jackpot when an out-of-town contestant has a letter drawn from a drum and is called long-distance. Questions are fairly simple but, on current program (19), telephone queree in Winnipeg dropped $360 (double with a box top), for not knowing when the last Governor-General of Canada was appointed. Records show that "Treasure Trail" since its inception has paid out over $250,000. *McStay.*

MEMORY HALL

With Hal Kirk, Bill Granson
30 Mins., Thurs., 11 p.m.
WEVD, N. Y.

There are longhair music fans who relish knowing that Beethoven wrote 10 symphonies and not nine, that his piano concertos number more than the five commonly attributed to him, etc. Beamed directly at these fans is WEVD's "Memory Hall." Show is a telephone-quiz against a background of recorded serious music, with Hal Kirk popping the questions and handling the replies phoned in and Bill Granson standing by for an assist with the encyclopedia. A correct answer wins a prize.

On session caught (25) quizzing was based on Beethoven's works. These are some of the actual questions. Finale of the Seventh Symphony is based on what Celtic air? What instrument inspired the main theme of the second movement of the Eighth Symphony? Name birds and instruments that represent them in the "Pastoral Symphony." Since only excerpts were played, some not related to question asked, and since Kirk's one-sided gabbing was uninhibited by the music, listener had little to enjoy except chance to pick up a piece of info or maybe win a prize himself. Contestants' answers and arguments, not frequently enough clarified to his listeners, had Kirk hanging on the ropes at times.

In its present form show is too limited in its appeal even to longhairs.

JABLONS RESIGNS AS FCC'S HENNOCK AIDE

Washington, Jan. 30.

Mike Jablons, who has been working as an assistant to FCC Commissioner Frieda B. Hennock during the hearings on educational television here, has resigned with the close of the hearings today (Tues.). He'll return to N. Y. tomorrow and then fly to Europe Saturday (3) for a month's combined business-vacation trip.

While in Europe, Jablons expects to scout talent and properties for radio and TV shows to be packaged by Gainsborough Associates, indie firm of which he is veepee and general manager. On his return he'll rejoin the outfit, which is currently repped in N. Y. by Nat Rudich and on the Coast by Mal Boyd.

CLIQUOT CLUB ESKIMOS

With Harry Reser orch, Virginia Hauer; Murray Lowe, announcer
Produced-Directed: Frank Weston, Tom Sedlar
25 Mins., Fri., 8:30 p.m.
CLIQUOT CLUB BEVERAGES
YANKEE NETWORK

Harry Reser, backed by his new edition of "Eskimos" recruited from ranks of Boston Local 9, AFM, has returned to the airwaves with a bright, strictly musical stanza, bypassing hoked-up gags, interviews or other gimmicks so prevalent in present-day AM shows. Result is a pleasing, relaxing 25-minutes of tuneful music, well played and slanted for easy listening. Originating at WNAC, Boston, show is carried by Yankee network.

Last week's show, the second of the series, comprise such standards as "Rosalie," "Emperor Waltz," "Of Thee I Sing" and a medley from "Oklahoma" with band arrangements up-to-date, but not "modern" or "progressive." While maestro Reser was heard in a of couple of choruses of numbers, he grabbed a solo spot for solid treatment of "Kitten on the Keys," proving that although he hasn't been heard locally for some time, he's still a nimble performer when plunking the strings. As for the vocal department, Virginia Hauer, a competent local thrush, handled that in neat fashion with solid vocalizing of "The Best Thing for You Is Me" and "People Will Say"; no tricks, just straight singing, in keeping with the general tenor of the program.

From an engineering standpoint, the band pickup was solid with nifty balance throughout, and considering the fact the station engineers have had no opportunity to beam live shows in several years, they deserve credit. Announcements were handled by Murray Lowe, station manager at WEAN, chain's Providence outlet, in straightforward manner; no flowery pitches, but short and succinct. Dog barking and sleigh bells ringing at opening and closing of show served to peg the old Reser Eskimo trademark. *Elie.*

Radio Follow-Ups

"The Big Show" Sunday night (28) was another flavorsome melange of fun and song, larded with a little drama. Dished up with sparkle and zest, it was one of the choice programs in the series. Tallulah Bankhead did a yeoman job, as usual, emceeing the airer, bantering with the guests, running the acting gamut from comedy to drama, and even taking part in a song duet. Her roster of guests was topgrade, and their material was good. The hour and a half flew by in pleasant listening, a credit to the Dee Englebach directorial-production know-how.

Show-stealer (if anybody can steal a show from Tallu) was Danny Kaye, who worked in three numbers, doing a bit with accents and singing "On the Riviera" in French accent; doing the gypsy song from his "Inspector General" pic, and working in the studio audience as a gypsy "chorus"; and joining Tallulah in a comic love song, "How Can You Believe Me?" Tallu, herself, in addition to this song duet, did a very amusing takeoff of a Southern belle (laden with charm and you-alls) looking for a Broadway legit job; told a cute story about a film usher; and did a really moving dramatic job portraying the English nurse, Katherine, in several bits from "Farewell To Arms," with Gary Cooper.

Cooper was stiff and his monosyllabic style didn't suit "Farewell." He was amusing in the comedy takeoff on slow-spoken cowboys, with Miss Bankhead and other guests.

These included Rudy Vallee, still a fine singer as his "You Took Me Out of This World" rendition proved, and also an amusing foil for Tallu and Maxie Rosenbloom; Ray Bolger, who did a warming singing of his "Once In Love With Amy" number from "Where's Charley?," in which he also had the studio audience join, as he does in the legit theatre; Rosenbloom, who was okay with his dumb-boxer characterization; Julie Wilson, who sang "For Every Man" to sock effect, and the Delta Rhythm Boys, who really wowed 'em with their rendition of "Dry Bones." Meredith Willson's orchestra and mixed chorus also rated bows, especially for their work on "Zing Zing—Zoom Zoom."

Those Star-Spangled Hams

Second annual V. I. P. edition of Old Gold's "Original Amateur Hour" on ABC Thursday (25) again proved that this is an exciting promotion. Not only did this kick off the reactivization of the USO, with that service organization benefiting to the tune of $15,000, but the show brought out a list of guests that read like the Who's Who of D. C.

Without the names involved, the entertainment offered would have been only of the shower and barbershop singing level. But there was the big appeal for listeners across the country of hearing their congressmen and other representatives perform and the airer served to humanize the biggies involved. House Speaker Sam Rayburn, tossing the gab with emcee Ted Mack, got off several quips that added a light touch throughout. There was, for example, the observation, when six Democrats sang the aria from "Rigoletto" that he'd like to hear such harmony in the House, or the note that six men did the "Quartet" because of inflation.

Rep. Albert Gore's hillbilly fiddling of "Soldier's Joy" had a folk quality and SEC chairman Harry McDonald's warbling of "Wagon Wheels" was okay. Philippine ambassador J. M. Elizalde's pianologging of "Playera" was slick and the three chief chaplains' singing of "Marching Along Together" was a tribute to cooperation of the various armed services.

Gen. William Clinch vocalized "If I Had My Way" nicely and Sen. Guy Gillette's "Iowa," if sung with little polish, nevertheless impressed with his feeling for his home state. "My Mother's Rosary" by Rep. and Mrs. C. J. Kersten and their four children was well done. Celebrity Symphoney, composed of 28 prominent Washingtonians, mostly generals, did a version of "Second Hungarian Rhapsody" and "The Thing" that was a credit to Spike Jones.

Stanza also included serious notes, including the message by State Secretary Dean Acheson and the introduction of the "V.I.P. of the Year," a GI from Korea. *Bril.*

PLAN FOR SURVIVAL

With Col. Lawrence Wilkinson, Bill Leonard, Millard Caldwell
Producers: Leon Goldstein, Gordon Graham, Eleanor Sanger
Director: Graham
15 Mins.; Wed., 11:30 p.m.
Sustaining
All N. Y. State Stations

Plan for Survival," a new quarter-hour series, kicked off the civil defense network which New York state stations have formed. Web links over 100 outlets by direct radio pickup, rather than the usual land lines, which would permit it to operate if telephone service were knocked out. It marks an unprecedented spirit of cooperation among the broadcasters, which is also demonstrated by the fact that the various stations are rotating in originating this stanza.

Show was a straight-forward discussion of civil defense needs as brought out in an interview with Col. Lawrence Wilkinson, director of the N. Y. State Civil Defense Commission, by WCBS' Bill Leonard. The subject was given straight q.-and-a. treatment, without production filips. Airer also included a transcribed message from the national civil defense chief, Millard Caldwell. Flipping the dial from 550 to 1600 kc., with all stations carrying this show, pointed up the effort the radio industry is putting into civil defense. *Bril.*

UNCLE NED'S SQUADRON

With Norb Locke, Hugh Downs
Producer-Writer: Locke
Director: John Keown
30 Mins.; Sat., 10 a.m.
Sustaining
WMAQ, Chicago

With perhaps some tightening here and there, this kiddie offering should merit consideration for network treatment. Premised upon the well nigh universal appeal aviation has for youngsters, and hypoed with a variety of giveaway devices, the show is equipped with strong appeal for the youngsters. Air-minded proceedings are ably hosted by Norb Locke who, as director of the Iowa Aeronautics Assn., knows the subject from prop to tail. He's assisted by "Co-Pilot" Hugh Downs. Locke also seems well at home with a radio script but his effectiveness might be sharpened a bit with a slight downdrafting of his geniality.

Show heard (27) took off with an interview with kids from the studio audience describing their flying experiences. Good touch was the "Mission of the Week" feature with the "cadet pilots" pledging good living for the coming week. Session also contained a couple of quiz games with the studio flyers and contestants "grounded" at home taking part by phone. First quizzer was based on Locke's description of two types of landings and second grew out of his story of the Berlin air lift. Winners received model planes.

Effective sound effects and an abundance of hangar lingo added an authentic note to the airer. *Dave.*

Minneapolis — Square dance promotion by WDGY involves 26-week deal with Marigold Ballroom and enlists cooperation of 250 square dance clubs in area. Station produces 45-minute square dance show in the ballroom one night a week with its own "Harvest Hands" unit. During summer unit will be sent by WDGY to county fairs.

MILLION DOLLAR BALLROOM

With Bill Stewart, Johnny Pesky
60 Mins., Mon.-thru-Sat.
Participating
WBMS, Boston

While this is primarily a d.j. show, since Johnny Pesky, Red Sox third sacker, has been added as a spieler, stanza has taken on a slightly different tinge with guests dropping in to kibitz with Pesky about baseball between platter spinning. On recent show, Frank Fontaine, Hub's comic click, and Sherm Feller, late night d.j. on WCOP, both apparently ardent baseball fans, guests and kicked around zany baseball lore with Pesky entering into the general tomfoolery in a hilarious session. Bill Stewart, not the umpire, but a capable d.j., is the nominal conductor of the stanza but is more or less relegated to the background cueing Pesky on announcements and platters, a chore Pesky handles as well as he does ground balls.

Although ballplayer admits to not being too hep on music and current record artists, guy seems hyped on Mary Mayo, a thrush whose platter, "Dancing in the Dark," is doing fairly well in this area, for he announced he's sending her picture and copies of her latest disks to all members of the Red Sox. Overall impresh to listeners is that Pesky enjoys himself in his new chore, which he handles in an informal fashion, with mail pull testifying that many fans follow their favorite ballplayer on the field and on the airwaves. *Elie.*

MAGIC LAND OF MUSIC

With William Stelling, Nancy Harlow
Producer: Marie Gordon
Writer: Annette Bachner
25 Mins.; Sun., 8:30 a.m.
Sustaining
WNYC, N. Y.

This transcribed Sunday a.m. airer is designed for the musical education of teen-agers, but, cast in an 8:30 a.m.time slot, must play to a limited audience potential. Single longhairj composer and his work is treated each stanza via biographical narrative with compositions cued in at appropriate points.

Stanza caught (28) dealt with Sergei Rachmanoff. As Mr. Music, William Stelling sailed abruptly into story of composer-pianist-conductor's life, spurred by questions of Nancy (Nancy Harlow), a 10-year-old. He traced subject's career from childhood with careful enunciation of places, names and dates, and illustrated his keyboard genius and writing attainments with musical excerpts. Such quotes included 1st Piano Concerto, art song "Floods of Spring," Prelude in C-sharp Minor, et al., introduced chronologically, and terminating with familiar Rhapsody On Theme From Paganini.

Didactic method used OK, but application on this show hampered by tendency toward stuffiness. Further difficulty in way of youthful listeners is poor sound quality and occasional fluffs, which, considering show is taped, could easily be edited out.

St. Louis—Sam Parnas, publicity and public relations director of KMOX has resigned to take a fling of script writing on the West Coast. His successor has not been named.

Tele Follow-Up Comment

With Judith Anderson starred as the psycho mother who refused to relinquish her abnormal hold on her two grown sons, ABC-TV's "Pulitzer Prize Playhouse" staged a sometimes gripping version of Sidney Howard's "Silver Cord" Friday night (26). But, the play missed its fullest impact by clinging too closely to the original. Much of the action and dialog, which went over big when the show was originally produced on Broadway in 1926, seemed absurdly obvious in the present era when films, books and radio have given even the lowbrows a taste of psychoanalysis. Basic situation of the mother's morbid hold on her sons, as a result, had in it much of an "East Lynne" quality, when a capable rewrite job to smooth over the triteness with a little subtlety might have made the show a winner.

That the play had its moments was due in most part to the fine cast, working under Frank Telford's smooth direction. Each of the five leads achieved what must have been the exact audience reaction sought for by Howard in the original—to such an extent, in fact, that viewers almost wanted to hiss the villiain and cheer the heroine. Despite the weighty action and her dialog, which left no room for underplaying, Miss Anderson scored solidly as the mother. Joanne Dru was excellent as the daughter-in-law who finally succeeded in breaking the "cord" and Jeffrey Lynn turned in a masterful job as her husband. James Lipton, as the weakling son who refused to break away, and Joan Chandler, as his fiancee, registered with fine performances.

Show was handed ace-high mountings by producer Edgar Peterson, including some good sets by James McNaughton and good musical backing by Glenn Osser and the ABC orch. Plugs for Schlitz beer were in as good taste as ever. RKO, which owns the film rights to "Cord," received two good hitchhike plugs, incidentally, for permitting the Pulitzer series to use the play. Script was an "extra" in the series, since Howard won his Pulitzer prize not for "Cord" but for "They Knew What They Wanted."

Jimmy Durante teamed with Metopera soprano Helen Traubel for another classic bit of tomfoolery on NBC-TV's "Four Star Revue" Wednesday night (24). In a show that otherwise played rather slowly in relation to the top entertainment level that the Schnoz has staked out for himself in video, the duo switched their basic roles for a socko skit. Durante, in a white wig, took over as conductor of the "symphony orch" playing for what was to have been one of Miss Traubel's concerts and the soprano, getting nowhere with her classical music because of Durante's capers, broke into the "Bill Bailey" number he does with Eddie Jackson, complete with the strutaway and the cakewalk. The two of them obviously were having as good a time as the audience, which helped all the more to make it a gem.

The "Club Durante" business, which Durante has been using on each show to reprise the material he once did with his partners, Jackson and the late Lou Clayton, had to follow this. With Durante in his usual role at the piano, Jackson took over again with his unique vocalistics and strutting. As usual, they whammed it across, getting extra yocks when the piano which Durante was pushing across the stage to follow Jackson's dancing, suddenly buckled, forcing the Schnoz to get down on his knees to play. Routine, however, couldn't quite match the Durante-Traubel business.

Show was the first Durante stanza staged at NBC's huge Center theatre, made possible through installation of a big-screen TV unit for the studio audience. Production chief Pete Barnum and producer-director Joseph Santley made full use of the mammoth stage, particularly in a sketch depicting Durante sunning himself at Miami Beach. Comic, who apparently can do no wrong on TV, missed some of his lines in a couple of the skits but more than recouped with his terrif ad libs, particularly during the middle commercial. Joining in the show's fun were one of Bil Baird's marionettes, acrobats Harris and Anders, Jack Albertson, Dort Clark and Durante's two sidekicks, Jack Roth and Jules Buffano.

Eddie Cantor presented a generally uninspired stanza on NBC-TV's "Colgate Comedy Hour" Sunday night (28), mainly because of weak scripting. Comic himself, appearing in almost every skit, ran through the show with his usual uninhibited antics, displaying plenty of energy and effort. But, with the exception of the final production number, a reprise of Cantor's Ziegfeld days which paid off nostalgically, the program was seldom lifted off the ground.

Format had Cantor and his secretary riffling through a number of sketches which had been scheduled for previous programs but which never got on the air because of a lack of time. Four quick blackouts about psychiatry, which were supposed to put an end to all pschiatrist jokes, were reminiscent of Joe Miller. Sketch about the dogs, with Cantor and Joe Marks togged as hounds, was funny in spots but overlong. Duo got considerably more out of a skit in which they played mad scientists, although the way they struggled with their lines at times indicated they were working from an idea, rather than from memorized dialog.

Ziegfeld number, introduced by baritone Lee Fairfax singing "Pretty Girl Is Like a Melody," presented impersonations of Will Rogers (Cal Tinney), W. C. Fields (Harry Donnelly), Marilyn Miller (Bobbie Trellease) and Cantor himself. Only Cantor, however, matched the original. For breathers between the skits, Estelle Sloan impressed with her fast taps and Dave Powell did a neat job on his standard drummer routine. Jack O'Brian, N. Y. Journal-American radio TV-editor, appeared at the end of the show to present Cantor with the Hearst press citation to the Colgate series as the "best comedy hour" on TV.

Jack Benny's second eastern video try Sunday (28) on CBS failed to provide any surefire indication of the comic's tele potential. On the time preempted by the one-week bowout of "This Is Show Business," Benny had his radio personality and cast wired for sight. The results were generally pleasant, but lacked the punch that might have been delivered had Benny obtained material designed specifically for the new medium.

Benny's material, per se, was disappointing. The gags about his penuriousness, hotel accommodations, age, etc., were framed in lines that had an all-too familiar twang.

Nonetheless, it's fairly evident that Benny could fill a video slot creditably. His easy delivery and mild modus operandi offered a punching style standard with most comedy sessions. This comic's timing was probably among the best, and his handling of lines was excellent.

There were a couple of spots which indicated that Benny could be among the toppers in video with suitable scripting. The finale with Frank Sinatra and Faye Emerson, guesting, was funny, despite its familiarity to theatregoers. The session had Sinatra demonstrating to Benny how a love scene should be played. It's still a funny bit, although a bit frayed around the edges. Other good spot was with Frank Fontaine who carried over his John L. C. Silvoneey characterization. Although Fontaine is essentially a funny chap, it was Benny's straighting that gave the lift to this segment. Rochester performed with his usual ability and his usual lines and Don Wilson's single appearance gave authority to the integrated commercial.

One of the more arresting facets in this session was the fact that Benny played more to the audience than to the cemeras, a carryover from radio and theatres, no doubt, but not advisable for tele, since the majority of the viewers happen to be in the living room.

Sets and production were highly sparse indicating that the budget for Benny and his guests left little for dressing.

First quarter-hour segment of Ben Blue's debut as emcee of NBC's "Broadway Open House" Monday night (29) looked as though the comedian might finally be the answer to the web's long search for the right comic to fill the Monday and Wednesday night stanza of the cross-the-board airer (Jerry Lester holds down the late-evening entry the other three nights). But the show rapidly deteriorated from the sparkling fun and bright pacing of the initial 15 minutes until, at the finale, it seemed as though Blue and his gang were getting almost as ambarrassed as the audience.

Answer probably lies in the fact

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BRIDE AND GROOM

With John Nelson, emcee; various guests
Producer: John Reddy
Director: John Masterson
15 Mins.; Tues.-Thurs., 3:15 p.m.
HUDSON PULP & PAPER
CBS-TV, from New York
(*Duane Jones*)

After bringing radio listeners the "true love stories of typical American couples" for the past five years, "Bride and Groom" stepped into daytime TV via CBS last Thursday (25). Same basic format of the AM show is utilized for video. Emcee John Nelson briefly quizzes the about-to-be-married pair on events which led them to the altar, showers them with gifts and also brings on an elderly couple with years of wedded bliss to their credit who disclose how their lengthy union survived the test of time.

In fact Thursday's 15-minute show went the AM counterpart one better. For the marriage itself was performed in sight of the cameras. Preem airer had an Army chaplain splice a corporal and his fiancee. Whether it's good taste to depict the actual ceremony will have to be determined by the couples themselves. But at any rate it will certainly give the femme-at-home viewers a bushel of vicarious thrills. Nelson handled the show with clock-like precision and did well to cram so many things (especially the flock of plugs for Hudson napkins) into only a quarter-hour. Withal, the TV "Bride & Groom" should rate high among afternoon channel tuners. *Gilb.*

BONNY MAID VERSATILE VARIETIES

With Lady Iris Mountbatten, others; Mark Tower's orch
Producer: Charlie Basch, Frances Scott
Director: Jay Strong
Choreography, Staging: Charles Lowe
30 Mins.; Sun., 11:30 a.m.
BONAFIDE MILLS
CBS-TV, from N. Y.
(*Gibraltar*)

As a Friday evening offering on the NBC video network, "Versatile Varieties" was a vaude show employing adult performers. Now that it has moved to Sunday mornings on CBS, it's still a vaude show but it now uses moppet and teenage performers. Judging from the new series' preem (28), the program will probably be welcomed by the kids but has little to offer adults except those whose progeny are in the cast. For that reason, it's difficult to understand why Bonafide Mills, which manufactures floor and roof coverings, would want to bankroll the show.

Initialer, in its own metier, was good. Efforts were made to provide a lead-in to each number, with the overall format based on a tour of the country. Kids, although given too much to mugging, ran through their song and dance chores acceptably. Show may have considerable value, in fact, in grooming some of these young performers by giving them a chance to work both before the live studio audience and home viewers.

Lady Iris Mountbatten served as guest femcee on the opener and turned in a nice job, working neatly with the kids even though she seemed ill at ease for her first stint before the cameras. She is a blonde looker with considerable personal charm and might be a good bet for her own video show. *Stal.*

BOWLERS JACKPOT

With Sam Levine
Producer: Mel Tenenbaum
Director: Marilyn Williams
60 Mins.; Sun., 10:30 p.m.
Participating
WEWS, Cleveland
(*Ohio Adv.*)

This sports show is gaining more viewers with each passing performance. It's a well-rounded 60 minutes of action with Sam Levine as the narrator and emcee. Action is built around a match between two teams as well as guests who are invited to bowl for prizes. Scene is in one of the major downtown alleys. Camera work never lags behind the fast-moving scenes and Levine's complete knowledge of the sport gives the stint that casual, easy-to-take attitude. The program's fast pace is marred by only one minor miscue, Levine's tendency to ask his guests the same questions during their introduction.

Format of the show calls for the guests to pick mystery bowling shots and if they make them they receive cash prizes or the jackpot. Also, an abbreviated team match of top bowlers is staged to give stay-at-homes an opportunity to see how it should be done. Stanza is a must for bowlers and sports fans. Dad's Root Beer and Ford Dealers of Cuyahoga County Sponsor. *Mark.*

HENRY MORGAN'S GREAT TALENT HUNT

With Arnold Stang, others
Producer: Mike Levin
Director: Dick Schneider
Writers: Joe Stein, Will Glickman
30 Mins.; Fri., 9 p.m.
CAMPBELL SOUP
NBC-TV, from New York
(*Ward Wheelock*)

Campbell Soup, which has pulled out of the "Jack Carter Show," has launched Henry Morgan in this new video series. As one of TV's zanier entries, this is a tough one to figure, but it adds up to a thin consomme with only an occasional piece of meat. Daffy premise on which show is built is Morgan's collecting "no-talent, unusual performers." On the preem these included a man who played "Nola" by tapping his pate with two mallets; a birdlike lady who performed on cowbells; a gent with musical muscles, whose palpitating biceps beat out the rhythm of "Four Leaf Clover" on wooden knockers strapped to his arms; and a cockatoo, allegedly 54 years old, who was supposed to sing "Ah, Sweet Mystery of Life" but turned out to be a johnny-one-note. Fowl, incidentally, will be back this week for another try.

Whether the acts are for real or are spotted as trumped-up turns, the show develops a phony quality. The emphasis on the freakish is degrading, with the contestants calculatedly made to look moronic. That's something which can become more pathetic than humorous. Airer was intended as a satiric takeoff on the majorbowes stanzas, and as such offered several entertaining moments. But a burlesque of another format—as "It Pays To Be Ignorant" spoofed the quiz—generally doesn't prove long-lasting, especially since there's a limit to the number of weird turns who can play hatracks, etc.

Morgan is not primarily a visual performer and his introductory remarks were more suited to AM than TV. He registered better ad libbing with the cockatoo perched on shoulder. Bit with Arnold Stang as "Gerard" was okay, as far as it went. Filmed commercials for Campbell were tuneful. *Bril.*

TALENT HUNT

With Tony Weitzel
Producer-Director: Bud Palmer
30 Mins.; Fri., 8:30 p.m.
LEVINSONS
WGN-TV, Chicago
(*Isaak*)

What otherwise would be a routine amateur show is given a needed lift by the relaxed emceeing of Tony Weitzel and some imaginative showcasing of the tyro talent. Weitzel, Chi Daily News columnist, evidences an unaffected casualness that fits well into video's ad lib demands. On show seen (26) scribe nicely demonstrated his gabbing facility with a brief interview with guest Van Heflin which, although it amounted to little more than a heft plug for actor's latest picture, made for good listening and viewing.

As for the four amateur turns appearing on the stanza, they ranged from promising to mediocre. But each was given the benefit of a clever introduction device, such as the intro of the magician contestant who emerged out of a camera dissolve off of the emcee's own handkerchief trick.

As is usual in the case of local shows, there was an overabundancy of commercial pitches. Middle plug, with Weitzel interviewing the client, might have scored better had it been shortened.

Show was laid out in an attractive set and was generally well lighted and lensed. *Dave.*

SPRING TRAINING

With Bernie Bracher, Pee Wee Reese, Ed Doherty, Tom Fitzgerald
Producer: Dick Jackson
Director: Bob Brewer
15 Mins., Sat., 6 p.m.
WAVE-TV, Louisville

Bernie Bracher, WAVE-TV sports director, has launched his baseball chitchat show early this year, but the teeoff is giving the viewers feed-box info about baseball matters, and the Louisville Colonels in particular, which adds up to a right perky session.

With such personalities as Pee Wee Reese, a local resident, and now Brooklyn Dodgers captain; Ed Doherty, Louisville Colonels g.m., Tommy Fitzgerald, baseball writer for the Courier-Journal, and official scorer for the Colonels, and Mr. Average Fan, a local baseball enthusiast, the panel is plenty hep to answer most any questions about the great American game, either from a local or national viewpoint. Reese will be guesting on the show when available, and Doherty is a regular and plenty camera-wise and glib at the repartee.

At the session caught, Bracher

(Continued on page 30)

SAM LEVENSON SHOW

With Henry Sylvern orch; Abe Burrows, guest
Producer: Irving Mansfield
Director: Byron Paul
Writers: Aaron Rubin, Joe Stein
30 Mins.; Sat., 7 p.m.
OLDSMOBILE
CBS-TV, from New York
(*D. P. Brother*)

Sam Levenson's humor, grounded as it is in a warm understanding of the living problems of real people, has great appeal. The details may be those of Brooklyn's Jewish-Americans, but the basic themes are universal, and his homey personality registers just as effectively in Brookhaven or Brookline. On this stanza he's departing from his usual role of monologist to chat with parents and youngsters on the kids' "bad" behavior. Mothers and fathers brought on moppets who refused to practise the piano or eat, or who insisted on dressing up in grown-up clothes

Format has Levenson spiel on his reminiscences and then interview the juve and parent who have a problem on a related subject. After the chat Levenson puts the question to the audience, generally loading the query so that the vote will be to give the child the freedom of refusing food or music lessons. As a former school teacher Levenson is offering a painless course in psychology, one that most progressive educators would agree with.

The preem Saturday (27) didn't come over with all the impact Levenson can have, largely due to the interview format. In the first segment there was the feeling that Levenson was not talking to the boy who wouldn't eat, but rather over his head to the audience. In subsequent interviews, however, he did establish rapport with the kids. The difficulty can be overcome if the youngsters aren't used merely as props and if those selected are articulate.

As an added fillip on the opener, the youngster who wouldn't practice at the keyboard turned out to be the son of CBS' Abe Burrows. Following the banter with the lad there was an amusing exchange between the two comics and a duet with Levenson on the fiddle and Burrows at the piano doing "Country Gardens."

This Irving Mansfield-produced show stacks up as a sock comedy addition to the CBS video roster, with promise for improvement, reflecting the web's laudable attempt to nurture new faces and talent. *Bril.*

LARRY AND GLADYS STEWART

With Leo Stone, Anne Rodgers, and Dick Crowley; Claudia Pinza
Director: Al Hartigan
30 Mins.; Sat., 2 p.m.
BUYERS INSTITUTE OF TELEVISION, INC.
WPIX, N. Y.
(*Dorland*)

This is an unexciting item in station's Saturday afternoon lineup. Cast in familiar Mr. and Mrs. pattern, with variety touches for change of pace, airer falters because gab portion is concerned almost exclusively with pitches for parade of household gadgets. Mr. is Larry Stewart who has been seen on Broadway as male lead in "Finian's Rainbow" and who doubles on the show by handling the vocal chores; Mrs. is his wife Gladys, a writer. Slot is provided for new guest every week.

Preem stanza (27) introduced husband-and-wife-at-home-with-guests situation, visitors being Leo Stone, piano player, and Anne Rodgers and Dick Crowley, dance team. Viewer is sung onto living-room set by Stewart and introduced all around. Then serious business of show begins. It seems Mr. has had an accident while showering. He couldn't manage the shampoo bottle. A dramatization of the situation followed, culminating in a crisis which could be resolved only by use of sponsor's product, a plastic shower curtain with pockets. Pitch direct, with Mrs. pressing too hard at times, was succeeded by dance turn of Anne Rodgers and Dick Crowley who showed signs of insufficient rehearsal.

This ended one out of four sections into which airer breaks down, four items being offered for sale. Even guest slot, which Claudia Pinza, daughter of Ezio Pinza, filled on preem, tied into pitch for food-warmer. A singer in her own right, Miss Pinza did not sing. After answering a few questions anent her iminent bow on vaude and relationship with father, she tied into elaborate commercial for gadget.

Ad lib dialog was handled creditably and with a light touch by the husband-wife team, other regulars joining in to keep things moving. Stewart warbled chorus of "Almost Like Being In Love" pleasantly; and pianist Stone provided competent backing.

Television Chatter

New York

WPIX looking for a new sales manager. Dangling top coin . . . DuMont's **Ed Bleier**, program service coordinator, and **Larry Winkler**, associate director on "Captain Video," both leaving this week for Army duty . . . RKO theatres signed for a 13-week spot campaign on WNBC and WNBT, to plug both its films and its "let's go out to the movies" campaign . . . **Jim Jacober** taking over as director of WOR-TV's "Women Talk It Over," replacing **Bert Gold**, who left to join Pittsburgh's Dubin agency as an account exec . . . WNBT sighting a March 1 teeoff for its new transmitter atop the Empire State building, which will make it the first of the six N. Y. stations currently moving to the tower . . . **Bess Myerson**, 1945's "Miss America," set for a new Sunday night series on WABD starting Feb. 4 and sponsored by Lydia O'Leary, Inc. . . . **Ben Blue** took over Monday night (29) as star comic of the Monday and Wednesday night segments of NBC's "Broadway Open House," for a two-week test run . . . Tatham-Laird agency of Chicago planning to open a N. Y. office Feb. 19 to handle radio and TV programming originating here, with **Larry Holcomb** in charge . . . Ward Baking and Cima Publishing signed for a series of spots on WABD.

Florence Anglin (Mrs. S. Jay Kaufman) played her first role on CBS' "Goldbergs" Monday night (29) . . . Metopera tenor **Ramon Vinay** guesting on CBS' "This Is Show Business" Sunday (4) . . . **Evelyn Knight** pacted to guest on **Paul Whiteman's** ABC show Feb. 11 . . . **James Stanley**, formerly of Music Corp. of America's radio department, and ex-indie agent **Aline Hudson**, joined the Kenneth Later agency's TV packaging department . . . "Great Escape," which was staged on NBC's "Philco Playhouse" Sunday (28), was the suggestion of publicist **Ivan Black**, who handles both Philco and True mag. Story originally appeared in the magazine . . . **Jack Beekman** and **Milton Kellem** teamed for agenting and show-packaging . . . Video sales staff of Free & Peters has added three staffers. **John Serrao** goes to the Hollywood office, with **Lon King** joining the San Francisco department and **Keith McKenney** going to Detroit . . . **Paul Winchell** laying off from his Monday night NBC show next week for a 10-day Florida rest . . . **June Hutton** renewed on the **Frank Sinatra** CBS video show for an additional nine weeks.

Hollywood

New 15-minute strip program based on astrology and featuring **Carroll Righter**, current on KTTV, probably will be filmed by the telestation for distribution on its newly formed web . . . **Glenn Miller** inked to produce a series of telefilm spots for Exercycle and Dr. Cowan, Dentist, marking first time either sponsor has invaded video . . . Series of telepic shows produced by **Lou Snader's** Telescriptions have been combined into an hour-long program for showing at service posts and veterans' hospitals. Snader contributes the films . . . **Ruth Waterbury**, onetime editor of Photoplay and currently a member of **Louella Parsons** radio staff, drawing on her newspaper career to create background for her new KLAC-TV show which features film names visiting her at home . . . **Charles Lang** signed by Frank Merriwell Enterprises to write scripts for the series of half-hour vidpix based on the Frank Merriwell stories . . . **Bill Welsh** switching his KTTV "Sports with Bill Welsh" from Tuesday to Thursday . . . **Ina Ray Hutton** settled differences with AFM and returned to her KTLA teleshow. Union had ordered her name stricken from membership lists for failure to pay $3,890.23 claim held by agency which formerly handled her. Mixup, according to her manager, **Jack Filban**, stemmed from an undelivered letter and arrangements have been made to pay off claim . . . **Tex McCrary-Jinx Falkenburg** telefilm program "New York Close-Up," in which they interview industry celebs, bows tonight (Tues.) on KTLA . . . ABC-TV leased 52 half-hour pix made by Bing Crosby Enterprises and will be played under "Royal Playhouse" tag. Films are known as "Fireside Theatre" and sponsored by Procter & Gamble in their first-run outing . . . KTLA starting its 10th year of telecasting, station having gone on the air originally as W6XYZ.

CBS Wrestling With Wed. 'Fight Followup'; Poses Client Dilemma

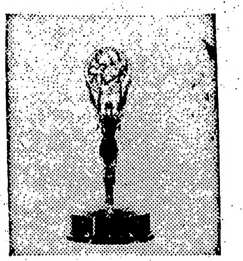
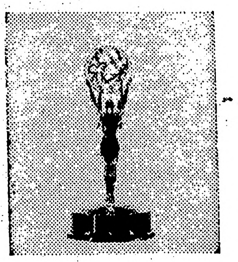
CBS television is currently trying to figure its way out of one of the most unusual and costliest spots on TV—a show that must be prepared to take the air once a week for as long as 30 minutes at a shot, but which seldom has had a chance to go over 10 minutes, and sometimes hasn't been on at all. It's the "Fight Followup" show, which was designed primarily as a time-padder to follow the Wednesday night boxing matches bankrolled by Pabst Beer.

Because of the time differential between N. Y. and the midwest, where a number of the weekly fights are staged, CBS has found it impossible to gauge accurately from week to week what time the Pabst main event will take the air. In addition, of course, the web has had to consider the possibility of an early-round knockout. Since Pabst pays for the time from 10 to 10:45, and because the web has no other show scheduled until 11 p. m., it set the "Fight Followup" series to hold the air following the main event.

Because of the time at which the main go of the evening has finished so far, however, "Followup" has been scratched completely five times out of a possible 17 dates. On three other evenings it ran less than five minutes, and three more times it ran between five and 10 minutes. Remaining six programs held the air from 10 minutes to a full half-hour. But, whether the show runs 30 minutes or gets cancelled completely, CBS must still pay Vin Scully and Lester Bromberg, who do the show, as well as the production crew and cameramen.

Web is pitching the show to agencies and potential sponsors at $1,500 for the package. Because its airing is so uncertain, however, there have been no takers. Philip Morris had the show originally, but then dropped it after the first few weeks. Web claims, incidentally, that it's impossible to solve the problem by using film to fill whatever time is left after the fight, because the timing on film is too inflexible. On radio, CBS cuts to dance band pickups if the time is open, but claims some type of live show is the only possible answer to the TV problem.

Memphis—Mike Wayne, w.k. network spieler, has joined WMPS, Memphis ABC affiliate as staffer . . . Three new changes in personnel were announced his week (24) by Patt McDonald, g.m. of WHHM, Memphis' all-night Liberty outlet. George Mooney, sportspieler who just returned from active Army duty has been upped to commercial manager; Alan Avery, former program director, moves into the sales force, and Don Lily, staffer, takes over the program berth.

2 IN A ROW!

1949 1950

"TIME FOR BEANY"

Voted

NO. 1 CHILDREN'S PROGRAM

by the

Academy of Television Arts and Sciences

Bob Clampett . . . Beany . . . Cecil

A Bob Clampett Production

D. J. Nocerine, Gen. Mgr.

●

PARAMOUNT TELEVISION PRODUCTIONS, INC.

Mr. Klaus Landsberg (KTLA—Hollywood)
Mr. George Shupert (Paramount Television—NYC)

Inside Stuff—Radio

It took the intervention of Mutual prexy Frank White and national AFRA exec secretary A. Frank Reel to avoid a hitch in the final implementation of the AFRA web pact arising from failure of WGN, Chi Tribune station and key Mutual outlet, to ink the local contract. Local AFRA pacts were signed Jan. 12 with all the other Chi major stations but WGN held off until White and Reel took a hand in the discussion. Station finally signed Wednesday (24) after the top level huddles. Mutual prexy's interest in the WGN proceedings grew out of the fact that national and local pacts comprise a single package and had the Chi station failed to fall in line, the national Mutual pact, negotiated last fall, also could have been rejected by the union.

Broadcast Advertising Bureau slugs heavily at newspapers in a 20-page booklet answering a recent American Newspaper Publishers Assn. ad. Latter attempted to show that during the 47-day strike against the dailies in Pittsburgh business nosedived, boxoffices and employment dropped, national advertisers couldn't find substitutes for newspapers and the public went without news.

BAB replies that newspapers provide some things radio doesn't give, such as comic strips, stock market reports, classified ads, obituaries, etc. "But during the strike Pittsburgh's radio stations expanded their schedules to supply listeners with these very features that normally they find only in the newspapers," the BAB booklet says, adding that the Steel City's business as a whole did not take a beating.

Radio Writers Guild membership meeting in New York last week passed a resolution commending NBC for calling its seminars on improving relations with the national Negro community and hiring more Negro personnel.

Guild also urged the New York State Commission against Discrimination to act promptly on the complaint of the National Assn. for the Advancement of Colored People regarding discrimination in radio and TV. It also said the union should find ways of informing Negroes that the RWG is concerned with the problems of Negro writers and wants to lend them assistance.

Community Chests and Councils is making available a new transcription series, "Headline Makers," for distribution in February. Airer consists of 18 five-minute programs with Kenneth Banghart, Red Barber, Morgan Beatty, Martha Deane, Galen Drake, Pauline Frederick, John B. Gambling, Ben Grauer, George Hicks, Edwin C. Hill, Walter Kiernan, Larry LeSueur, Mary Margaret McBride, Edward R. Murrow, Lowell Thomas, Bill Stern, John Cameron Swayze and Barbara Welles, with Hugh Conover announcing.

Show is written and directed by Eloise Walton and Martin Seifert of the Community Chests.

FCC has granted United States radio stations permission to pick up shortwave relays of United Nations sessions for regular rebroadcasts. Morning and afternoon meetings are available from 10:30 a.m. to 1 p.m., EST., and 3 p.m. to closing time.

Broadcasters are told that the UN programs cannot be commercialized.

Five bargaining units vote today (Wed.) in a National Labor Relations Board election to determine whether they will be repped by the Radio Writers Guild.

Units are the news and continuity departments of NBC and ABC and the CBS news department. CBS continuity department previously voted unanimously for the RWG.

KEYL Up to 7-Day Sked

San Antonio, Jan. 30.

KEYL, local TV outlet, will begin seven-day operations beginning today (30), according to W. D. Rogers, general manager of the outlet.

The outlet will celebrate its first anniversary of operations next month. It began with five-day operations, added its sixth day last Dec. 11.

Rogers also announced that the outlet plans a regular daytime schedule and that commitments had been received from sponsors to start airings shortly.

Langlois Exits C&P For Archer Indie TV Pix

Leo Langlois has resigned as exec producer in the Cecil & Presbrey agency's television department to join Archer Productions, indie film producing outfit, as production chief. Langlois, who was head of TV production for Campbell-Ewald before joining C&P, will also serve as consultant on the commercials now being produced by Archer for some 15 TV advertisers.

Langlois' move cues the entry of Archer into the production of half-hour and hour-long films especially for TV. Outfit also plans to launch production of films for industrial firms and for the Government.

Houston Food Chain Deal Adds Four Shows to KXYZ

Houston, Jan. 30.

Four new programs and an increase in the schedule of an existing one began here on KXYZ as result of one of the largest purchases of air time in local history.

Minimax Stores, local food store chain, will sponsor five shows, including "Meet the Menjous," to be aired Monday through Friday; "Showtime from Hollywood," Monday through Friday; "The Cisco Kid," Monday, Wednesday and Friday; "Philo Vance," on Wednesday, and "The Wayne King Show," to be aired Sundays. The "Cisco Kid" was formerly aired twice weekly.

Contract was signed to air five hours of time by the food chain, KXYZ and Ziv Radio Productions.

Loan Restrictions Cue HFC Dropping 'Platform'

Television suffered another war casualty this week, when Household Finance Corp. decided to drop CBS-TV's "People's Platform" following the Feb. 25 broadcast. New restrictions on lending reportedly dictated the move, with HFC figuring it's unwise to advertise its services to the public when the Government has made it more difficult to obtain loans.

CBS is expected to continue the program as a sustainer in its present Sunday 5:30 to 6 p.m. slot, until another bankroller can be lined up.

FOR COUGHERS!

SCIENCE DEVELOPS AMAZING

NEW COUGH DROP

The One and Only cough drop that

BATHES your THROAT

WITH PLEASANT SOOTHING LIQUID MEDICINE

LIQWID CENTER

COUGH DROPS

DOUBLE QUICK
DOUBLE ACTION
COUGH RELIEF

THE ONE AND ONLY COUGH DROP WITH LIQUID COUGH MEDICINE SEALED INSIDE

Liqwid Centers are now bringing quick relief to those suffering with racking sleep-robbing coughs due to simple colds. Begin today with this handy treatment. Medicated candy shells filled with real liquid cough medicine—combining the convenience of cough drops with the effectiveness of liquid medicine. So handy for pocket or purse. Ask your retailer today.

In beautiful metal boxes

12 TREATMENTS 25¢

Made by the makers of Iodent Tooth Paste

Pitt Suds Outfit Buys Heavily in AM to Refute Rumors of Pulling Out

Pittsburgh, Jan. 30.

Refuting reports that it was pulling out of AM completely in favor of TV, Duquesne Brewing Co., for years one of biggest time buyers in radio locally, signed with KDKA here and WWVA in Wheeling, W. V., for simultaneous across-the-board strips at 6:30-6:45 in the evening, Monday through Friday. To fill the quarter-hour segments, Vic Maitland, who handles the beer account for the Walker-Downing agency, has set four different types of shows.

Monday evenings it'll be Bernie Armstrong's orch and singers; Tuesdays and Thursdays, Slim Bryant and the Wildcats; Wednesdays, an all-male chorus under the direction of Aneurin Bodycombe, and Fridays, "Mr. and Mrs." program featuring Harold V. Cohen, Post-Gazette drama critic and VARIETY mugg here, and his wife, radio actress Stephanie Diamond.

Rumors about Duquesne quitting radio came when the brewery announced it was dropping "Welcome Aboard," weekly half-hour Saturday night musical on KDKA, and Pie Traynor's six-evenings-a-week sports show on KQV. However, new time buys almost make up for what the account is relinquishing.

In dropping Traynor's sports show, Duquesne wanted the ex-Pirates ballplayer to remain on its news-sports show with Ken Hildebrand on WDTV, five evenings weekly at 7:30. But Jimmy Murray, KQV manager, objected to the arrangement and Traynor decided to string along with the AM outfit, where he got his start. Station is continuing his quarter-hour sportscast presently on a sustaining basis, but is likely to come up with a sponsor shortly. As a result, Chester Smith, sports editor of the Scripps-Howard afternoon Press, has replaced him with Hildebrand in the TV stanza.

Minneapolis—Bulmer and Johnson station rep outfit has appointed Mrs. Ruth E. Kewder exec secretary. She was with ABC's Chi office for five years.

Brewer Sets Mugg, Wife For Mr. & Mrs.-Type Show

Pittsburgh, Jan. 30.

Harold V. Cohen, Post-Gazette drama critic and VARIETY mugg here, who was recently dropped as a KDKA sustainer after a year, has been bought by Duquesne Beer Co. and will go back on that station next month with a bankroller. Cohen's regular format of picking the town's bests for the week will be altered somewhat, however, since program's also going to be piped in to WWVA in Wheeling, W. Va.

As a result, he's going to work with his wife, Stephanie Diamond, well-known radio actress here, in a slight variation of a "Mr. and Mrs." show, Cohen went on KDKA on a sustaining basis last January after having been on WJAS for five years, which were divided between two sponsors, Jerome Wolk Furs and Brent's Cleaners.

WCCO, Mpls., Continues On Sked Despite Fire

Minneapolis, Jan. 30.

Despite a fire that did considerable damage to its building, CBS-owned-and-operated WCCO was able to continue uninterruptedly from its studios. Ralph Moffatt, disk jockey, had just finished his stint at 1 a. m. and was conversing with Dick Hill, a page, when the fire broke out in the basement paint shop.

Station went on the air as usual at its regular time, 6 a. m., the next day.

SW Univ. Station Preems

Memphis, Jan. 30.

WLYX, a new AM outlet here owned by Southwestern University, made its bow here last week (22) and is piping college shows direct from the school campus. The college outlet operates on 40 watts. Southwestern, known here as "College of Music," will feature news commentaries and recorded and transcribed wax shows for the co-ed institution.

John Price, junior, will manage the outlet.

Kibitzes

Chicago, Jan. 30.

WNBQ's weatherman Clint Youle discovered last week he doesn't need a Neilsen or a Pulse report for reassurance that he has viewers. On his 10 p.m. show the other night he reported that although it was snowing in a suburb, no snow was due for Chicago proper until the following day.

The WNBQ switchboard was immediately swamped with calls—the gist of which advised the prognosticator to "look out the window." Most of the city was engulfed in a brief but heavy bilzzard.

CBS Checkerboard Shifts on Video

Slated move of CBS-TV's "Charlie Wild, Private Eye" from alternate Friday nights to each Wednesday night in April will cue several changes in the web's program schedule. The Wednesday night at 9 slot was originally promised Wildroot, sponsor of the "Private Eye" show, when it launched the series on TV six weeks ago.

"Somerset Maugham Theatre," sponsored by Bymart, which now occupies the Wednesday at 9 period, is to move into the Saturday night 7:30 to 8 slot. That period is currently occupied by "Songs For Sale," which, as a sustainer, will be moved to another time. On alternate Friday nights, "Live Like a Millionaire," currently aired from 9:30 to 10, is to be moved back half-an-hour into the time being vacated by Wildroot. CBS, as a result, will be forced to find another show for the 9:30 to 10 slot.

"Private Eye" and "Millionaire" now alternate with "Ford Theatre," presented every two weeks from 9 to 10.

San Antonio—Douglas Fleming has been named sales promotion and merchandising manager here for KABC. He was formerly with KCFH, Cuero, Tex.

AFRA, WJW Move to End Walkout; Union Wins New Pacts in Chi, Cincy

Cleveland, Jan. 30.

Negotiations are under way between AFRA and WJW in an effort to end the 15-day-old strike, called by staff announcers and artists, Jan. 15. A three hour talk last night (Mon.) failed to settle the dispute, but negotiations resumed today.

First meeting came a week ago when William O'Neil, WJW prexy, returned to Cleveland to enter into talks for the first time since contract discussions began over three months ago. Following two cancellations of meetings, at the request of the company, both AFRA and management met Friday at which time AFRA proposed a new contract based on either a flat $15 increase, or new talent fees opproximating a $15 weekly hike.

Station took the offer under consideration pending meeting this week.

According to Lawrence Webb, assistant general manager, WJW has been "operating on full schedule, and that normal operations are new being realized." He added, "We've hired new announcers and we plan to keep some of them." However, Ed Schlesinger, AFRA field representative, said that the station had agreed to discharge "strikebreakers" at the first meeting with O'Neil.

He said that the station had had few concellations during the past week, although Ted Smoot, AFRA executive secretary maintained that over 90% of local sponsors have cancelled. He declared, too, that national sports are dropping from the station.

Smoot stated the price-wage freeze will have no effect on negotiations. He pointed out the stations' 10 announcers and artists, out on strike, have had no wage increase in over two years.

Meanwhile, 10 station engineers, who joined NABET and who honored picket lines, failed to obtain station approval for bargaining rights. At an informal hearing before Federal mediators, WJW refused to grant bargaining rights. NABET has asked for an election.

Chi's New AFRA Pact

Chicago, Jan. 30.

American Federation of Radio Artists' pacts with five Chi "B" stations have been extended for two years with the union winning a 15.2% pay hike for staff announcers and a severance clause for the first time. Extension of the contract which was due to expire Feb. 28 grew out of a single day's talk between AFRA and station execs.

Pacting stations were WIND, WJJD, WAAF, WGES and WAIT, with Ray Jones handling for AFRA.

Avert Cincy AFRA Walkout

Cincinnati, Jan. 30.

Bargaining of new working agreement for 35 AFRA members on WCPO's standard and TV stations was reached right before the wage freeze clamp and averted a threatened walkout. Negotiations extended over several months. Union previously came to terms with the other Cincy video stations, WLW-TV and WKRC-TV.

Contract with WCPO units of Scripps-Howard Radio is for two years, retroactive to last Sept. 1, granted weekly pay hike of from $12 to $22, job security, paid vacations and fixed fees for free-lance artists, AFRA spokesmen said.

Mortimer C. Watters represented the stations, of which he is head man.

Conn. B'casters Elect

Hartford, Jan. 30.

Glover Delaney, general manager of WTHT here, has been reelected prez of the Connecticut State Network, with Paul Baumgartel reelected exec secretary.

Annual meeting planned expansion of public service and commercial programming.

A Clean Sweep - - - "YOU BET YOUR LIFE"

Thanks to 500 U. S. and Canada Radio-TV Editors in Motion

Picture Daily's Annual Poll for Fame Magazine

BEST AUDIENCE PARTICIPATION SHOW .... RADIO
BEST QUIZ SHOW .... RADIO
BEST QUIZ SHOW .... TV
ONE OF CHAMPIONS OF ALL RADIO SHOWS
GROUCHO MARX . . . { ONE OF BEST COMEDIANS
ONE OF BEST MASTERS OF CEREMONIES*

Thanks from GROUCHO and Producer JOHN GUEDEL

Thanks to Co-Directors Bob Dwan and Bernie Smith

and all the rest of the boys who deserve to call these awards their own

* P. S. By the way, Groucho also won the Emmy this week for Outstanding Personality.

WELCOME to

HY GARDNER, Herald Tribune
"Betty and Jane Kean sparkling spoofing at the Copa—particularly of Louella Parsons on a Sunday night broadcast. It's so natural you instinctively reach for a dial to turn it off."

ROBERT W. DANA, World Telegram-Sun
"The comedy sister team of Betty and Jane Kean rocks the place with excellent comedy."

FRANKIE LAINE
COPACABANA
New York
G.A.C.

BOBBY SHERWOOD
RADIO AND
TV
M.C.A.

TEX BENEKE
and Orchestra
ONE-NIGHTERS
M.C.A.

SKITCH HENDERSON
NBC
RADIO AND TV
M.C.A.

LIBERACE
WALDORF-ASTORIA
New York
M.C.A.

Personal Management

GABBE, LUT

NEW YORK—1619 Broadway

he FAMILY—

erica's Newest Comedy and Singing Team

etty and Jane

KEAN

> **GENE KNIGHT**
> New York Journal-American
>
> **THIS WEEK'S DISCOVERY**
>
> Betty and Jane Kean, at the Copacabana.
>
> This is a sister act that is twice as good as most nitery turns—and building better.
>
> Betty is a comedienne; Jane sings; both dance. But good! The gals are beautiful, too. And such gowns! With figures to match.
>
> No wonder these Kean sisters have been held over for another fortnight at the Copa.
>
> In fact, I'm crazy for their act!
>
> * * *

> **WALTER WINCHELL, Daily Mirror**
>
> "The Betty and Jane Kean act got sugary notices at the Copa."

> **ED SULLIVAN, Daily News**
>
> "Frankie Laine at the Copa got sock support from Betty and Jane Kean whose Mary Martin and Louella Parsons mimicry won yocks."

> **LOUIS SOBOL, Journal-American**
>
> "Betty and Jane Kean—A female Martin and Lewis, score heavily."

urrently

COPACABANA

NEW YORK

Exclusive Bookings—
GENERAL ARTISTS CORP.

WRENCE WELK
nd Orchestra
ONE-NIGHTERS
M.C.A.

CLAIRE HOGAN
SEVILLE THEATRE
Montreal
G.A.C.

DAVID LE WINTER
and Orchestra
5TH YEAR PUMP ROOM
Chicago

THE TRENIERS
FLAMINGO (Feb. 8th)
Las Vegas
G.A.C.

THE BACHELORS
PARK PLAZA HOTEL
St. Louis
M.C.A.

Z & HELLER

HOLLYWOOD—6274 Sunset Boulevard

Tele Reviews

Continued from page 25

had Mr. Average Fan shoot the questions. Quizzes consisted of various technical points, queries about the Colonels player makeup and the like, while Fitzgerald answered questions anent scoring procedures.

Gimmick on the show is a pantomime quiz. Some incident pertaining to the national pastime is enacted, and letters are solicited giving the solution, date and place of the incident, and some info about those taking part. At show caught, pantomime was strongly suggestive of "Casey At the Bat." Winner receives a season pass to Parkway Field, home of the Louisville Colonels.

Dick Jackson and Bob Brewer team on production. Technical work on the show is good, both on the video and audio ends. This is the type of local show, with personalities known through their work in baseball, and publicized in radio, TV and newspapers, that catch the interest of local listeners, and all indications are that Bernie Bracher will have a good share of the viewing audience at 6 p.m. each Saturday until time to leave for spring training camp.

Panel has a miniature baseball diamond, with chess-like figures, to demonstrate the subjects under discussion. Pantomime quiz feature has a baseball grandstand background, making the presentation sharply realistic.

Wied.

WISHBONE PARTY
With Hy Gardner, Sherry Shadburn, guests
Director: Peter Molnar
30 Mins.; Wed., 1:30 p.m.
ROULSTON STORES
WPIX, N. Y.

Peg on which this half-hour daytime show is hung revolves around individuals who tell moderator Hy Gardner their "wishes." Anyone, it's explained, may make a wish by securing a coupon at a Roulston grocery store. Presumably, the most deserving wish-makers are culled from the coupon filler-outers to appear on "Wishbone Party."

On Wednesday's (17) session, one girl wanted to know the origin of the term, "the show must go on"; another gal wanted a job as a dancer at Jimmy Kelly's and a male singer said he was wishing for a personal manager. First girl's query was answered by Pat Harrington, of the cast of "Call Me Madam." He also warbled an Irish ditty in fine fashion.

Other girl hoofed a fair routine and was promised an audition by the Village spot's pressagent. After chanting "Tenement Symphony," the lad was promised assistance by a theatrical tradepaper rep. Emcee Gardner kept things moving throughout in a nonchalant, offhand manner while lissome Sherry Shadburn handled the copious plugs. They included everything from soda water to cheesecake.

In general, this Supermarket Television Productions package came off as merely another amateur show, although pains were taken to camouflage it. There's a pleasant note of informality, however, and a fair slice of matinee viewers may be attracted inasmuch as early Wednesday afternoon competition isn't too tough.

Gilb.

Education—TV

Continued from page 22

rector for KMBC in Kansas City, said it would be a loss to the community if one of the four VHF channels assigned to K. C. were withdrawn from commercial use, Miss Hennock pointed to the programs offered New York, and asked: "What would Kansas City miss if it doesn't get a fourth channel?"

Stanton, Miller in Gangup

Comr. Edward Webster also displayed much interest in the survey. He said the Commission would use it in arriving at its decision.

Strongest opposition so far to the set-aside came Friday (26) when CBS prexy Frank Stanton and NAB chief Justin Miller questioned the value of fulltime educational stations.

Stanton told the Commission TV service must appeal to "most of the people most of the time and said his network's experience with radio documentaries, despite the enthusiasm and publicity given them, showed they attract only comparative minorities. It's the Godfreys and Berles and World Series games that are responsible for the 10,000,000 TV sets in homes today, he said.

Stanton expressed concern that withdrawal of channels from commercial use would impede network development and thus retard TV circulation. He said there was "some" doubt whether three, let alone four "fully competing nationwide" nets could be formed from VHF and UHF stations. "Certainly," he testified, "even if none of the proposed channels is withdrawn from commercial use there still would be some exclusion of networks in many communities, and there would also be a number of communities where there would be danger of monopoly. Demonstrably, these dangers would be accentuated if channels were withdrawn from commercial use in such communities."

Stanton said he doubted whether a blanket reservation would bring about a significant number of educational stations.

Comics Yen Center

Continued from page 22

Thomas has been forced to stay at the International theatre for one more shot. Jack Carson, the fourth comic on the series, was the one least expected to desire originating his show from the huge Center but he, too, is now enthusiastic about moving into the house.

Until the theatre TV unit was installed in the theatre, the comics, except for Wynn, refused to work there, fearing they couldn't achieve the intimacy required by TV because the house is so tremendous. They claimed the studio audience wouldn't be able to see their comedy and so might not laugh at the right moments. Big-screen unit has been installed over the heads of the performers but tilted at an angle so that it's in full view of the audience. As a result, those sitting in the theatre can watch the stage while also seeing the show exactly as it's transmitted over the air.

Mutual

Continued from page 21

(250 watts) to its present 5 kw plant when it purchased the former Cowles Broadcasting Company WOL facilities last February for $300,000. WWDC retained its call letters and sold its old 1450 facilities to People Broadcasting Co, (owned by Farm Bureau Mutual Insurance Co.) which uses the WOL call. When WWDC moved into 1260 it continued the old WOL Mutual affiliation only until the contract expired. Mutual then signed up the 5 kw WEAM in Arlington. The only other full-time AM'er available was WINX, a 250-watter.

CBS Loyalty

Continued from page 21

met on the matter last week. It voted to call a meeting of writers on the "blacklist" question and that its Fact-Finding Committee on Blacklist and Censorship institute a program to inform the general public of the current situation.

95% of KNX Oaths In

Hollywood, Jan. 30.

Signing of loyalty oaths at KNX-CBS is 95% complete, with no dissidents. Only ones unaccounted for are those out of town or on vacation.

Distribution of oaths was divided into three sections with department heads administering formalities.

Ralph Edwards

Continued from page 22

the technical cost sheet. What's a right and proper wage for union craftsmen in the picture studios shouldn't apply to television, contends Edwards, who points out that TV like radio is mainly a nighttime operation and shouldn't call for overtime and golden hours. He has many of the union leaders seeing it his way but there are still a few holdouts.

The imperturbable Edwards, who rarely works up a mad, didn't like the studio's attitude toward TV any more than he does the unions' payoff plan. Sez Ralph: "When we needed them they looked the other way. There was only one thing left to do; get into business for yourself. And a good thing it was. We found out that it can be done better our way and we'd much rather get our technicians away from picture lots. Those who do come into television from pictures will have to be schooled all over again. Our techniques are becoming increasingly divergent."

The Edwardian concept is capsuled this wise: except for dramatic shows, programs designed for home viewers should employ the methods developed for live TV; that is, two or more cameras shooting simultaneously on the action but on film.

To RCA engineers Edwards gives much of the credit for the technical advancements. Just now they're perfecting in the laboratory a special oscillograph device that will keep all cameras going without falling out of step with the sync. The "clapboard" method used in picture studios has proven too out-moded and obsolete for TV.

Under present schedules, Edwards shoots two full TOC shows in one day at a CBS studio. Editing becomes a major operation, the day's filming of 30,000 feet being cut down to 5,400 feet. Key men in the Edwards operation are Al Simon, production coordinator; Fred Jackman, Jr., film director, and Dick Currier, editor.

D. C. TV Parley

Continued from page 23

be searching for is a standard for properly balanced programming by which it can determine whether stations are operating in the public interest. This, it realizes, is a more difficult problem in TV thar radio, not only because of the visual character of the medium but also because of the different types of programs involved.

By getting around the table with the stations, the commission hopes to bring into the open the problems in programming for the public, the effect of programs on listeners and public attitudes. At the same time, the agency expects to obtain a complete picture of the dynamic development of the medium and its bearing upon programming problems.

It is expected that subjects on the agenda will cover specific types of programs, including crime, effect of programs on children, advertising, continuity, and listeners choice of programs.

TV Lures Lever

Continued from page 22

month after its preem and subsequently was sold out.

It's expected that both Colgate and GF will soon pick up the remaining two days each week on Miss Peters and Parks' programs, respectively. Miss Peters is the former Hollywood ingenue whose film career was cut short when she was crippled as the result of a hunting accident.

NBC, incidentally, is eyeing more benefits to the outside-N. Y. originations than merely use of the affiliates' studio space and facilities. Web claims the idea will prove valuable in helping the local station promote itself and video generally. NBC's outlet in Philly is the Philco-owned WPTZ.

Traynor Switches Brews In Pitt Sponsor Deal

Pittsburgh, Jan. 30.

Pie Traynor, Pittsburgh Pirates' onetime great third-sacker, whose nightly sports program on KQV was recently dropped by Duquesne Brewing Co., didn't have to wait long to find a new bankroller. It was just a case of switching from one brew to another for him. Fort Pitt Beer has picked up his show and will begin footing the bills next Monday (5).

In addition to the AM quarter-hour six nights weekly, Traynor had also been doing a sports bit along with Newscaster Ken Hildebrand for Duquesne on WDTV, DuMont television station here, and sponsor wanted him to continue latter stint. However, he preferred to string along with KQV, where he was given his start in the sportscasting field, and his loyalty wasn't long in paying off. Station snagged Fort Pitt for the Traynor account less than a week after he and Duquesne had parted company.

Odessa, Tex — Catherine Alice Woodruff has been named coninuity director here for KECK. She was formerly with WNOE and WWL, New Orleans.

Reinsch's Tint Scoop Repeat

Atlanta, Jan. 30.

Paradoxical as it may sound, Atlantans for the second time will see a demonstration of CBS' television color system on a rival network's station, WSB-TV, Atlanta NBC affiliate.

Wednesday and Thursday (Jan. 31-Feb. 1) more than 2,000 teachers and students will see the demonstrations which will show the possibilities of color television as a medium for education.

WSB-TV will be in charge of technical production of the special demonstrations, it was revealed by John Outler, Jr., manager of WSB and WSB-TV. Faces at WAGA-TV, local CBS mouthpiece, will not be as red this time as they were last year when similar demonstrations were held in connection with the convention of Atlanta Graduate Medical Assembly. This year they knew about it in advance, since J. Leonard Reinsch made the arrangements with Frank Stanton, president of CBS, for a repeat performance at the 1951 gathering of the Medical Assembly here Feb. 5, 6, 7. Reinsch is managing director of Cox Radio and TV properties, who own and operate WSB-TV.

Smith, Kline & French Laboratories are bringing the elaborate color television equipment to Atlana for the second year to televise in color surgical operations and clinics at Atlanta's Grady Hospital for the benefit of some 1,500 medicos who will be here for the three-day meeting.

This equipment was designed and built to order for S. K & F by the engineering, research and development laboratories of CBS.

Dr. A. H. Letton, in charge of the color teevee program for the Medical Assembly, said doctors last year were so impressed by the educational possibilities of color video that they asked for the demonstrations for school teachers and pupils in an addition to their own programs.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
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Management WILLIAM MORRIS AGENCY

Profitable TV Audience
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Only TV station *in* — only TV
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Eileen BARTON
Guest Appearance
FEBRUARY 2
SONGS FOR SALE
CBS
OPENING FEB. 7
GRAND THEATRE
EVANSVILLE, INDIANA
Direction: M.C.A.

THE THREE SUNS
"MORTY" "ARTIE" "AL"
RCA VICTOR Records
Opening Februrary 2nd
BAYSHORE ROYAL HOTEL
TAMPA, FLORIDA
Direction: MUSIC CORP. OF AMERICA

BEAUTIFUL HOTEL ROOM
In theatrical section, modern, large room suitable for one or two persons, all services, will rent for short or long period. Sacrifice almost half price because going out of town. Call Lang, Circle 5-6070.

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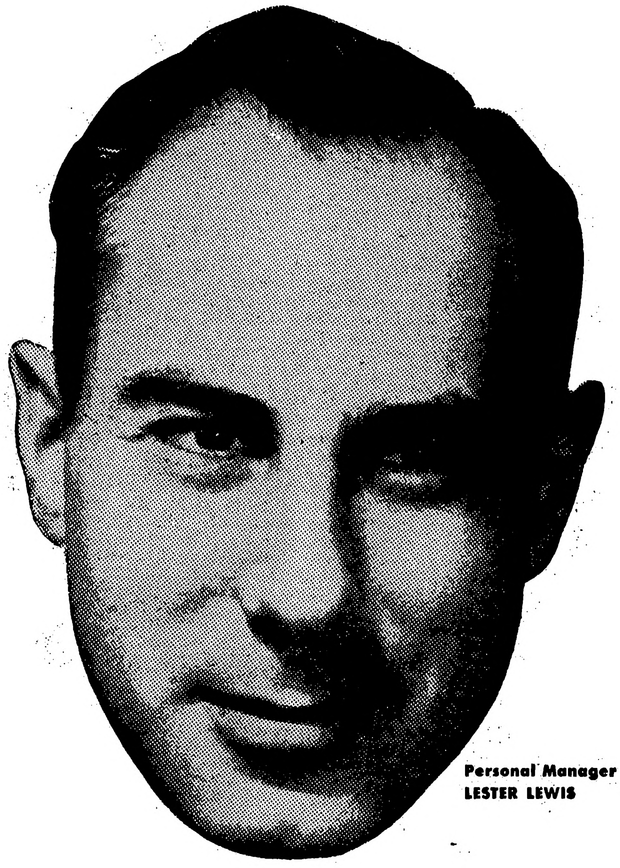
Bill Stern



Personal Manager
LESTER LEWIS

nearly doubles his TV rating the second month on the air... with a healthy 9.6*

. . . Bill Stern moves into top daytime prominence, after outstripping his nearest network competition 3½ times in December, keeping pace with NBC-TV's powerful daytime block.

. . . delivers a 32 station line-up—live!

. . . preceding Kate Smith, "*Remember This Date*" is in a highly valuable time segment. (3:30-4:00 P.M.)

REMEMBER THIS DATE, on NBC-TV is a quiz show with a dramatic twist that pulled over *8000 letters from women viewers in four weeks!* Thus, has Bill Stern demonstrated his ability to capture and *influence* a women's audience. Just as he has done so successfully with men.

What sponsors say—

Bob Healy, Vice President in charge of advertising for Colgate-Palmolive-Peet Co., has this to say about Bill Stern:

"We gave you a product that was tough to sell; but you came through and sold the product . . . you have proved you're a success as an entertainer and a salesman!"

What the press says—

". . . *Remember This Date* one of the top-rated shows!"
—*New York Daily News*

". . . terrific show . . . worth your attention!" —*Brooklyn Daily*

"Welcome addition to afternoon televiewing . . ." —*Radio Daily*

What the stations say—

"Well done . . . terrific value to our public . . ."
—Station WBRC, Birmingham, Ala.

". . . entertaining . . . definite audience appeal!"
—Station WTVR, Richmond, Va.

"A sensation in this area!"
—Station WSAZ-TV,
Huntington, W. Va.

A LOUIS G. COWAN—NBC-TV PACKAGE

REMEMBER THIS DATE

TUESDAYS AND THURSDAYS • 3:30 TO 4:00 PM

AVAILABLE IN EITHER 15- OR 30-MINUTE SEGMENTS

---

*ARB Nationals, January 1951

Tele Followups

Continued from page 25

that Blue, unlike Lester, must have a scripted, well-rehearsed show. As long as he stuck to the script, which was only until the first commercial, he was going great. But when he brought a quartet from the studio audience up to the stage for what was to have been a lesson in TV acting, he hit the lowest entertainment level—and the show continued at that speed. There were snatches of brightness thereafter but they were lost in the general plodding pace.

Blue, of course, was doubling from his current nitery stint at La Martinique, N. Y., which must have interfered with the cast's rehearsal time. First quarter-hour demonstrated the Blue crew has the necessary ingredients to carry the program and they might work out with a little more shaking down. Supporting cast comprises most of those who worked with Blue on CBS' "Frank Sinatra Show" and at La Martinique, including Sid Fields, a good straight man when he has a script; Roberta Lee, beauteous brunet who can clown as well as sing; the Whipoorwills, a fine vocal group; Negro tapster Teddy Hale; singer Richard Hayes, and showgals Selene Walters and Siri. Latter is a former showgirl from Billy Rose's Diamond Horseshoe and, while she didn't show any of the comedic talents of Lester's Dagmar, she demonstrated plenty of other Dagmar-like attributes.

Final skit on the show, incidentally, must have skyrocketed sales for Mothersill's seasick remedy. It was a takeoff on "The Sea Wolf," with the performers working before a simulated ship interior. Setting was moved back and forth continually across the screen during the action and the effect must have made viewers nauseous. It was a bad idea to start with.

Robert Q. Lewis, who has had considerable experience as a substitute for Arthur Godfrey, turned in a neat job on the latter's Wednesday evening show last week over CBS-TV. Opening was amusing, with Frank Parker getting the entire cast to welcome Lewis with a tongue-in-cheek buildup, with Lewis finally dropping down from the flies.

Guests gave the comic good support. Mary McCarty did a cute bit with Lewis as they crowded each other on a sofa and they clicked as a double in an oldtime vaude act. Denise Darcel registered nicely, although one scene was overly contrived. This was billed deadpan as a translation of a serious drama Mlle. Darcel had done in Paris and had the cameraman interrupt Lewis each time the lovers were supposed to kiss. It was a weak gag.

Lewis nicely put over finale tune on the specs appeal of horn-rimmed glasses. Regulars on the stanza—Mariners, Chordettes, Frank Parker, Janette Davis and Bill Lawrence—were okay.

Kaiser-Frazer Dealers' "Adventures of Ellery Queen" via the Du Mont net Thursday (25) had a fine cast which came up with equally fine performances. But unfortunately the players' work in "Hollywood Murder Story" failed to offset a cliched script that was replete with telegraphed situations.

Adapted from one of the Queen originals by Ethel Frank, "Hollywood Murder" erred in letting the audience know the identity of the murderer midway in the script. Drama, from then on, gained its suspense from the attempts of Queen, himself, to find the culprit.

It's far more interesting to keep the viewer or reader guessing as to "whodunit" rather than have 'em speculate as to how the law will catch up to the villain. Dialog was also sprinkled with such gems as "enough poison to kill a regiment . . ." etc.

Lee Bowman, who replaced the late Richard Hart as Queen several weeks ago, was suave and resourceful in the gumshoe role. Judith Evelyn was diabolically cunning as the killer, while Dennis Hoey turned in a masterful portrayal of a character actor whom Miss Evelyn blackmailed. Don Richardson's direction was good in this Norman and Irving Pincus production.

"Star of the Family," Nash-Kelvinator's half-hour variety show on CBS-TV, has settled down into a comfortable pattern. On Friday's (26) entertaining session emcee Morton Downey was in good fettle as were guestars Robert Maxwell, Eileen Barton and Jan Murray. Using a novel method of introing its talent, the program has Downey interviewing a relative of the visting star who explains how he (or she) became "star of the family." Subject of the quiz then demostrates his stuff.

While much of Downey's conversation with the guests' kin is rather perfunctory occasionally an amusing line creeps in. Mrs. Maxwell's elucidation as to how she converted hubby into a jazz harpist after prying him away from Toscanini was one such instance. Miss Barton clicked with a couple of standards and comic Jan Murray made with some levity. Downey also contribbed five numbers in his inimitable tenor.

The Paul Winchell-Jerry Mahoney team does a yeoman job on Speidel's "What's My Name," Not only do they trade insults and gags in the accepted ventro manner, but they work effectively solo. On Monday (29) the dummy did a dance as Winchell held him, with skillful movements, his arms and legs contributing to the overall effect. His stopping in midair to tell a joke was deft humor, while his panting breathlessly as he queried a contestant at the end of the terping added a touch of realism.

Winchell shows great versatility. He acquitted himself well in one serious dramatic bit, in which he played Semmelweiss, the medico who discovered the cause of childbed fever. All in all, this NBC-TV modest-budgeter makes a good mix of entertainment with audience participation.

Some electric staging ideas in the "Philco Playhouse" dramatization of Lieut. Paul Brickhill's book, "The Great Escape," on NBC Sunday night (28) were short-circuited by a mediocre script. Based on a surefire yarn concerning the mass escape of Allied airmen from a German prison camp during the last war, the video play never reached the full potential of its excitement because of the artificial dialog and the superficial motivations.

A central flaw was the characterization of the Nazi overseers either as ludicrously blustering or stupidly corrupt. Against this opposition, the airmen could probably have escaped by walking out of the front gate instead of troubling to build an underground tunnel. The captive airmen were also drawn less like credible adults than the gallant heroes in a juvenile adventure novel. If the Brickhill book was factually grounded, the TV play was strange, not as truth, but as bad fiction.

The staging, however, was ingeniously executed. Via fluid shifting of the cameras, the yarn smoothly unfolded on four sets. Problem of depicting the tunnel-digging job was neatly solved by the construction of a double-tier set with the tunnel placed underneath the prisoners' cell. Relatively large cast was also manipulated well with an illusion of intense activity despite the confined framework and the talky script.

With Everett Sloane in the lead, cast handled its assignments well with the exception of the Nazi characters who were obviously playing according to the script's misconception.

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Inside Stuff—Television

A celebrated legit star, recognized as one of the most accomplished actresses in show business, was fired last week from a small featured role in a major network television dramatic show, after only one hour's initial reading and rehearsal. As it would have been her TV debut, she had been hesitant about accepting the assignment.

Explanation for the firing, according to the agency director, is that she couldn't have learned the part or gotten through rehearsals and the performance. Yet the actress, during a long and distinguished legit and film career, has never missed a performance, even when her husband died last season. Moreover, until the actress arrived at the studio for the first rehearsal she was not given a copy of the revised script.

Later, when it was decided to drop the actress, the agency producer agreed to give her another day's chance, after she'd had an opportunity to familiarize herself with the new script. However, that promise was broken next morning and the actress was informed that she was out. Friends of the director attributed his action to the fact that he was exhausted and upset after being up all night because his wife was having a baby.

Radio writer John A. Nolan, who is pressing an infringement suit against CBS in N. Y. federal court, last week was permitted by Federal Judge Edward Weinfeld to amend his complaint in order to drop requests for an injunction and an accounting. Nolan's action charges the net with pirating his copyrighted radio script, "Can You Write a Song?", in its TV and AM simulcast "Songs For Sale."

Judge Weinfeld authorized the complaint revision after Nolan testified he learned from a pre-trial examination of a CBS program director that "Songs For Sale" was strictly a sustainer and no profits were made from its presentation. Plaintiff, however, still seeks damages on his infringement charge. Meanwhile, "Songs" resumes on CBS-TV Saturday (3) with Jan Murray again as emcee.

Sponsored deal for feature film trailers is being worked out by Gordon Levoy of General Television Enterprises, who is planning a five-minute strip program. Gimmick would be a three-and-one-half-minute film trailer, plugging some major studio's product. Levoy is negotiating with the studios to turn the footage over to him. Under his deal, studios would get free air time to plug their pix, sponsors would have a film name lure for the five-minute offering and the Levoy firm would pick up a flat fee for the package.

Wilbur Stark last week started a new feature, "What's the Gag?", on wife Kathi Norris' WNBT, N. Y. series. Segment showed a magazine panel cartooon, sans caption, with a panel consisting of Bennett Cerf, Al Bernie and Lawrence Lariar tossing around possible gag-lines.

Listener response to the bit, bringing in 600 letters in two days, prompted Stark to stop working on "Gag" as a segment of the Norris stanza in favor of peddling it as a program on its own.

Indie packager Arthur B. Modell has inked a pact with the New York Journal-American giving him exclusive TV rights to the daily's records and files of city desk stories and photos. Modell will shortly produce a tele series titled "City Editor," dramatizing the yarns and augmenting them with newsreel clips.

National Assn. of Educational Broadcasters prexy Seymour Siegel has formed a public interest committee to help NAEB with its campaign to get TV channels for education. It's headed by Edward L. Bernays and includes Clarence Derwent, Quincy Howe and Sigmund Spaeth, among others.

Cream Time Bids

Continued from page 21

"Arthur Godfrey Digest" on CBS because of a cutback in metal for its containers. And, if the Government enforces its price cutbacks on the car companies, they are also expected to exit radio. But sponsors new to radio, such as Sonotone and Acousticon, are coming in to replace those bowing out, and it's believed the excess profits tax will lure a number of the big-spending industrial firms. In fact, according to one web spokesman, such outfits may buy into radio heavily but slowly so as not to be suspect by the Government by plunging in with one big splash.

Right now, according to the web execs, the important thing is to keep sponsors sold on radio. That will require the cooperation of the program department, as well as the salesmen, through development of new and exciting shows. Webs expect to have more hiatus time this coming summer than they have had in a while, and it will be up to the program men then to come through, the sales chiefs said.

Penn Mightier

Continued from page 23

Big Ten Conference and NCAA ban, has now been introduced into the state senate as well as the lower house. Newspapers call it "the most talked about measure before the Minnesota Legislature." It has been referred to committees by each of the two houses.

Television industry backers are hopeful of its passage which, according to the university authorities, might result in school's suspension from Big 10.

Illinois Acts

Chicago, Jan. 30.

Another addition to the growing list of bills designed to force tax-supported schools to permit live telecasting of their football games was introduced in the Illinois Legislature Monday (29). Bill, filed by Sen. Peter J. Miller and applying to all state schools above the secondary level, would require annual bid-taking for video contracts which would bring the institution most coin while making coverage available to a maximum number of viewers.

Bill is aimed primarily at the Big Ten, of which the U. of Illinois is a member. Conference banned live vidcasts last year and it's considered a foregone conclusion that it will do likewise this season.

Big Ten is adjunct of the National Collegiate Athletic Assn. which voted a year's TV moratorium earlier this month. The Big Ten will formally set its tele policy at a Chi meeting Feb. 23-24.

Radio Set Sales

Continued from page 21

AM a better break after the novelty factor wears off.

Pulse survey, which covered 2,000 families in the heavily TV saturated metropolitan area, also showed that not only are radios going into video homes at a more rapid rate, but they are going into different rooms in the house, according to ABC research topper Ben Gedalicia.

Of the TV homes purchasing radio sets, 30.4% put them in the bedroom, compared with only 20.5% of new radios in AM-only homes going into the bedroom. On the other hand, only 21.7% of the TV homes put their new radios into the living room, while 37.4% of the AM-only households bought the new set for the living room. Of the TV families, 4.1% bought the new receiver for the children's room, while 2.6% of the AM-only families put the new radio in the children's room.

Survey revealed that TV families had bought 129,000 radios from January to December, 1950, while AM-only families had bought 114,000 radios.

WMPS Directors Named

Memphis, Jan. 30.

Three new directors of WMPS were appointed at a board meeting last week: Bill Rudner, publicity and promotion, to station director and to the board; Volney Edwards, auditor, to assistant secretary and treasurer and to the board; Frank Morris, assistant advertising manager of Plough, to the board.

They are additions to the four current board members.

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PRODUCTION
DESIGNER

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Box V-761, Variety, 154 West 46th St., New York 19, N. Y.

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Draft Exempt; Experienced Rad-TV Scriptwriter; Credits in Production Public Relations. Box V-29, Variety, 154 W. 46th St., N. Y. 19, N. Y.

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Dynamic Comedy
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At last a complete television program...

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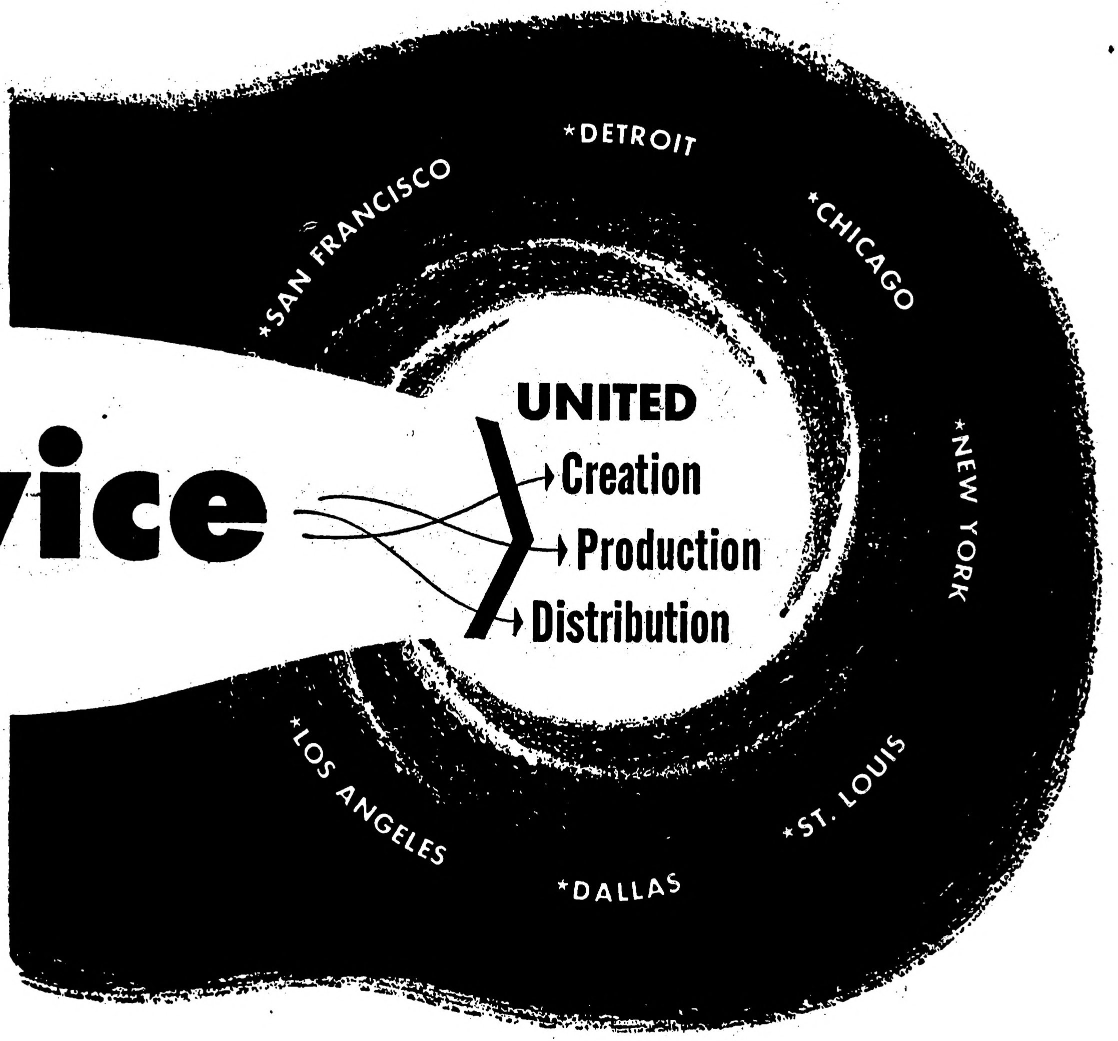

FIRESIDE THEATER
for Procter and Gamble

ROYAL PLAYHOUSE
Fireside's new name
for regional sponsors

NIGHT EDITOR
The famous Hal Burdick radio series
brought to television

PROFESSOR LIGHTSKULL, THE MIGHTY CHIMP
Mysteries solved by Professor
Lightskull, the great chimpanzee
detective, his assistant
Doc Twiddle, and his all chimp cast

Several additional film packages under preparation

Congratulations, United Television Programs, Inc.

In particular, congratulations for your speed in setting a record volume of sales for our Royal Playhouse, America's great television dramatic program.

Yours is truly more than a name. In Petry, Standard Radio Transcriptions, and Century Artists you have united the skill and the background of three top flight successful organizations in the radio, recording and talent fields.

This combination of creative, production, and selling know-how with service offices in strategic markets is bound to prove of inestimable help to agencies and their clients alike.

Crosby Enterprises is happy to place the distribution of its television film productions in your experienced hands.

Bing Crosby Enterprises, Inc.

TELEVISION DIVISION

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Roy Acuff Case Bares Loophole In T-H Law on Anti-Featherbedding

Washington, Jan. 30.

American Federation of Musicians has found a large loophole in the Taft-Hartley law's anti-featherbedding provisions.

While the law put an end to the standby musician, it does not prevent unions from seeking actual employment for their members even though the employer does not want or need them and is unwilling to accept them.

This ruling was handed down last weekend by the National Labor Relations Board in a case involving the Palace theatre, of Akron, operated by Gamble Enterprises, Inc., of New York, and Akron Local 24, of the AFM. Vote was 2-to-1, with two other members of the Labor Board not taking part.

The deluxe picture theatre, which occasionally featured a traveling name band, booked Roy Acuff in the summer of 1949. However, the Acuff band was notified by James C. Petrillo that it could not accept the engagement because the theatre had no contract with Local 24.

In the matter of Acuff and one previous case, Local 24 demanded equal playing time for local musicians during any of the weeks when the Palace did not offer a traveling orch for okaying the appearance of outside aggregations. Local 24 wanted a contract to this effect, but the New York office of Gamble Enterprises nixed the deal and carried the case to NLRB.

The Labor Board found that what Local 24 was doing was not featherbedding.

"In our opinion," it said, "Section 8 (b) (6) was not intended to reach cases where a labor organization seeks actual employment for its members, even in situations where the employer does not want, does not need and is not willing to accept such services."

Minority opinion, by James J. Reynolds, Jr., snapped back: "Unions can avoid liability in all circumstances by the simple expedient of insisting upon the performance of non-existent and unwanted work tasks. In consequence, the statutory provision becomes a nullity for all practical purposes.

"I am of the opinion that Congressional concern over these practices did not turn upon the willingness of the standby to make his unneeded services available to the prospective employer, because no distinction was made between the standby who intended to do no work and the standby who actually sought to perform unneeded work."

Vaughan, Garner, Young Packaged for Concerts

Sarah Vaughan, Erroll Garner and Lester Young's All-Star combo have been packaged by the Gale agency for a series of concert dates starting Feb. 4 in Richmond, Va. Package follows with bookings at the Uline Arena, Washington, Feb. 11; Norfolk, Va., Feb. 15; Baltimore, Feb. 16, and the Mosque in Newark, Feb. 17.

Garner is taking out Feb. 5 to play a solo date in Winston-Salem, North Carolina. It's the first time that Garner is touring south of the capital.

Grofe to Conduct Preem Of New Concert Suite

Hollywood, Jan. 30.

Preem of "Atlantic Crossing," new half-hour concert suite with music by Ferde Grofe and story and libretto by Ethel LeVane, is set for the Barnum Auditorium, Santa Monica, Cal., Feb. 18, with Herbert Marshall doing the narration.

Grofe personally will conduct the Santa Monica Civic Symphony Orchestra of 75 in the presentation Raoul Grippenwaldt will handle the commentary.

Ives Re-Signs With Col

Burl Ives, folk singer, has resigned with Columbia Records for another year.

Ives was mulling other diskery offers but decided to extend his pact in order to strengthen Columbia's plug of his "Little White Duck" for the Easter trade.

Coral Dips Into Catalog For Brace of Revivals

Coral Records is covering two oldies, currently breaking for hits, by dipping into its catalog and reissuing the original platter versions of the numbers. Although only a couple of years in operation, Coral Records, Decca subsid, is using the old Brunswick catalog to cover "I Apologize," originally waxed by Bing Crosby in the 1930s. As a result, Crosby will be plugged both by Decca, on current releases, and by Coral, for the oldie.

Other tune, "Little Rock Getaway," has been drawn from Coral's own backlog, with Bob Crosby's Bob Cats version being used. "Getaway" is currently stirring some interest via Les Paul's cut for Capitol.

AGVA Eases Plugger TV Ban

Following squawks by songpluggers over sweeping ban imposed by American Guild of Variety Artsists on their appearance on TV shows, relaxation of the restriction has been effected through negotiation between Music Publishers Contact Employees union and AGVA. Henceforth pluggers will be allowed to appear on video vehicles for interviews or straight spiels in behalf of their disks or tunes. They are, however, expressly enjoined from singing, dancing or otherwise behaving like performers when before cameras.

Ruling was communicated last week by Henry Dunn, national administrative secretary of AGVA, to Bob Miller, president of MPCE. AGVA had originally held that all music contact employees who appeared on TV be compelled to take out cards in the vaude organization.

Hampton Exiting Decca After 10-Year Assn.

In latest of series of band shifts among the major diskeries, Lionel Hampton is exiting Decca after his pact runs out next month. Hamp's crew was with Decca for 10 years.

New label has not yet been set for Hampton who plans to etch his symphonic arrangement of "Eli Eli" with the next diskery which signs him. He's currently appearing on the Capitol, N. Y., stage.

Best British Sheet Sellers

(Week ending Jan. 20)

London, Jan. 23.

I Taw a Puddy Tat	Connelly
Beloved Be Faithful	Pickwick
Petite Waltz	Duchess
The Thing	Leeds
Rudolph Reindeer	Chappell
Ferry Boat Inn	Connelly
Autumn Leaves	Maurice
Sleigh Ride	Mills
All My Love	Maurice
Orange Colored Sky	Morris
Goodnight Irene	Leeds
In English Garden	Sun

Second 12

Marshmallow World	Kassner
If	Lennox
Tennessee Waltz	Cinephonic
Nevertheless	Chappell
Just the Way You Are	Disney
Sam's Song	Sterling
In Flying Saucer	Unit
Only Saw Him Once	Unit
Imagination	Connelly
Mona Lisa	New World
I'll Always Love You	Victoria
If I Loved You	Williamson

Band Review

GRIFF WILLIAMS ORCH (13)
With Bob Kirk, Wally King
Hotel Muehlebach, K. C.

Musical aggregation batoned by Griff Williams is one seldom seen in these parts, this being second stand by the band in town in nine years. It's one of the larger crews to play location dates in the area, and proving its worth with some of the better business around the Terrace Grill of the Muehlebach recently.

Williams goes in for sweet stylings, with accents on tempos for dancing and emphasis on the melody. Instrumentation comprises three fiddles, three reeds, three brass, string bass, drums and two pianos, one for his own fingerings. Keyboard work by Williams cues the band style, with strings giving it added fullness.

In the vocal department Williams has more than an ordinary supply of talent. In Bob Kirk, reed man, he has a mature baritone. He's a vet member of the crew, and a valuable one. Newer in the vocal department is Les Ballard, trumpet man, who works out on the romantic ballads. Gene Moyer does novelty and rhythm numbers, while Wally King supplies tenor warblings. Ballard, Moyer and Dave Mullett also make up the Nob Hill Billies, for novelty trio work.

Both instrumentally and vocally Williams' is a well-rounded crew. Outfit is a favorite around Chi, and is working its way to the windy city from dates in the west and south. Following stand here it's due for the Statler, Buffalo, N. Y., and then returns to the Boulevard Room of the Hotel Stevens, Chi, in mid-March. *Quin.*

Astrid Varnay, Met Opera soprano, inked to an exclusive pact by Remington Records with plans for domestic recording of several operas with Miss Varnay starring.

VARIETY 10 Best Sellers on Coin-Machines Week of Jan. 27

1.	TENNESSEE WALTZ (9) (Acuff-R)	Patti Page	Mercury
2.	MY HEART CRIES FOR YOU (5) (Massey)	Guy Mitchell-M. Miller	Columbia
3.	HARBOR LIGHTS (14) (Chappell)	Sammy Kaye	Columbia
4.	BE MY LOVE (2) (Miller)	Mario Lanza	Victor
5.	IF (1) (Shapiro-B)	Perry Como Dean Martin	Victor Capitol
6.	NEVERTHELESS (12) (Chappell)	Ralph Flanagan Mills Bros	Victor Decca
7.	THE ROVING KIND (4) (Hollis)	Guy Mitchell-M. Miller	Columbia
8.	A BUSHEL AND A PECK (4) (Morris)	Mag Whiting-Jim Wakely Betty Hutton Perry Como	Capitol Victor
9.	THINKING OF YOU (9) (Remick)	Eddie Fisher Don Cherry	Victor Decca
10.	SO LONG (1) (Folk-W)	Weavers-Gord. Jenkins	Decca

Second Group

YOU'RE JUST IN LOVE (Berlin)	Perry Como-Fontane Sis.	Victor
I'LL ALWAYS LOVE YOU (9) (Famous)	Dean Martin	Capitol
THE THING (8) (Hollis)	Phil Harris	Victor
GET OUT THOSE OLD RECORDS (BVC)	Guy Lombardo	Decca
ALL MY LOVE (18) (Mills)	Patti Page	Mercury
TO THINK YOU'VE CHOSEN ME (Laurel)	Eddy Howard	Mercury
IF YOU'VE GOT THE MONEY (Peer)	Jo Stafford	Columbia
OH BABE (Alamo)	Kay Starr	Capitol
MARSHMALLOW WORLD (Shapiro-B)	Vaughn Monroe	Victor
I'LL NEVER BE FREE (13) (Valando)	Kay Starr Tenn Ernie	Capitol
I STILL FEEL THE SAME ABOUT YOU (Criterion)	Georgia Gibbs	Coral
THIRSTY FOR YOUR KISSES (Mutual)	Ames Bros Mills Bros	Coral Decca
ORANGE COLORED SKY (9) (Frank)	King Cole-Stan Kenton	Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Jocks, Jukes and Disks

By HERM SCHOENFELD

Billy Eckstine: "If"-"When You Return"; "Bring Back The Thrill"-"I Apologize" (M-G-M). Eckstine shoots par for the course with four solid sides hewed out of three current ballads and one revival. Eckstine isn't likely to displace **Perry Como's** cut of "If" for Victor but this side is due for lots of jock and juke spins nonetheless. Eckstine's "Thrill" tops all competition and could take off for a big ride. Other two sides are also wrapped up in ace commercial style. **Pete Rugolo** batons.

Vic Damone: "Tell Me You Love Me"-"Little Cafe Paree" (Mercury). Damone belts hard on this pop of a "Pagliacci" aria recently launched in the pop lists by **Sammy Kaye** for Columbia. Opening with an Italian lyric, Damone handles this near-maudlin tune with plenty of emotional expression. **Clark Dennis** also gives this number a schmaltzy ride for Capitol but lacks Damone's commercial impact. On the Mercury flip, Damone delivers neatly on a charming number, **George Siravo** orch backing up.

David Rose Orch: "Zing Zing-Zoom Zoom"-"Fiddlin' For Fun" (M-G-M). Rose's string and choral arrangement of "Zing" will give additional impetus to this number. Side is brilliantly orchestrated on a lilting waltz beat. On the reverse, Rose dishes up another colorful instrumental.

Bob Hannon & Johnny Ryan: "Dust Off That Old Pianna"-"Sam, The Old Accordion Man" (Decca). **Irving Caesar's** "O Suzanna" is modified and corned up with an old-fashioned vaude duet routine against a Dixie background. Hannon and Ryan perform energetically and this number could prove to be a click novelty if the market is attuned. Reverse is a similarly styled item.

Bobby Wayne: "Let Me In"-"Wild Card" (London). In "Let Me In," Bobby Wayne has a standout folk-style number that could drive to the top. Number has a rousing tempo and unusual lyric, both framed within an imaginative arrangement. On the flip, Wayne does okay on a gambling story lyric.

Guy Lombardo Orch: "If"-"Wait For Me" (Decca). "If" gets one of Lombardo's smooth dance arrangements on a disk that's slated for a good number jock and juke spins. **Bill Flanagan** handles the vocal in pleasing style. Other deck is another waltz-tempoed number which **Kenny Gardner** wraps up in usual fine style.

Russ Morgan Orch: "Mockin' Bird Hill"-"Flying Eagle Polka" (Decca). Morgan registers nicely with this coupling of country tunes. "Hill" gets a suitable cider-jug vocal by Morgan and the **Gay Sisters** on a happy waltz beat. **Les Paul and Mary Ford** also deliver a solid version of this number for Capitol. On the Decca reverse, Morgan skips brightly on a marching tempo in a straight instrumental.

Teresa Brewer: "If You Want Some Loving'"-"I've Got The Craziest Feeling" (London). Teresa Brewer's rhythm style gets a colorful workout on these sides. Songstress mixes a novelty attack with a jazz beat for good results, particularly on "Want Some Lovin'." On the reverse, Miss Brewer flashes a driving, lowdown style on a side that's solid for jukes. Jack Pleis' piano backgrounding lends able support.

Jerry Lewis: "The Navy Gets The Gravy" "Pa-Pa-Pa-Pa Polka" (Capitol). "Gravy," from the Dean Martin-Jerry Lewis pic, "At War With the Army," is a novelty number that doesn't have much impact without Lewis' visual delivery. On this side, Lewis projects it in a comedy vocal style that can't tolerate many spins. Same goes for the reverse which sounds even sillier. Dick Stabile orch backs up.

Album Reviews

Artie Shaw Orch: "Dance Program" (Decca). For his first set for Decca, Artie Shaw has maestroed a series of dance numbers in top style. Album comprises eight instrumentals, cleanly arranged on crisp tempos with Shaw's fluid clarinet getting workouts in a variety of moods. Numbers include "I'll Remember April," "Love Walked In," "Mucho De Nada," "Foggy Foggy Dew," "The Continental," "I Get a Kick Out of You," "Orinoco," and "He's Gone Away."

Johnny Hodges Orch (Mercer). Working with a group of sidemen recruited from the **Duke Ellington** orch, Johnny Hodges showcases his superlative sax in a fine jazz long-play set. Hodges, playing compositions by himself, Ellington and **Billy Strayhorn**, ranges from a lyrical style in "How Could It Happen to a Dream" to a hot jump groove on "Who Struck John," with solid instrumental backing.

Platter Pointers

Ames Bros. have packaged a fine set of barber shop ballads for Coral. . .Another good sound-track set by M-G-M from "Grounds for Marriage," with Kathryn Grayson singing a group of numbers from the opera, "Carmen." . . **Mel Torme** has a fair side in "Sidewalk Shufflers," a rhythm tune with a routine lyric (Capitol). . . **Carmen Cavallaro** dishes up excellent pianistics on the oldie, "They Can't Take That Away From Me" (Decca). . .**Jan Garber** also does pleasingly on the oldie, "Yearning," for Capitol. . .**Harry Belafonte** registers well with his cut of the folk number, "Venezuela," for Jubilee Records. . . **Johnny Long** orch hits mildly with "Any Time Is Sweetheart Time" (King). . **Art Mooney** orch does smoothly on "Faithful," Alan Foster vocalling (M-G-M). . .On same label, **Monica Lewis** has a good side in "My Lost Melody". . . **Clyde McCoy**, with his talking trumpet, dishes up several good sides for Mercury, notably "Memphis Blues" . .**Gordon Jenkins'** cut of "More Than I Care To Remember" rates spins. . .**Louis Prima** has a cute side in "Yeah! Yeah! Yeah!" for Robin Hood Records. . . **Ziggy Elman** comes through neatly "I'd Climb the Highest Mountain" for M-G-M.

Standout western, folk, blues, rhythm, religious, polka, etc.: **The Pinetoppers**, "Metro Polka" (Coral) . . .**Tiny Bradshaw Orch**, "One, Two, Three Kick Blues" (King). . . **Elton Britt-Rosalie Allen**, "Let's Sail Away To Heaven" (Victor). . . **Ivory Joe Hunter**, "I Found My Baby" (M-G-M). . .**Bailes Bros.**, "Building On the Sand" (King). . . **Scat Man Bailey**, "Raindrop Blues" (Federal).

Regal Signs Calloway

Regal Records, New York indie which has been making a bid recently for a flock of blues and rhythm artists, has inked Cab Calloway to an exclusive pact. Calloway's orch will start cutting under the new label within two weeks. For the past several years, the Negro bandleader has been relatively inactive on disks although he has been touring with the band.

Regal recently added songstress Savannah Churchill to its stable.

PROBE SHEET MUSIC PRICE-FIX

New Battle Over ASCAP Payoff Looms As Redd Evans Hits 60-20-20 Revise

Battle in the cleffer ranks of the American Society of Composers, Authors and Publishers over coin distribution is threatening to break out again over proposals to amend the new 60-20-20 payoff plan. Aligned on opposing sides are two groups of writers, one favoring current moves of ASCAP's committee to revise the plan and the other opposing the revision while pressing for a new administration of the 60-20-20 distrib system.

Redd Evans, who took the lead in the fight against the old payoff system, has already announced that he will make every effort to block any amendments to the new plan. Evans, and his supporters, are particularly burned over reports that ASCAP's committee is leaning towards revision of the new plan in the direction of greater accent on seniority. Such modification, according to Evans, would intensify inequities of coin allocation in favor of the higher brackets. If necessary, Evans plans to go before the Dept. of Justice, which must approve any ASCAP payoff plan under the anti-trust consent decree, to give his stand.

Evans, meantime, is gathering data to establish his claim that the new 60-20-20 plan is being operated in favor of the top brackets. This, says Evans, is contrary to the plan's original intention. He is currently trying to examine the payoff lists to determine how and why the percentage drops in income among the lower classifications were far more drastic than the income losses in the high categories. The disparity in the rate of demotions between the two groups, according to Evans, is one of the central reasons explaining why many middle-rank cleffers were so badly hit in the last couple of ASCAP dividends.

McDONALD UPPED IN DECCA RESHUFFLING

In a move to bolster its sales staff for increased business activity anticipated this year, Decca has reshuffled its personnel with upping of James McDonald to post of assistant to Albert Simpson, vice-prexy of Decca Distributing Corp. McDonald, promoted from his former spot as southeastern division manager, teams with Louis Sebok, Jr., as other assistant division manager in the eastern territory, the biggest in the country.

At same time, Sydney N. Goldberg, Decca vice-prexy over sales, named Ed Russell as manager of the southeastern division with headquarters in Atlanta. Russell's post as assistant to the north central division manager William Glaseman will be filled by William Green of the Cleveland branch with Guy McComas moving into the branch managership in the latter city.

Cugat Loses Tooters On Eve of So. Amer. Tour

Chicago, Jan. 30.

Xavier Cugat, slated to depart today (30) on his third annual South American tour, has reportedly lost a good share of his sidemen. Tooters were said to have served notice on the maestro for economic reasons—precisely because of lower scales and the difficulty of securing American dollars in South America. His Latin sidemen, however, have remained.

Cugat is carrying vocalist Abbe Lane, Otto Bolivar, Tato and Julia, and Eddie Kozak as acts, in addition to a small cadre of sidemen. He'll augment on arrival.

Smith's New RCA Victor Post

Theodore Smith, sales head of RCA Victor engineering products division, has been assistant general manager of that department.

A. R. Hopkins has been appointed general sales manager and Barton Kreuzer product manager.

Better Early Than Never

Buddy Robbins, of J. J. Robbins Music, has gotten a jump on the 1951 Christmas market. Although normal pubbery practice calls for submission of Xmas tunes to diskeries during the summer, Robbins filed his entries with the artists and repertory staffers of the major platter companies last week.

Robbins did it as a gag which, however, has paid off with tentative okays from some of the a&r men.

Upsurge in Sale Of 45's Continues; Seen Topping Pops

Upsurge in public acceptance of 45 rpm speed, which was accelerated during the Christmas trade, is extending into 1951. Trend towards the slow-speed disks has been so marked in recent weeks that industry execs believe that 45's may be the dominating system in the pop field by next year—if other economic factors do not interfere.

With RCA Victor in the vanguard of the 45 rpm push with continuing promotional expenditures, other diskeries which have adopted 45's are also sharing in the sales jump. Capitol Records, which was the first to go 45 in Victor's tow, is now reporting that 45's are accounting for nearly 50% of its total pop activity. Although percentage for the general trade is closer to 20%, Capitol's success with the new speed is spotlighting the trend.

Stimulation of the runaway biz in 45's has come from the coin machine industry which has been busily converting to the slower speed. Cloud on the horizon exists, however, in the possibility that material shortages resulting from nation's rearming efforts may brake or even halt production of new equipment.

Columbia Records, late entrant in the 45 rpm field, asserts that in spite of the trend it will continue to press the seven-inch 33⅓ rpm disk which it alone sponsors. According to Columbia officials, recent weeks have shown an encouraging increase in the sales totals rung up by the seven-incher.

AFM BANS BURDGE'S NEW MAJESTIC WAXERY

Hollywood, Jan. 30.

AFM Local 47 has notified all windjammers on its rolls that they cannot record for the newly-reactivated Majestic Records, headed by Gordon Burdge. He bought rights to use the name from receivers of the bankrupt Majestic Radio and Television Corp.

AFM refused to grant him a license on the grounds he owes more than $2,000 to musicians who etched for ABC-Eagle Records with whom he formerly was associated. Burdge claimed he as an individual could not be held responsible for any debts of ABC-Eagle, but union nevertheless notified members not to work for him.

Krupa Reorganizes

Gene Krupa, who disbanded his orch right after the New Year, is reorganizing an outfit under Music Corp. of America auspices. Starting Feb. 13, he'll go on a one-niter tour.

Krupa's new band will also wax for RCA Victor.

D OF J EXPLORING JOBBER SETUP

Threat of a Government crackdown on the publishing industry loomed this week with disclosure that the Department of Justice has launched an investigation of alleged price-fixing in sheet music. While the Justice Department is keeping the motivation and the scope of the inquiry under wraps for the time being, investigators have been quizzing jobbers in New York concerning the price setup on pop and standard copies.

It's believed that the Government's inquiry stems from a recent wrangle between Jenkins Music, a Kansas, Mo., distrib and retail outfit, and two major pubs, Music Publishers Holding Corp. and G. Schirmer. Several months ago the two pubs reportedly refused to deal with Jenkins because of the latter's price-cutting activities. Although sheet music is price-fixed under New York fair trading laws, no such legislation exists in Missouri. Jenkins has since settled with the two pubberies but the repercussions of the dispute reportedly stirred the Justice Department into making its present investigation.

It's understood that the Department of Justice investigators have also become interested in the alleged operation of some jobbers who have joined together for the pegging of prices at a uniform level. Such a practice, if uncovered, would be definitely illegal. At present stage of the game, exploration by the Government is proceeding only at the jobber level with no pubs implicated in the situation.

Current action marks the first time in almost 20 years that music publishers have been involved in a federal violation. Last instance occurred in the early 1930's when Max Mayer, a jobber and publisher, brought a civil anti-trust suit against 12 pubs who organized Music Dealers Service. Nine of the pubs settled with Mayer out of court but Feist, Crawford, Donaldson, Douglas and Gumble fought the case through in court and won a dismissal.

Lombardo's 70 Concert Dates Cross-Country In A.C. Steel Pier Preem

Guy Lombardo has signed for a series of 70 concert dates in a nationwide tour that starts at the Steel Pier, Atlantic City, Feb. 4 and winds up at the County Center, White Plains, N. Y., April 30. Lombardo will work down the east coast to Florida, thence to Texas, through the midwest, and will work his way back to the New York area. With the exception of a few dates there will be no dancing on these stands. Maestro will play a few stands in which he'll do two shows in one day. These will be in smaller auditoriums.

All dates are on a guarantee and percentage basis.

Toni Arden Wings to N.Y. To Clarify Purcell Link

Singer Toni Arden is planing to New York this week from Houston, where she has been playing an engagement at the Shamrock hotel. Miss Arden, whose career together with that of singer Alan Dale, has been bankrolled by fireman Gerard W. Purcell, under indictment in connection with Uniformed Firemen's Assn. fund scandal, has worked the New York hop into her schedule in order to clarify the situation linking her name to Purcell's.

Purcell, whose extra-curricular activities allegedly took him into angeling talent, backing nightclubs and other show biz enterprises, is charged with withholding $138,000 from the UFA fund. Miss Arden and Dale are in no sense involved in the charge.

Deadline Finds AFM, Networks Still Deadlocked; Threaten Walkout

Negotiations between Local 802, American Federation of Musicians, and the major radio and video network outlets entered a critical phase this week as the tooters union began throwing its weight around. Initial indication of rough going at the bargaining sessions came with local's threat to stage a walkout at midnight tonight (Wed.), expiration date of the current contract, unless the networks agreed before that time to a retroactive application of any hike in wage scales.

Although such a move would paralyze most radio and video network programming, network officials did not appear to be worried about the walkout threat and up to yesterday (Tues.) were still refusing to grant retroactivity. Their sanguine attitude apparently from the knowledge that they could avert a strike at today's negotiations by merely yielding to a retroactive clause without committing themselves on any other union demand. As of yesterday, network reps declared that a retroactive agreement was unnecessary since one day remained in which to hammer out a new contract. This eventuality, however, appeared dim.

New complication in the negotiations was the Government's order last week for a wage freeze. How the freeze will affect the new pact was unclear to both sides since the Government's order has some holes through which wage hikes in other fields, such as coal and auto, were being okayed. Existence of a wage freeze, even in the present loose form, is one of the more important factors cuing the union's demand for retroactivity to Feb. 1, also the starting date for coal and auto scale boosts.

Deadlock in the negotiations

(Continued on page 37)

Petrillo-Net Talks

Negotiations for an over-all network pact between American Federation of Musicians and radio-TV broadcasters opens here in New York today (Wed.) with James C. Petrillo, AFM prexy, heading the union contingent.

Talks will parallel bargaining sessions on local level between Local 802 and radio-video outlets in New York.

AFM's Pix-TV Ruling

Clarifying its basic agreement signed with Hollywood producers in 1946 regarding sale of pix to video, American Federation of Musicians contends that pix made prior to that date are also banned from release on TV. While general impression was that union had no jurisdiction over pix made prior to April 1, 1946, AFM interpretation highlighted clause in the basic agreement which includes films "heretofore made" as well as "which will be made" after date of the pact.

AFM's clarification was issued to halt moves by film companies to peddle their old productions to TV outlets.

Top Talent Bears Brunt of Virginia Segregation Law

Richmond, Jan. 30.

A blanket boycott of all segregated events, urged by the Richmond Chapter, National Assn. for the Advancement of Colored People, resulted in sparse attendance by Negroes at a Marian Anderson concert at the Mosque on Jan. 16, the cancellation of an appearance of Duke Ellington Sunday (28), with boycott announced for the program booked on Sunday (4) of Sarah Vaughn, Errol Garner and Lester Young, as well as for the Fred Waring concert on Feb. 8.

Miss Anderson, booked into the Mosque, was first entertainer to bear the brunt of the boycott, aimed at Virginia's segregation laws. Announcement of NAACP's stand did not come until a week before her appearance when statements were issued to the newspapers by Dr. J. M. Tinsley, president of local chapter. Miss Anderson, he stated, was requested by letter to cancel her program here if the audience was to be segregated. She made no reply to Dr. Tinsley, and gave her scheduled concert which was well attended by white patrons with a scattering of Negroes. Concert drew a gross of a little more than $2,000, represent-

(Continued on page 37)

STARR CHARGES PIRACY ON 'SOMEDAY' TUNE

Hugh O. Starr, who claims he wrote a tune tagged "Someday You'll Want Me" in 1929, last week filed an infringement suit in N. Y. federal court against Duchess Music Corp., Mainstreet Songs, Inc. and Jimmie Hodges. He charges that the defendants' song, "Someday (You'll Want Me to Want You)," was lifted from his 1929 composition.

Starr asks an injunction, an accounting and damages. His "Someday," he asserts, is protected by common-law copyright.

Joe Hunter's Marathon

Some kind of marathon record must be in the making for "Ivory" Joe Hunter, M-G-M Records' blues singer-pianist, who completed a two-week engagement at the Oasis, Hollywood, Jan. 29. His appearance there climaxed a series of 91 one-nighters in an uninterrupted stretch of 91 nights.

Location booking, though continuing his non-stop grind, was his only breather since the trail resumed immediately to carry him through a schedule without a night off till March 1, when he makes his first bow to a Canadian audience at Colonial Tavern, Toronto, for a week.

MADRIGUERA ORCH OFF FOR MONTEVIDEO FIESTA

With South American band season opening up, Enrica Madriguera orch and troupe planes to Montivideo today (31) for a four-week stand during the city's carnival celebration. Madriguera, incidently, has written a tune, "Montivideo," that has been adopted as the city's anthem.

Following Montivideo, the Latin-American maestro has been tentatively booked in Buenos Aires for two weeks. Date hinges upon settlement of a dispute between the American Federation of Musicians and the Argentine tooters union for an exchange agreement. Madriguera also is slated for a stand in Cuba and heads back for a date in Las Vegas in April.

Cavallaro to Resume Band After Hotel Dates as Solo

Carmen Cavallaro is expected to resume band activities following four weeks of cafe and hotel dates as a single. Maestro is current at the Flamingo, Las Vegas, and is slated for four consecutive weeks on the Statler hotel chain.

Cavallaro will play two weeks at the Statler, Washington, starting Feb. 19 and follows immediately with another fortnight at the Statler, Detroit.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JAN. 27

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N.Y. Ted Steele—WMCA	Chi. Bill Evans—WCFL	L. A. Al Jarvis—KLAC	Boston Sherm Feller—WCOP	K. C. Joe Farrell—KCKN	Mil'wkee Tom Shanahan—WEMP	N. O. Larry Wilson—WNOE	Cleve. Moon Mullins—WSRS	Miami Tony Donald—WQAM	Det. Larry Gentile—WJBK	Atlanta Herb Harris—WQXI	Sch'n'tady Garry Stevens—WGY	Phil Herb Dexter—WPEN	Dallas Andy Bell—KSKY	Port., Ore. Ray Bennigson—KGW	L'ville Clif Mercer—WLOU	Denver Ray Perkins—KFEL	Reidsville Gene Whitaker—WREV	Baltimore Dick Coleman—WCBM	Birm'ham Bill Wright—WSGN	Seattle Wally Nelskog—KRSO	Atl. City Ben Heller—WMID	Norfolk Roger Clark—WNOR	D. C. Jackson Lowe—WWDC	Ind. Easy Gwynn—WIBO	Ro-ch'ter Joe Deane—WHEC	Port., Me. Dick Smith—WMTW	Fitchburg Dave Rodman—WEIM	Albany Howard Malcolm—WTRY	Phoenix Dick Gilbert—KTYL	TOTAL POINTS
1	1	11	Patti Page	Mercury	Tennessee Waltz	..	6	1	9	3	2	3	..	2	2	..	2	..	1	1	1	1	1	7	1	5	2	3	2	2	1	2	8	5	..	202
2	2	8	Guy Mitchell-M. Miller	Columbia	My Heart Cries for You	3	2	..	2	..	6	..	..	1	3	..	..	3	3	..	2	2	2	4	2	1	1	1	1	1	3	1	4	4	1	200
3	3	7	Mario Lanza	Victor	Be My Love	1	..	..	10	..	9	6	2	3	1	3	..	10	7	..	4	..	10	5	10	8	10	..	4	9	7	7	6	..	..	99
4	4	4	Perry Como	Victor	If	6	..	..	7	1	1	1	..	9	6	..	5	..	..	..	..	..	..	3	..	6	..	2	9	..	..	..	1	..	..	86
5	10	5	P. Como-Fontane Sis	Victor	You're Just in Love	..	..	7	..	..	..	9	1	..	..	6	3	..	..	..	8	3	6	..	..	..	..	..	..	..	4	8	..	..	..	55
6	14	18	Sammy Kaye	Columbia	Harbor Lights	2	..	..	..	..	..	..	..	4	..	..	..	..	..	3	6	6	..	..	..	..	..	..	..	3	..	5	..	9	..	50
7	6	6	Guy Mitchell-M. Miller	Columbia	Roving Kind	5	..	..	..	..	7	..	..	5	..	..	..	8	..	..	..	..	..	..	4	..	..	5	..	..	..	3	..	2	..	49
8	5	11	Phil Harris	Victor	The Thing	..	..	..	..	..	..	5	..	..	..	..	..	..	2	4	3	4	..	..	..	9	..	..	4	..	..	..	..	..	..	46
9	9	16	Paul Weston	Columbia	Nevertheless	..	3	..	..	..	..	..	..	..	9	..	..	..	4	..	9	..	3	9	..	4	4	..	..	..	..	..	..	..	..	43
10	7	4	Weavers-G. Jenkins	Decca	So Long	4	..	..	..	5	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	10	..	..	5	9	..	3	..	37
11	..	5	Dinah Shore	Victor	My Heart Cries for You	..	..	3	..	..	..	2	..	..	..	..	1	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	36
12A	8	19	Eddie Fisher	Victor	Thinking of You	..	..	..	..	..	10	..	..	7	4	..	..	..	..	..	..	10	..	..	5	3	..	..	..	6	..	..	..	..	..	32
12B	13	20	Don Cherry	Decca	Thinking of You	..	..	..	..	..	..	..	..	..	..	..	..	..	8	8	7	..	8	10	..	..	..	..	3	..	..	6	..	6	..	32
14	28	11	Eddy Howard	Mercury	To Think You've Chosen Me	7	5	..	..	..	5	..	..	10	..	..	6	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	29
15	14	4	D. Reynolds-C. Carpenter	M-G-M	Abba Dabba Honeymoon	..	..	..	8	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	7	..	..	..	10	..	..	3	1	..	28
16	17	12	Perry Como-B. Hutton	Victor	Bushel and a Peck	..	..	..	..	..	..	7	..	8	..	..	..	..	..	5	..	5	9	..	..	..	..	..	..	5	..	..	..	..	..	27
17	14	3	Les Paul	Capitol	Little Rock Getaway	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	8	..	..	..	..	..	..	..	..	..	2	19
18	..	1	Ink Spots	Decca	If	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	18
19A	22	2	Jo Stafford	Columbia	If	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	17
19B	..	1	Eddie Fisher	Victor	Bring Back the Thrill	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	17
19C	22	10	Ames Bros	Coral	Thirsty for Your Kisses	..	..	..	6	..	..	..	..	..	8	..	..	..	..	10	..	..	..	..	..	10	..	..	..	..	..	4	..	..	..	17
19D	11	4	Vic Damone	Mercury	My Heart Cries for You	..	..	..	..	2	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
23A	22	2	Perry Como	Victor	Zing Zing Zoom Zoom	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	7	..	..	..	..	7	..	..	16
23B	..	1	Ray Anthony	Capitol	The Night Is Young	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	16
23C	22	24	Patti Page	Mercury	All My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	6	7	..	..	..	..	..	9	..	..	10	7	..	..	..	..	..	16
26	11	4	Georgia Gibbs	Coral	I Still Feel the Same	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	15
27	45	2	Billy Eckstine	M-G-M	Be My Love	..	8	4	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
28	45	2	Vaughn Monroe	Victor	The Night Is Young	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	6	..	..	..	..	..	..	..	13
29	..	1	Toni Arden	Columbia	And You'll Be Home	..	..	9	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
30A	..	1	Henry Jerome	London	Show Me the Way	8	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
30B	..	1	Victor Young	Decca	My Heart Cries for You	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
30C	..	1	Teresa Brewer-S. Lanson	London	Penny A Kiss	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
33A	33	8	Ralph Flanagan	Victor	Harbor Lights	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	9
33B	39	3	Bill Kenny-G. Jenkins	Decca	It's No Secret	..	..	..	..	..	..	4	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33C	22	5	Jo Stafford	Columbia	Tennessee Waltz	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33D	..	1	Glen Moore	M-G-M	I Solemnly Swear	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	9
33E	..	1	Gene Kelly	M-G-M	You Wonderful You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	9
33F	18	3	Bing Crosby	Decca	Harbor Lights	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	9
39A	..	2	Vic Damone	Mercury	Music By the Angels	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	8
39B	36	2	Evelyn Knight	Decca	I Am Loved	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	8
39C	42	2	Dean Martin	Capitol	If	..	..	..	..	..	..	..	6	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
39D	33	8	Frank Sinatra	Columbia	One Finger Melody	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	7	..	..	..	..	..	..	..	..	8
39E	18	2	Ralph Martiere	Mercury	So Long	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
39F	..	1	Ralph Flanagan	Victor	I Remember the Cornfields	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	8
45A	..	1	Toni Arden	Columbia	I Am Praying St. Christopher	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	7	7
45B	..	1	Doris Day	Columbia	It's a Lovely Day	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45C	18	3	G. Mitchell-R. Clooney	Columbia	You're Just in Love	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45D	39	7	Johnny Parker	Capitol	Can't Seem to Laugh Anymore	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
49	36	4	Russ Morgan	Decca	Longing	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	6	6
50A	36	5	Ames Bros	Coral	Music By the Angels	..	..	..	..	..	..	10	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
50B	..	13	Don Cornell	Victor	I Need You So	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	5
50C	..	1	Vic Damone	Mercury	Tell Me You Love Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	9	..	..	..	..	5

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Broadcast Blackout of Blue Numbers Hits Three Capitol Disk Clicks

Hollywood, Jan. 30.

Local radio stations and networks, which lately haven't been dropping the boom on disks for being "suggestive" or "risque," swung into action this week with a vengeance. Capitol Records, for instance, has had three of its best-selling current platters banned on one or more L.A. outlets. Decca and Columbia releases also have been quashed by broadcasters.

"John and Marsha," which as of yesterday was Capitol's second best selling platter, has been ruled off air by CBS-KNX, ABC-KECA, NBC-KFI and KMPC, as well as in Boston. Another Cap top-seller widely banned is Dottie O'Brien's cutting of "Four Or Five Times"—nixed by NBC-KFI, CBS-KNX, KMPC and KFWB, among others. The whack-down apparently has been occasioned, in this instance by Miss O'Brien's inflections. The tune is an old one, by Marco Hellman and Byron Gay, in Feist Music catalog. Back in 1927 the late Jimmie Lunceford made a disk of tune and no station in country banned it. It was quite a sheet-music hit, then, too.

The third Cap release under censorial fire is Dean Martin's version of "Wham, Bam, Thank You, Ma'am." The title of "Wham" has sealed its fate.

Another song, a budding possible hit, "The Roving Kind," had been banished off CBS but a change in lyrics caused the net to lift the ban. Disk version of the tune are still tabu.

Regularly, stations nix blues-shoutings and back-room versions of pop tunes, but these disks normally are put out by odd-labels. It has been a long time since the ax fell so generally here as it has on two platters such as Cap's "John and Marsha" and "Four Or Five." Incidentally, both of these relatively recent releases are going wildfire in the jukes hereabouts.

Banned off KFWB, too, but not for being risque, is Spike Jones' RCA-Victor satire on "Tennessee Waltz." The reason is not because of any suggestiveness, however, but, reportedly, because of an offensive dialect employed.

Santly-Joy Restricts Tune After London Jumps Date

Blocking move of London Records to jump the release date on "Let Me In," a new folk-type number, American Society of Composers, Authors and Publishers has restricted the tune from broadcast performances without specific approval of the publishers, Santly-Joy Music. Latter firm put a March 1 release on the number, but London cut and issued a version of the tune with Bobby Wayne last week.

Santly-Joy was compelled to restrict the number via ASCAP following squawks from other diskeries who were planning to observe the release date.

Segregation

Continued from page 35

ing a substantial loss in the 4,865-seat Mosque.

Duke Ellington's appearance was called off at his own request, it was announced by Leon Fields, local promoter. Ellington, apprised of NAACP's stand, was quoted as saying that the boycott "hurt his feelings" and those of members of his band, particularly in view of the fact that the week previous he and the band had donated their services to a concert at the Metropolitan Opera House whereby they had added $10,000 to the coffers of NAACP.

Local NAACP officers state that the boycott is not aimed at any individuals but at Virginia's segregation laws which prohibit the mixing of the races in any public gathering. It has been customary at the Mosque to reserve sections for whites and Negroes all on floors and in all ticket prices whenever Negro entertainers have been booked. Consensus among white and Negro leaders is that current boycott is ill-timed in that nothing can be done about the segregation laws until the state legislature meets in 1952.

Congress Cracking Down On Dirty Disk Traffic

Washington, Jan. 31.

Two bills, designed to plug loopholes in statute books which permit pornographic disks to cross state lines, have been passed by the Senate.

Drawn up at the recommendation of the Justice and Postoffice Departments, the bills, now before the House, seek to expand the definition of obscene matter to cover disks and to extend ban on shipment of obscene matter to cover transportation by private means as well as by the mails and common carriers.

Cap in Hollywood Meet To Revamp A&R Setup In Conkling, Weston Exit

In a move to redefine and reassign duties of top echelon men in artist and repertory department of Capitol Records, Glenn Wallichs, prexy and supervisor of a&r, has summoned department personnel to series of meetings on Coast this week. Walter Rivers, eastern mgr of a&r, and Dave Cavanaugh, eastern head of recording, planed Friday (26) to attend sessions where they'll confab with Coast contingent Lou Busch, Dave Dexter, Lee Gillette, Alan Livingston and Pete Rugolo.

Huddle was dictated by double blow dealt label recently by switchover of Jim Conklin and Paul Weston to Columbia Records, and by more recent release of Pete Rugolo as a regular a&r staffer.

Rugolo, who recently transferred to the Coast from New York where he was assistant to Rivers for over a year, asked to be relieved of Cap office duties in order to freelance in other fields as arranger and composer, rather than work 100% in records. Rugolo, who is top arranger for Stan Kenton's organization, is being retained by Cap as musical consultant and adviser to its repertory department.

Situation in Cap's a&r operations is still regarded as fluid despite Wallich's takeover of the top post. Before Conkling's exit, Wallichs served as administrative and financial chief with little involvement in the repertory division. There's a possibility that the Cap prexy will appoint someone more experienced in that field. It's understood that Paul Weston is still a strong entry for the Cap a&r post if Weston can get a release from his Columbia pact.

SPA Dues Payments Seen Reflecting Biz Upbeat

Songwriters Protective Assn. is receiving a record-breaking influx of professional members' dues to its coffers. Payments, formally due in January, have so far this year been received from considerably more than 50% of cleffers, in unprecedented proportion.

SPA officials offer the opinion that members' response reflects optimism prevailing in the music biz that 1951 has ushered in a bonanza year. A negative indication supporting view is the fact that associate members, writers who have no professional relationship with established pubbers and are, therefore, in no position to benefit from the trade trend, have been paying up at a more normal rate.

Farrow Into Spina's Spot As Mgr. of Disney Music

Fred Raphael, vicepresident and general professional manager of Walt Disney Music Co., has appointed Johnny Farrow professional manager of the firm, with Mickey Glass to work on his contact staff here in New York and Phil Kahl in California.

Farrow replaces Jack Spina, who left Disney to set up his own pubbery, Spinlan.

Galveston — **Bernie Cummins and his orch currently at the Balinese Room here.**

Levant, Rose in N.Y. Symph Soloist Sked for '51-'52

Leonard Rose, first cellist of the N. Y. Philharmonic-Symphony who's quitting end of this season to be a concert recitalist, will be a soloist with the N. Y. symph next season. Sked calls for 28 instrumental soloists, seven being heard with the orch for the first time. These are pianists Gina Bachauer, Frank Glazer, Constance Keene, Grant Johannesen and William Masselos, and violinists Frances Magnes and Michael Rabin. Rabin is 14-year-old son of George Rabin, violinist with the orch.

Other soloists next season include Oscar Levant, Robert Casadesus, Jean Casadesus, Myra Hess, Aldo Ciccolini, Clifford Curzon, Rudolf Firkusny, Nicole Henriot, Hortense Monath, Guiomar Novaes, Rudolf Serkin, Artur Schnabel, Arthur Whittemore & Jack Lowe, Zino Francescatti, Jascha Heifetz, Nathan Milstein, Erica Morini, Isaac Stern and Gregor Piatigorsky.

Dimitri Mitropoulos will again be musical director and Franco Autori associate conductor. Guest maestros will be Bruno Walter, George Szell and Guido Cantelli.

Ballads' Role

Continued from page 1

ing unusual strength in the present market, but they are breaking through for hits with terrific speed. Top case in point is "If," Shapiro-Bernstein plug, which was launched less than four weeks ago but already has skyrocketed to the top. Number, in fact, was the fastest of its type to make the "Hit Parade" in several years. Tune is also winging away on sheet music and disks with Perry Como's cut for RCA Victor around the 400,000 mark.

Other current top hits also bespeak the public's shift away from the novelty type of pop, such as last year's "Music, Music, Music" and "If I Knew You Were Coming I'da Baked a Cake." Such tunes as "Tennessee Waltz," "My Heart Cries For You," "So Long," "Be My Love," "The Roving Kind," and the oldie, "Nevertheless," are in a more permanent category with either a folk or class ballad quality. Only exception to the current trend, and possibly the tail-end of the novelty cycle, is "The Thing," which is still floating near the top.

Publishers are welcoming the new ballad accent not only for sentimental but good business reasons. This type of number, as contrasted with the novelty three-hour hits, not only stay around longer, but sells sheet music, the bread-and-butter of the pub industry. One of the reasons for the marked upbeat in current copy sales is ascribed to the flock of ballad hits which the public not only wants to hear on disks, but apparently wants to play on their pianos at home as well.

Since ballads wear longer, the pubs are also relatively free from the necessity of working on a tightly strung series of new numbers, each of which costs hefty coin to launch and promote. If the current trend persists, the pressure for new material will subside with the possibility opened for more careful discrimination in the pub's choice of plug numbers. Such an evolution would not only help the pubs but the writers on the creative end who are seeing their more serious efforts being rewarded.

From the diskery point of view, the same beneficial factors are operating with the ballad upbeat. No longer required to cover every novelty tune on the hypo of some activity in an isolated territory, disk companies can cut down their total wax output. Most of the major platter companies have, in fact, cut down the number of their releases in recent weeks with better spacing of numbers by individual artists and a healthier relationship with retail outlets, who don't have to stock up disks which frequently fade before they're arranged in the sales bins.

Continuation of the present wholesome situation is in the laps of both the pubs and the diskeries to a great extent, some industry toppers believe. If both facets of the industry persist in stressing the best in pop music, it's hoped the market will go along. According to this philosophy, the public not only gets what it likes but it grows to like what it gets.

Diskeries Well Stocked With Vital Materials; Enuf for Months Ahead

While phonograph equipment manufacturers are being hit by shortages of essential parts, disk companies are well stacked for continued high-gear production during the coming year. Top industry execs anticipate that, if the current armaments program continues, shortages in vital material will not be felt until next September, by which time they hope substitutes will be available.

Vinylite, which has gained a crucial place in the disk setup as a result of the growing importance of long-play and unbreakable platters, is in abundant supply at the present time, with several top diskeries having considerable inventories of the material. It's anticipated, however, that sooner or later the Government will start cutting into the numerous chemicals used in the manufacture of vinylite. As a precaution, major companies are experimenting in their labs with alternate materials which may have to be used for the rpm and 45rpm biscuits.

Copper and lead, used in the manufacture of masters and submasters, have already tightened up considerably, but not enough to affect the production flow. Shortages in metals have been reflected mostly in rising costs during the past six months, and was one of the factors leading to the increase of disk prices in December.

Equipment manufacturers, however, are being squeezed by shortages ranging from steel to tubes. As a result, the unprecedented flow of new-record-playing machines into the homes last year, estimated at 4,000,000, is expected to narrow down to a trickle during the next year. Disk industry, however, has a cushion of over 16,000,000 machines of various vintages now in circulation, which means the maintenance of a considerable market, even if no more phonograph players are made.

Va. Davis Set for 3-Week Concert Tour of Alaska

Virginia Davis, ballad-singing daughter of bandleader Meyer Davis, is set for a three-week tour of Alaska March 7-28. Singer, who gave a concert at Hagerstown, Md., last night (31), has a full winter sked, appearing at Marshall College, Huntington, W. Va., Feb. 8; Boca Raton, Fla., Feb. 18, and Stetson U., Deland, Fla., Feb. 23, before the Alaska trek.

She also sings at Spokane March 30; Mills College, Oakland, April 4; Mill Valley, Cal., April 6; San Francisco, April 10, and Pittsburgh (with Fine Arts Quartet) April 14. Dates in May include Wilmington, Bethlehem, Pa., and Erie.

Mars' $1,000,000 Infringement Suit Vs. Loew's, Mayer in Chi Court

Chicago, Jan. 30.

Million-dollar infringement suit naming Loew's, Inc., and Louis B. Mayer over the tune "Just Reminiscing" will go before Judge Philip Sullivan today (30) in Chi federal court.

Charge brought by the Mars Music Co., indie race pubber here, alleges Loew's used the "Reminiscing" title to cover "the outright steal" of "There's a Reason for Everything," copyrighted by Mars in 1941. Indie claims the Loew's tune, which was published in 1949, contains four measures identical to its own.

Checkup of Robbins, Metro's local music office, reveals that "Just Reminiscing" is not listed in its catalog. Further, the Robbins office here claims it has never been notified of the suit, nor has any knowledge of it.

Complaint was filed in May, 1949, and asks that Metro be restrained from future recordings and sales of the tune, in addition to the $1,000,000 judgment demand.

Coast Tune Touts Toss Shindig for Conkling

Hollywood, Jan. 30.

Lucky Wilber, repping Hollywood's song pluggers, presented an engraved watch to Jim Conkling at a shindig tossed to mark the latter's move from Capitol to Columbia Records. Entire roster of Cap diskery's top brass turned out, along with 55 tune touts, for the occasion.

Accepting the gift, Conkling thanked the music men for "teaching me how important publishers can be to a record company."

Decca Expands Publicity, Deejay Contact Depts.

Gearing for heavier promotional activity, Decca Records has expanded its publicity and disk jockey contact department under Mike Conner, diskery's artists relations director and pub chief. Switching over from the company's New York distrib office, Leonard Wolf has been upped to promotion manager of Decca's eastern division.

Irwin Zuckerman, formerly Conner's publicity assistant, has been promoted as eastern promotion rep for Coral Records, Decca subsid. Florence Lowe has taken over Zuckerman's former slot at Decca.

Link Publishes Tune

Harry Link is going into business for himself, temporarily at least, with publication of a tune, "A Nickel Ain't Worth a Cent Today," under his imprint. Jack Segal and Fredee Norman cleffed the number.

Link, who exited as Feist exec early this month, picked up the tune to keep his hand in. It's understood, however, that Link is talking a deal with Broadcast Music, Inc., for an exec post.

Jukes Get Free 'Lullaby' In WB Pic Promotion

Hollywood, Jan. 30.

In one of rare instances in which jukeboxes are given free disks, Warners has arranged to send out recordings of "Lullaby of Broadway," made by Frank Devol, to plug upcoming film of same title.

Studio last week refused Devol permission to use tune in a UI short because of its own projected feature, but it had no qualms about getting Devol's Capitol platter to send to theatres for use on p.a. systems. Alex Evelove, WB flack chief, and Bobby Weiss, Devol press agent, promoted 450 "Lullaby" disks from Capitol for free, and Vic Blau, Coast chief of Music Publishers Holding Co., WB subsid which controls "Lullaby," has bought from diskery, for 44c each, another 500 platters which will be distributed free to jukebox operators.

Houston — KPRC-TV staged an all night March of Dimes benefit show here on Saturday (27). Telecast featured various local entertainers from night clubs, radio outlets and KPRC-TV, all contributing their services for the special show.

AFM Deadline

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looms currently not only from differences over the union's demands but from the conflicting strategies in handling both the radio and video demands. While management reps are insisting on a packaged discussion of both fields, the union is accenting its demands for radio almost exclusively. Such hot potatoes as music for video films, for instance, are being brushed aside by the Local 802 negotiators. Latter claim that AFM prexy James C. Petrillo will take up that issue with the networks shortly.

Sole other remaining issue which appears as a stumbling block to an early agreement is the union's demand for the elimination of all disks on radio and video airlanes between 8 a.m. and midnight. According to one network spokesman, all demands by the local can be met part or all of the way, but the disk ban cannot be considered as a reasonable demand in its present form.

Disk Jockey Reviews

THE ARBOGAST SHOW
With Bob Arbogast, Paul Sully
Producer: Pete Robinson
2 hrs., Mon.-Sat., 11 p.m.
Participating
WHB, Kansas City

Threesome on this show came to WHB from Tucson last fall and has been going strong ever since with popular music and their own brand of comedy. Principal assignment is the evening two-hour stint at 11 p.m., but the trio also works the station's established Club 710 for two hours at 2 p.m. five afternoons per week.

Theirs is strictly a comedy, tongue-in-cheek approach to a record show. Bob Arbogast is the key figure, doing most of the work at the mike with his own nonchalant, take-it-easy style, ad-libbing about the music, current events or whatever comes into his head. Paul Sully also is at the mike, right at the Arbogast elbow as assistant and chief heckler. Between the two they keep the conventional ball on the lively bounce. Pete Robinson completes working trio.

An outstanding feature of the show is the extensive use of "cut-ins," the recorded voices of "little people" who are made to flit in and out of the show at any point—in the middle of a record or commercial, or talking back to Arbogast, etc. The "voices" are mostly straight lines which are extracted from regularly transcribed dramatic shows. Robinson handles this research and actively works the show, cuing in the voices at the strategic moment for laughs. He also has a guiding hand in the trend which the show takes from day to day.

Musically, the show sticks fairly well to current hits and standard pops for the Club 710 sessions—directed principally at housewives. On the night session, there is more digging into the extensive WHB library for choice oldies and other platter tidbits. *Quin.*

Julie Stearns, professional manager for Broadcast Music, Inc., is heading back this week from a tour of midwest disk jockeys.

PAUL'S PERCH
With Paul Allen
Producer-Writer: Allen
45 Mins; Mon.-thru-Sat., 11:45 p.m.
Sustaining
CKOY, Ottawa

One of the busiest and best diskers in the Capital, Paul Allen has three daily stints and this reviewer could have picked any of them to case. "Paul's Perch" is representative of this lad's energetic showmanship on the local indie station, CKOY. The "Perch" is in the Chinese Room of the Quebec-side nitery-hotel, Standish Hall, where Allen takes dedications of tunes by telephone during and between spins. If the calls come between, they go on the air. He answers the phone with "Paul at Standish Hall," does a table-hop called "Paul's Promenade" to interview customers, rings in celebs for gabbing when they're in the Hall's floor show (Bill Farrell due Thurs. Feb. 1), and closes with a dreamy tune coupled with short poem. He calls it "Paul's Pillow."

Despite strongly established opposition from another local station, CFRA, where Les Lye held forth until his show shuttered, Allen managed to build up a hefty listener following between 11:15 and midnight, except Sunday, when the Hall is closed. With Lye gone from the spot, Allen ought to have the late dialers lined up solidly from here on in.

Announcing, where it's needed, mainly at the Promenade, is done by the station-call announcer at the studio, this night by Bill Crone.

Allen is up every morning to go on CKOY's early disk shot, "Musical Clock" (7 a.m.), then handles another daily disk chore, "Club 1310," aired from a nabe filmer stage at 4 p.m. using guests from the 'teener audience. Besides this, he's in on some regular announcing duties. Busy character, and capable in all the elements. *Gorm.*

Monte Bruce, promotion director for Louis Prima's Robin Hood Record company, goes into the Army today (Wed.).

Top Songs on TV

Week of Jan. 19-25
(Alphabetically Listed)

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director)

If I Were a Bell	Morris
Heart Cries for You	Massey
Nevertheless	Chappell
Tennessee Waltz	Acuff-R
You're Just in Love	Berlin

5 Top Standards

Begin the Beguine	Harms
Just One of Things	Harms
Let's Dó It	Harms
Lullaby of Broadway	Witmark
Zing Went Strings	Harms

'RH' Logging System

Week of Jan. 19-25, 1951

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles. Both groups of songs are alphabetically listed.

First Group

Songs	Publishers
A Bushel and a Peck—*"Guys and Dolls"	Morris
A Marshmallow World	Shapiro
And You'll Be Home	Burke-VII
A Penny a Kiss	Shapiro
Be My Love—†"Toast of New Orleans"	Miller
Dear Dear Dear	Goday
Get Out Those Old Records	Lombardo
Harbor Lights	Chappell
Hullabaloo	Mills
If	Shapiro
If I Were a Bell—*"Guys and Dolls"	Morris
If You've Got the Money, I've Got the Time	Peer
In the Land of Make Believe	BMI
It's a Lovely Day Today—*"Call Me Madam"	Berlin
I've Never Been In Love Before—*"Guys and Dolls"	Morris
May the Good Lord Bless and Keep You	Pickwick
Music By the Angels	Leeds
My Heart Cries For You	Massey
Nevertheless—†"Three Little Words"	Crawford
Night Is Young and You're So Beautiful	Words & Music
Orange Colored Sky	Frank
Petite Waltz	Duchess
Tennessee Waltz	Acuff-Rose
Thinking of You—†"Three Little Words"	Remick
To Think You've Chosen Me	Laurel
Use Your Imagination—*"Out Of This World"	Chappell
You and Your Beautiful Eyes—†"At War With the Army"	Paramount
You Love Me—†"West Point Story"	Witmark
You're Just In Love—*"Call Me Madam"	Berlin
Zing Zing Zoom Zoom	Robbins

Second Group

Aba Daba Honeymoon	Feist
All My Love	Mills
Autumn Leaves	Criterion
Always You	Dreyer-Marks
Best Thing For You—*"Call Me Madam"	Berlin
Frosty the Snow Man	Hill & R
I Am Loved—*"Out of This World"	Chappell
I Don't Mind Being All Alone	Mills
I'll Get By—†"I'll Get By"	Bourne
I Remember the Cornfields	Leeds
Life Is So Peculiar—†"Mr. Music"	Burke-VII
Little White Duck	General
Long Before I Knew You	Harms
Lucky, Lucky, Lucky Me	Santly
One Finger Melody	Barton
Roving Kind	Hollis
Sea of the Moon—†"Pagan Love Song"	Robbins
So Long	Folkways
Tear Drops From Your Eyes	Simon
Tonda Wanda Hoy—†"At War With the Army"	Paramount

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† *Filmusical.* • *Legit Musical.*

On the Upbeat

New York

Maestro **George Shearing** purchased a 70 acre farm at Jamesburg, N. J., last week . . . Deal in the works to have the RCA Red Seal label farm out **Robert Merrill** to RCA's pop label for a series of waxings with **Dinah Shore**. It's in advance of singers' film appearance in Paramount's "Aaron Slick from Pumpkin Crick" . . . **Lucky Millinder** to continue as maestro in conjunction with duties as song plugger for Sheldon Music . . . **Dick Linke** promoting Ziggy Talent's Victor platter, "Sad Case," in New York and Chi.

Gene Krupa will peddle his Westchester, N. Y., home and buy a dairy farm near Cleveland, O. . . . **Eydie Gorme**, chirp with the **Tex Beneke** orch, is doing a series of film shorts for **Lou Snader** Telescriptions . . . **Jack Edwards** started a swing around the country last week for Edwards Music Co. . . . **Cab Calloway** made his last appearance in the U. S., before going on a South American tour, at Pelham Heath Inn in the Bronx . . . **Four Jacks and a Jill** have signed **Pat Easton** as their new femme member.

Nat "King" Cole back to Hollywood today (Wed.) for two weeks and Capitol Records sessions. Cole trio opens at Regal theatre, Chicago, Feb. 16 for one week then to New York for video appearances . . . **Glenn Moore** opening with his new band at Pelham Heath Inn, Bronx, today (Wed.) with **Lynn Richards**, songstress, and dancer **Kathy Moore** featured . . . **Lennie Tristano Quintet** opened Monday (29) at the Club 421, Philadelphia, for one week . . . Following current Paramount, N. Y., stand, **Ella Fitzgerald** takes off a cross-country tour . . . **Al Martino**, winner of **Arthur Godfrey** "Talent Scout" show, being handled by **Al Martino**, manager of **Teresa Brewer**, for pro buildup.

Chicago

Dick Bradley, Tower Records chief, checked in from the Coast last week. Bradley announced that California Record Distributors will handle western distribution, with Tower as the major pop line in its catalog . . . Singer **Skip Farrell** cut new Leeds tune, "If I Were a Blackbird," for Mercury last week . . . **Al Nye** band is slated for five WBBM remotes from Club Hollywood shortly . . . Pubber **Al Gallico** in town last week on midwest deejay promotion junket . . . **Teresa Brewer, George Mitchell, Ken Griffin, Art Van Damme** quintet and deejays **Eddie Hubbard** and **Marty Hogan**, set for Oriental theatre Feb. 15 . . . **Clyde McCoy** band etched six sides for Mercury last week . . . **Nov-Elites** held over at Club Caribe, Miami . . . **Red Cooper** has joined the **Muggsy Spanier** band as drummer . . . **Betty McGuire** orch, currently at the Glass Rail, Kankakee, is set for Grand theatre, Evansville, Ind., Feb. 7 . . . Purdue Varsity glee club is set for a one-shot at the Eighth St. theatre here, **Feb. 16**.

Teddy Philipps band to The Prom, St. Paul, Feb. 11 . . . Republic Music's **Hal Fein** in town last week on lookover . . . New Shapiro-Bernstein tune, "You Never Say I Love You Anymore," was cut by **Tiny Hill** last week for Mercury . . . **Raymond Essex** has joined the **Frank York** band as trumpet man . . . Regal theatre here has set **Nat "King" Cole** for a week, Feb. 16, with **Louis Jordan** pacted for a week, March 23.

Dick Bradley, Tower Records chief, announced that California Record Distributors will handle his western distribution, with Tower as the major pop line in the catalog... **Griff Williams** pacted for Stevens Hotel, March 16, for spring roost... Music attorney **Mort Schaeffer** has been hospitalized... **Tiny Hill** set for Muehlebach Hotel, Kansas City, Feb. 28 for four weeks... Singer **Skip Farrell** has recorded new Leeds tune, "If I Were a Blackbird" for Mercury... **Teresa Brewer, George Mitchell, Ken Griffin, Art Van Damme** quintet, and deejays **Eddie Hubbard** and **Marty Hogan** set for Oriental theatre Feb. 15... **Red Cooper** has joined the **Muggsy Spanier** band as drummer... **Will Mahoney** to Palmer House, Chi, Feb. 22 for four weeks... **Raymond "Doc" Essex** has joined the **Frank York** band as trumpet man... **David LeWinter** waxed his band and the **Lawrence Welk** group last week for Standard Transcriptions... **Willie Fischer** set for Capitol Lounge, Chi, Jan. 31 for two weeks... **Abe Olman**, general manager of Robbins-Feist-Miller, in town last week enroute to the Coast for huddles... **Henry Ranch** set for the Southern Club, Houston, Feb. 9 for eight weeks... Regal theatre here has set **Nat Cole** for a week, Feb. 16, with **Louis Jordan** pacted for March 23, for a week... **Teddy Philips** band to The Prom, St. Paul, Feb. 11... **Betty McGuire** orch set for Grand theatre, Evansville, Ind., Feb. 7... **Henry Busse** to Roosevelt Hotel, New Orleans, March 8 for four weeks... Harmonicats will do fourth repeat at Bellerive Hotel, Kansas City, April 6... Purdue Varsity Glee Club is set for a one-shot at the Eighth St. Theatre here, Feb. 16... **Al Nye** band is slated for five WBBM remotes weekly from Club Hollywood.

Pittsburgh

Larry Faith, Tommy Carlyn's arranger for the last 10 years, who left to organize his own band, will take his new outfit to the Melody Mill Ballroom in Chicago for a run March 14. In the meantime, Faith is playing a flock of week stands and one-nighters in this territory . . . **Al Rucci, Artie Arnell's** vocalist, has been tapped by Uncle Sam and is off for army service . . . **Jane Dulo's** engagement this week at Monte Carlo was postponed when she had an opportunity to do a TV guest shot with **Kate Smith**. Booking's been tentatively put back

(Continued on page 40)

Song Cavalcade in '51

Prentice-Hall's publication of the "VARIETY Song Cavalcade" has been deferred to the fall of 1951 because of the considerable additional material which Dr. Julius Mattfeld, CBS musicologist, who compiled it, has added. The volume will round out the mid-century by including the 1950 Cavalcade of Hits, plus an historical-biographical appendix. This portion, too, is being extensively revised and reedited by Abel Green, editor of VARIETY, who has written a special introduction.

The proposed $4 publication price will more likely be nearer $7, because of the added material. Those advance-orderers who have remitted $4 to VARIETY will receive final billing when P-H fixes the exact price, or they can have the remittances returned. Otherwise their orders are being kept, along with others which are to be billed upon publication.

HANK WILLIAMS
SINGS
"DEAR JOHN"
"COLD, COLD HEART"
MGM 10904 78rpm
K 10904 45rpm
"MOANIN' THE BLUES"
"NOBODY'S LONESOME FOR ME"
MGM 10832 78rpm
K 10832 45rpm
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

1951's Top Noisemaker!
HULLABALOO
100% Recorded
The Next Hit Ballad!
TO LOVE YOU IS MADNESS
Recorded by TONY FONTAINE—Mercury
MILLS MUSIC, INC.
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MOVING UP FAST ON ALL SURVEYS
THE ROVING KIND
HOLLIS MUSIC, INC.
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For the third consecutive week re-orders for RCA Victor's top ten records have topped the half million mark!

Over half million

PERRY COMO *New* **If/Zing Zing-Zoom Zoom** 20-3997—(47-3997)* On top after only 3 weeks!

MARIO LANZA...Be My Love 10-1561—(49-1353)* Year's top film song!

PERRY COMO...You're Just in Love 20-3945—(47-3945)* 50,000 a week!

EDDIE FISHER *New* **Bring Back the Thrill** 20-4016—(47-4016)* The brand new Fisher thrill!

SPIKE JONES...Tennessee Waltz 20-4011—(47-4011)* Selling faster than the "straight" version!

DINAH SHORE & TONY MARTIN *New* **In Your Arms / A Penny a Kiss** 20-4019—(47-4019)* The top duet in music! Two sides, two hits!

PHIL HARRIS...The Thing 20-3968—(47-3968)* This started it all!

EDDY ARNOLD...There's Been a Change in Me 21-0412—(48-0412)* His best since "Bouquet of Roses!"

DINAH SHORE...My Heart Cries for You 20-3978—(47-3978)* Soaring into the high six figures!

PERRY COMO & BETTY HUTTON...A Bushel and a Peck 20-3930—(47-3930)* This makes 3 for Perry in the top ten!

HANK SNOW...I'm Moving On 21-0328—(48-0328)*
HANK SNOW...The Golden Rocket 21-0400—(48-0400)*
And moving up fast as a golden rocket!

THREE SUNS...To Think You've Chosen Me 20-3976—(47-3976)* Averaging 15,000 sales a week!

EDDIE FISHER...Thinking of You 20-3901—(47-3901)* The 3 big words from "Three Little Words!"

FONTANE SISTERS...Tennessee Waltz 20-3979—(47-3979)* Marge, Bea and Jerry's top seller!

*45 RPM Cat. Nos.

NEXT WEEK *RCA VICTOR'S FABULOUS SINGERS SINGLE RECORD SERIES*

The stars who make the hits are on **RCA VICTOR Records**

RCA VICTOR DIVISION RADIO CORPORATION OF AMERICA CAMDEN NEW JERSEY

Who's the winner in
TIN PAN ALLEY?
MOTOROLA Invites You To
WRITE A SONG FOR
WASHINGTON
WIN $1,000 CASH! 1st Prize

2nd Prize $588.95 Motorola Television-Radio-Phonograph Combination
3rd Prize $388.95 Motorola Television Console, 17" Screen
4th Prize $298.95 Motorola Table Model Television 17" Screen
5th Prize $225.95 Motorola Table Model Television 17" Screen

Every State Has A Popular Song —Except the Capital of them All!

THIS CONTEST OFFERS FAME & MONEY

Here's What It's All About

James H. Simon of Washington, and Paul Galvin (President of Motorola, Inc.) felt that the Capital of the World deserved a popular song its residents could sing with pride at all public and private gatherings. Mr. Galvin agreed to offer substantial prizes if Mr. Simon could develop public interest. Now Motorola offers over $2,500 in cash and merchandise prizes, plus all royalty rights, to encourage the composition of a Song for Washington that'll cheer and thrill every patriotic audience.

Write Original Words
To Original Melody
Or
Write Original Words
To Public Domain Tune

Mr. Sigmund Spaeth, nationally known "tune detective" and music authority, will head the judges who will select the winning song on the best combination of words and music. Words, of course, MUST be original, but they may be combined with any non-copyrighted tune in the public domain. Or you may compose your own melody. This way, everyone has a chance—amateur or professional. Not only does the winner win $1,000, cash, but all the royalties that roll in. Read the rules. Get started today.

HERE ARE THE SIMPLE RULES

1 Mail your entry to: Song Contest Dept. Simon Distributing Corp. 615 Pennsylvania Ave., N.W. Washington 4, D. C.

2 Entries may be typewritten, or written in pencil or ink. If accompanied by original music, words (or verse) should be properly indicated below staff on the musical score. If public domain music is used, send in piano score with original words properly placed.

3 Nothing to buy—"No Box Tops, Cartons or Labels" necessary. This is a civic endeavor. Submit as many song entries as you wish.

4 Be sure to print or typewrite plainly on each entry your name, address, phone number, age and the name of your favorite Motorola Radio and Television dealer.

5 Contest closes Thursday, February 22, 1951. Entries to be considered must be postmarked not later that midnight of that date.

6 Entries will be judged for sincerity, originality, good taste and appropriateness of musical score. Judges' decisions will be final. Fancy entries do not count extra—your words and music are the only considerations. No entries will be returned.

7 The author and composer (one or more persons) of the winning song will receive (in addition to the $1,000 cash prize) all royalty monies that may result from its publication and use. However, Motorola, Inc., and the Simon Distributing Corporation reserve the privilege of using and playing the song however, whenever and wherever they desire without further obligation of any kind to the author, or authors.

8 This contest is open to both amateurs and professionals residing anywhere in the world, except employees of Motorola, Inc., Simon Distributing Corporation, their advertising agencies and their families. Contest is subject to all State and Federal regulations.

9 Winners will be notified by mail as soon after contest closing date as is practical.

Duplicate prizes awarded in the case of ties.

Mail Entries Before Feb. 22 to:
(Or for further details and free music score sheets write to:)
SONG CONTEST DEPT.
SIMON DISTRIBUTING CORPORATION
Exclusive Motorola Distributors
615 Pennsylvania Avenue, N. W., Washington 4, D. C.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 27

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago. Carl Fischer	Los Angeles, Morse M. Preeman	Boston, H. N. Homeyer	Cleveland, Grossman Music Co.	Detroit. Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neisner Bros.	Minneapolis, Schmidt Music Co.	Pittsburgh, Volkwein Bros.	TOTAL POINTS
1	1	"Tennessee Waltz" (Acuff-R)	1	1	1	1	1	1	1	1	1	1	1	1	120
2	2	"My Heart Cries for You" (Massey)	2	2	2	6	2	3	..	2	3	2	2	2	93
3	3	"Be My Love" (Miller)	6	6	7	2	4	2	2	10	..	3	9	3	67
4	8	"If" (Shapiro-B)	3	5	6	4	..	5	3	..	10	4	..	4	55
5	6	"You're Just in Love" (Berlin)	..	3	10	3	..	4	6	3	8	9	3	9	52
6	4	"Harbor Lights" (Chappell)	7	4	3	..	..	7	10	6	2	5	..	5	50
7	5	"Bushel and a Peck" (Morris)	..	8	8	..	6	6	5	8	4	7	5	..	42
8A	5	"The Thing" (Hollis)	4	..	5	..	5	10	4	..	..	..	..	6	32
8B	7	"Nevertheless" (Chappell)	..	9	4	..	3	8	..	..	6	8	7	..	32
9	12	"Roving Kind" (Hollis)	5	..	..	..	7	9	..	..	..	10	6	10	19
10	9	"You've Chosen Me" (Laurel)	..	..	..	10	8	..	9	4	..	..	..	8	16
11	10	"All My Love" (Mills)	..	10	9	..	..	..	..	5	9	..	8	..	14
12A	..	"It Is No Secret" (Duchess)	9	7	..	8	9	..	..	..	..	..	..	..	11
12B	..	"Zing Zing Zoom Zoom" (Robbins)	10	..	..	..	..	..	7	..	5	..	..	..	11
13	11	"So Long" (Folk-W)	8	..	..	..	..	..	..	..	..	6	..	..	8

On the Upbeat

Continued from page 38

to Feb. 12 . . . Ankara has picked up option of **Walter Gable's** band for entire winter. Spot had planned to have dancing only on weekends until spring but did a switcheroo at the last minute . . . **Bob Rhodes** and **Dolores Del Mar,** vocalists with **Lee Kelton** band, won **Horace Heidt** contest here and a spot on one of his network radio shows . . . **Baron Elliott's** staff band at WCAE now getting a weekly shot coast-to-coast on ABC as well . . . **Luis Morales** orch back at Carnival Lounge for an indefinite run.

Ted Lewis booked into Vogue Terrace for two-week engagement beginning, Easter Monday, March 26 . . . **Charlie Parker** outfit starts nine-day stay at Johnny Brown's Club in East Liberty Feb. 9 . . . **Buddy Lee** band playing flock of one-nighters in tri-state area following 10-week run at Club Belvedere . . . **Mel Torme** slated for his third date at Copa week of Feb. 26 . . . **Buddy Laine** orch here just went under the MCA banner . . . Option of **Dom Trimarkie** threesome picked up again at Hotel Roosevelt's Sylvan Room . . . **Hal McIntyre** played one-nighters here on two successive weeks, first at Pitt Interfraternity Ball and second at Colonial Ballroom . . . New members of Local 60 of Musicians Union, both pianists, are **Jack Kahn,** asst. publicity director for Warners here, and **Wally Feldman,** Pitt senior and son of **Joe Feldman,** asst. manager for WB . . . **Whitey Scharbo** band, following long run at Johnny Brown's, has checked into Bachelor's Club, private membership spot, for indefinite stay.

Hollywood

Louis Jordan inked for a fortnight at the Oasis, starting May 11 . . . **Geri Galian,** currently playing relief at Ciro's, penning Spanish lyrics to **Roy Rogers** film songs . . . **Tex Williams** got $500 and paid his own fare to fly to Nashville for guestint on "Grand Ole Opry" . . . **Wingy Manone** joined **Abbey Browne's** orch at Charley Foy's . . . **Frank DeVol** one-nighting around Los Angeles . . . **Freddy Martin** toplining current Ciro's layout.

Kansas City

Jon and Sondra Steele set for a fortnight in the Bellerive hotel opening Feb. 9 . . . **Gus DeWerdt** and the **Reiser Bros.** handling the music assignment at Pusateri's Prime Rib, upper Broadway spot . . . Hollywood Rangerettes set by Midland Attractions into the Dragon Grill, Corpus Christi, for two weeks . . . **Happy Cook** combo opened at the Mayfair Club, Wichita, Jan. 19 . . . **Buddy Lester** in for a fortnight at Eddy's restaurant, with **Tony DiPardo** band on stand . . . **Bob Manner's** and Music Makers in from the east for two weeks at the Famous restaurant on the downtown Baltimore strip.

Tops of the Tops

Retail Disk Best Seller
"Tennessee Waltz"
Retail Sheet Best Seller
"Tennessee Waltz"
"Most Requested" Disk
"Tennessee Waltz"
Seller on Coin Machines
"Tennessee Waltz"
Best British Seller
"I Taw a Puddy Tat"

'Block' Selling

Continued from page 7

February releases up through "David and Bathsheba," which is not scheduled for distribution until late summer or early fall.

Exhibs using the revamped blockbooking setup have been given a 20% cancellation privilege. Cancellation is allowed after exhib has been given an opportunity to see a picture, for which he has contracted, at a trade screening.

Reports from the area in which test has been applied indicate exhibs are welcoming new setup, as it eliminates frequency of sessions with salesmen and bookkeeping detail.

Harlan Pic

Continued from page 2

internationally recognized German film workers. The person who shows Harlan films today will harm Germany as well as the mourning Jews and non-Jews alike." Seven university professors in Hamburg issued an anti-Harlan protest, while the Socialist youth movement distributed leaflets demanding that young workers and students protest against Harlan, "who was a prominent tool of anti-Semitic propaganda."

Storm of Protests Vs. Film

In Duesseldorf, Norbert Wollheim, president of Jewish communities in Northwest Germany, announced that boycotts will be organized against the film "regardless of legal consequences." The Union of Victims of Nazism sent a "last appeal" to Harlan asking him not to release the film or else they could not be responsible for any action the union's members might take. They number 400,000 in Hamburg alone. (Last December Union members and students in Berlin stopped the guest performance of the Vienna Burgtheatre after four days of riots. Werner Krauss, one of "Jud Suess" stars, headed the Burgtheatre cast). The German UNESCO council stated it regards release of the new Harlan film "unpermissible."

Two prominent Berlin actors, Fritz Kaeuter and Bettina Moissi, disclosed that Harlan planned to make a distorted anti-Jewish propaganda film from Shakespeare's "Merchant of Venice" for propaganda minister Josef Goebbels. They said that only because Goebbels did not like the script, followed shortly by the end of the war, was the film plan shelved. Harlan termed the charges "unfounded lies" and claimed he told Goebbels that such a film would make Nazi Germany ridiculous.

Scandinavian, Dutch and Swiss press also attacked Harlan while London film writer H. H. Wollenberg sent a sympathy cable to Lueth. Mario Franchini, Italian writer, who congratulated Lueth on his "humanitarian fight." Several German newspapers similarly protested the film's release.

Meanwhile, the Voluntary Self-control (the German Johnston-office) passed the pic. But its youth representative, Heinz Gaertner, revealed that he voted for a ban and said that, while not condemning the film's quality itself, other committee members also went on the record against Harlan's comeback. Picture was also screened for the Bundestag's (lower chamber) committee for press, radio and films, but it declined to comment. Only the rightist Deutsche Party said that the film's release would be a "test case of democratic freedoms." This was sarcastically countered by the independent Rhein-Neckar Zeitung, of Heidelberg, which said editorially that "Germans and Jews will eventually find a common way to work together, but not through a mediator like Harlan, who can hardly be regarded as a 'test case' for democracy in western Germany."

D J CHANGES STATIONS
JACKSON LOWE
JOINS WINX
"Jackson Lowe Show"
9 P.M.-1 A.M., Mon.-Sat.
Started Jan. 29
Change Your Mailing Lists!
WINX
WASHINGTON, D. C.

ZING ZING
ZOOM ZOOM
recorded by
THE ANDREWS SISTERS ..Decca
PERCY FAITH ....Columbia
DAVID ROSE ....M-G-M
PERRY COMO ....RCA Victor
others to follow
ROBBINS MUSIC CORPORATION

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 27

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Cleveland—(Record Mart)	Kansas City—(Jenkins Music Co.)	Detroit—(Grinnell Bros.)	Omaha—(A. Hospe Co.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	**PATTI PAGE** (Mercury) "Tennessee Waltz"—5534	1	2	1	1	1	1	2	2	1	1	1	1	117
2A	2	**MARIO LANZA** (Victor) "Be My Love"—10-1561A	6	1	2	3	2	..	1	10	4	..	..	10	60
2B	4	**PERRY COMO** (Victor) "If"—20-3997	2	..	4	2	3	..	5	5	5	..	2	..	60
3	3	**C. MITCHELL-M. MILLER** (Col) "My Heart Cries for You"—39067	4	3	..	6	5	..	4	1	..	..	4	4	57
4	7	**P. COMO-FONTANE SIS.** (Victor) "You're Just in Love"—20-3945A	3	5	..	..	8	3	6	8	..	6	..	9	40
5	5	**PHIL HARRIS** (Victor) "The Thing"—20-3968B	7	..	..	..	..	6	..	9	7	..	6	2	29
6	6	**G. MITCHELL-M. MILLER** (Col) "Roving Kind"—39067	..	..	..	7	..	..	3	7	6	4	..	..	28
7	14	**WEAVERS-G. JENKINS** (Decca) "So Long"—27376	..	8	..	4	4	..	..	4	10	..	..	..	25
8	12	**EDDIE FISHER** (Victor) "Thinking of You"—20-3901	5	..	..	..	..	..	8	3	..	..	..	6	22
9A	10	**GUY LOMBARDO** (Decca) "Harbor Lights"—27208	..	7	..	..	..	5	..	..	..	..	..	3	18
9B	8	**PERRY COMO-B. HUTTON** (Vic) "Bushel and a Peck"—20-3930	10	10	..	..	..	4	..	..	8	..	..	5	18
10A	16	**DINAH SHORE** (Victor) "My Heart Cries for You"—20-3978	..	..	3	..	..	2	..	..	..	..	..	..	17
10B	9	**JIMMY WAKELY** (Capitol) "My Heart Cries for You"—1328	..	..	..	..	..	..	..	..	3	2	..	..	17
11	..	**MEL BLANC** (Capitol) I Taw a Puddy Tat"—1360	..	..	8	..	9	..	..	..	2	..	..	..	14
12A	..	**EDDIE FISHER** (Victor) "Bring Back the Thrill"—20-4016A	..	..	..	5	..	..	7	..	..	..	..	..	10
12B	..	**EDDY HOWARD** (Mercury) "You've Chosen Me"—5517	..	..	..	..	6	..	..	..	9	..	..	8	10
12C	15	**LES PAUL** (Capitol) "Little Rock Getaway"—1316	..	..	..	..	..	..	9	..	..	3	..	..	10
13	..	**BILL KENNY** (Decca) "It Is No Secret"—27326	..	..	..	..	10	..	..	..	..	..	3	..	9
14A	..	**DEAN MARTIN** (Capitol) "If"—1342	..	4	..	..	..	..	..	..	..	..	..	..	7
14B	13	**SAMMY KAYE** (Columbia) "Harbor Lights"—38963	9	..	..	..	..	..	..	6	..	..	..	..	7
15A	..	**VIC DAMONE** (Mercury) "Music By the Angels"—5563	..	..	5	..	..	..	..	..	..	..	..	..	6
15B	11	**RAY ANTHONY** (Capitol) "Nevertheless"—1190	..	..	9	..	..	..	..	..	..	..	7	..	6
15C	..	**TINY HILL** (Mercury) "Hot Rod Race"—5547	..	..	..	..	7	..	..	..	..	9	..	..	6
15D	..	**KAY STARR** (Capitol) "Oh Babe"—1278	..	..	..	..	..	..	..	..	..	..	5	..	6
16A	..	**PERRY COMO** (Victor) "Zing Zing Zoom Zoom"—20-3997A	..	6	..	..	..	..	..	..	..	..	..	..	5
16B	..	**GUY LOMBARDO** (Decca) "Petite Waltz"—27208	..	..	..	..	..	..	..	..	..	..	7	10	5

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	9	261	Capitol	6	60
Mercury	4	139	Decca	4	57
Columbia	3	92			

FIVE TOP ALBUMS	1	2	3	4	5
	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180	VOICE OF XTABY Yma Sumac Capitol CC244	CALL ME MADAM Ethel Merman Decca DA-818 9-166 DLP-8035	TOAST OF N. O. Mario Lanza Victor DM1417 WDM1417

D.C. Wants Own Anthem

Washington, Jan. 30.

A nationwide contest was started here last week, with $2,500 in prizes as the incentive, to find an anthem for the Capital. Entries may be submitted by amateurs or professionals. Deadline is February 22, Washington's birthday.

Sponsoring the contest is Motorola, which is awarding $1,000 cash as first prize and TV sets for other winners.

Millinder's Theatre Date Cross-Country Junket

Lucky Millinder, recently taken on as a songplugger for Sheldon Music, will continue touring with his band this year. Following a stay at the Savoy Ballroom in Harlem, Millinder will embark on a swing of theatre dates across the country.

Millinder also has been pacted to do 24 sides for King Records.

Vallee Soft Drink V. P.

Boston, Jan. 30.

Rudy Vallee, who has been appearing here at Copley Plaza's Oval Room has just been named vice-president of the local Pureoxia Company, bottlers of soft drinks.

Vallee, who has been given a block of stock in the company, will plug the company's product during his stints around the country.

Benny Ross appointed professional manager of Goday Music.

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See $5,000,000 Take for New Orleans Mardi Gras; Hotels, Cafes Hit Top Biz

New Orleans, Jan. 30.

City is overcrowded with visitors for the Mardi Gras celebration, which got under way here Sunday (28) with three street processions. Hotels are turning customers away for lack of accommodations.

Night spots, theatres, bars, lounges and the sightseeing tour operators are doing a landoffice business. The niteries have embellished their floor shows, especially the spots in the historic French Quarter, which teems with entertainment resorts.

From Wednesday (31) through next Tuesday, (6), the big day itself, will see a parade every night despite the fact that four of the major krewes — Momus, Proteus, Rex and Comus — called off their parades and balls because of the national emergency. The Krew of Patria, featuring 24 floats, with a Korean war veteran as king, will parade Mardi Gras Day in place of Rex, annual mythical ruler of the city's carnival.

Chamber of Commerce estimates that the Mardi Gras will net the city more than $5,000,000.

LENNY BRUCE

". . . LENNY BRUCE, the CLUB CHARLES Comic, has proven to be one of the best of the new comedians as attested by the raves and applause of the veddy choosey After-Dark pleasure seekers on our glorified Main Stem. . . .Cluboss Tom Shaw states that Lenny is one of the most original comics and a good bet for the smarter rooms 'round the country. When it comes to ad-libs, Lenny Bruce outshines even guys like Miles, Kent, Lester, Youngman and other brilliant wits that have appeared at the CLUB CHARLES."

—From Jan. 25 Issue
This Week in Baltimore.

Management:
M. WORTH — E.B.A.
Woodstock Hotel, New York

Vaude, Cafe Dates

New York

Marian Morgan into the Blue Angel, N. Y., Feb. 16 . . . **Lena Horne** signed for the Latin Casino, Philadelphia, Feb. 1, following run of **Benny Fields.**

Billy De Wolfe pacted for the Hotel Waldorf-Astoria, N. Y., in April . . . **Kay Thompson** goes into the Palmer House, Chicago, Feb. 22 . . . **Maxie Rosenbloom, Mel Torme** and **De Marco Sisters** set for Keith's, Boston, Feb. 7. **Fran Warren, Bert Wheeler** and **Hank Ladd** set for Feb. 28, and **Harmonicats** pacted for March 7.

Singer Josh White flew to London, Monday (29) for a series of 28 concerts in the British Isles on a deal set by the Foster Agency, London.

Chicago

Jack Reidy elected prexy of Show Folks of America in Chicago last week with **Charles Zemater** and **Mary Adam Stoker** vice-presidents . . . **Co-Ops,** dance group, join the **Duke Ellington** orchestra for the next two months on a concert tour . . . **Jack Shea,** club booker for Chi Associated office, broke his leg but is back to work on crutches . . . **Lynn & Coe** into the Latin Quarter, Cincy . . . **Hermine Wilson,** formerly with McConkey Agency, switched to Ray Lyte office . . . **Teresa Brewer, George Mitchell, Ken Griffin, Art Van Dame Quintet** have been set for disk jockey show at the Oriental, Feb. 15.

Eddie Baetzel of the Paul Marr office has been ordered to active duty in AAF and leaves in six weeks.

N. Y. Cafe Industry In Big March of Dimes Pitch

New York cafe industry is going all out on the March of Dimes drive with a series of guest nights in most major cafes.

Guests nights were held at Leon & Eddie's, Sunday (28); Blue Angel, Little Club, Monday; Coq Rouge, El Borracho, Jack Eigen's Guest Room, yesterday (Tues.); and are slated at the Versailles, La Martinique and Chambord, tonight. Tomorrow's parties will include the Old Knick, Ruban Blue, Cafe Society and Jimmy Kelly's, and Friday's festivities will take place at the Havana-Madrid, Eddie Condon's and Huttons.

'ICE FOLLIES' $320,000 IN 15 AT CLEVELAND

Cleveland, Jan. 30.

"Ice Follies of 1951" surmounted the local theatrical doldrums by coming up to last year's take here during its 15 performances at the Arena, closing Sunday (28).

Final weekend was lighter than expected, but the Shipstads-Johnson revue skated away with a healthy total of $320,000, thanks to several sold-out performances. Attendance was 124,847, about 8% above last year.

Gene Autry and his western musical revue has been booked by Buddy Rand for his Arena Sunday (4) and advance sale looks good.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Jan 30.

Gang elated over recent visit of Bob O'Donnell, Interstate circuit of Texas topper, who spread plenty good cheer among the shutins.

Andy Grainger, ex-Rogerite now connected with the Jamestown Amus. Co., took time out while on honeymoon to mitt the gang here.

Dr. Edgar Mayer, former medical director of the old NVA sanatorium, in for weekend.

Harry Nason, Otto Hayman, Versey Strum and yours truly, were guests of Frederick H. Kury, editor of the Adirondack Daily Enterprise at a dinner at the Hotel Saranac.

Delphin (RKO) Streder back from N.Y.C. after a 10-day furlough.

Henrietta Allan and Patricia Payne flashing good clinic reports.

Carnations to Sophie Tucker, George Roberts, Hon. Fred L. Doringer, Rube Bernstein and Jerry Sager for making the holidays happy for "We the Patients" of the Variety Clubs hospital.

Write to those who are ill.

The Press and the Trade
are talking about
JOSEPHINE BAKER

Next Week's VARIETY tells you why

Night Club Reviews

Chez Paree, Miami B'ch

Miami Beach, Jan. 28.

Dean Martin & Jerry Lewis, Kitty Kallen, Barr & Estes, Chez-Adorables (8), Len Dawson Orch, Dick Stabile; minimum $5-$7.50.

The potency of Dean Martin and Jerry Lewis as a draw in this area is again being evidenced at this mild-Beach nitery, where the duo have been turning them away at both shows. So big have the crowds been that cops have been assigned to keep the traffic moving. And with the high tariffs those crowds are fighting to pay, the owners of this spot, which has been in the red since opening last year, look to finally reach the black side of the ledger.

The pair don't let down from the moment they hit the stage. Though utilizing the same basic components of which their act has consisted for several years, it has taken on a smoothness and continuity that makes it seem spontaneous and fresh. Whether it be Martin and his easy approach to a pop song, with the Lewis heckling and breakins to build laughs, or their biz with conductor Dick Stabile during his sax solo; Lewis' batoning of the band; impreshes of Ezio Pinza or their new bit, the interview of a punch drunk fighter, they keep the audience howling and pounding through to the encores and their finale, the dance sequence with the cane and hat biz. It's 40 minutes of sustained screwballisms that never lull, with the results a begoff.

In a tough spot is Kitty Kallen, who precedes the team, and the handsome thrush comes through in top fashion. They're waiting for Martin and Lewis, but with her first fast number she grabs attention and sustains it through her smartly arranged versions of the pops and two specials, "Wish I Had A Daddy In The White House" and takeoffs on Ethel Merman, Ella Logan and Lena Horne for sock returns.

Barr and Estes round out the solo stints with their comedy hoofery for okay reception. The line handles a brief opening routine in capable fashion. Len Dawson's orch backgrounds solidly.

Lary.

Ruby Foo's, Montreal

Montreal, Jan. 27.

Lucienne Boyer, with Noel Regnier at the piano; Rex Owen, Joska de Barbary and Len Berger; no cover or minimum.

The choice of Ruby Foo's Starlight Room for Lucienne Boyer's first boite appearance in Montreal is paying off. Room draws most of its clients from out-of-towners and the local English-speaking trade who still regard Miss Boyer as the top French chantoosie, remembering her mainly for "Parlez Moi D'Amour" which she naturally reprises for biggest hit of show.

Her work over the years has changed little. There is still the husky voice; the dramatic gesture, and the hoked-up arrangement that sell the Boyer songs. Small working area has tendency to cramp her style, particularly when she goes into a very sad song (which most of them are) like "La Dernier Nuit" or her one English try, "Too Many Memories." A quick switch to something about a flirtatious French midinette relieves the tension and tears, and the payees are a cinch when she drops into "D'Amour," which she sings first alone and then with everyone in the room. Noel Regnier rates kukos for his piano work behind the Boyer warbling, plus house violinist Joska de Barbary, who cues in on several of her numbers.

Starting spot goes to comic Rex Owen who repeats his record miming from a previous showing here to a good reception. Interlude sessions are maintained by Len Berger at the piano.

Newt.

Blue Room, N. O.
(HOTEL ROOSEVELT)

New Orleans, Jan. 19.

Johnny Long Orch (12), Sunny Skylar, DeMattiazis (2), Bob Evans, Billy Romano, Kathy Kearns; $2.50 *minimum.*

There's both quantity and quality in the new layout here. Bill is 60 minutes of sock entertainment that combines novelty, melody and comedy that hits for hefty returns.

Johnny Long and orchestra, a versatile crew that puts plenty of zest in its numbers, shares top billing with Sunny Skylar, composer-singer. The band's rhythms are crisp and well-defined and give a briskly interesting approach to popular music.

Long batons aggregation, plays a fiddle and emcees the show. His crew's renditions include a judicious admixture of popular favorites, pulsating Latin rhythms, medleys and tunes in the romantic vein.

Floorshow tees off with Billy Romano, who puffs up and twists toy ballons into elephants, swans, dogs and other animal shapes. Both adults and moppets at dinner show got a kick out of his deft manipulations.

Bob Evans, ventriloquist, and his astute red-haired dummy pro-

(Continued on page 44)

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Mull Reopening of N.Y. Nabe Vaude Houses If Unions Make Concessions

Theatrical unions are making a concerted drive to reopen neighborhood vaudeville in New York. Local 802 of the American Federation of Musicians, American Guild of Variety Artists and the International Alliance of Theatrical Stage Employees are working on plans to revive nabe stageshows. It's possible that some concessions in number of backstage and pitmen will be made in order to provide more playing time.

So far, the three unions have a conference slated with Sol A. Schwartz, RKO's theatre president, as soon as he returns from a trip to the Coast.

Just what concessions will be made to encourage new theatre time isn't known as yet and won't be until the meetings are held. If a deal is made, it's expected that the agreement with RKO will serve as a model for talks with other circuits.

RKO time is currently at its lowest point in several years. At one time, cicuit had more than 20 nabe houses in operation, but with advent of television, grosses have tumbled and consequently many houses were forced to drop stageshows.

At the same time, the circuits are interested in any plan that will revive takes, and consequently, it's seen that if there's a chance to turn a profit, or even cut losses, chains will be open to suggestion.

Sam Petrillo's Solo

Sam Petrillo, who doubled for Jerry Lewis (Dean Martin &) on one of the comedy team's video shows, is starting on dates as a single. He's signed to open at the Boulevard Tavern, Forest Hills, L. I., Friday (2). Petrillo will use some of Lewis' material, but will depend, largely, on his own script.

He's letting his hair grow so that the resemblance to Lewis won't be too marked.

Annamary Dickey Into Cotillion Room, N. Y.

Annamary Dickey has been signed for the Cotillion room of the Pierre hotel, N. Y., starting Feb. 6. It's Miss Dickey's first N. Y. hotel date in several years. Previous stint was at the Hotel Waldorf-Astoria. Dance team of Fosse & Niles will hold over on this bill.

Mario & Floria have been signed for the following bill starting Feb. 20.

CASINO, PITT, TRYING VAUDE, BURLESK SHOWS

Pittsburgh, Jan. 30.

Casino, burlesque house here, is trying a new policy in an effort to bolster biz, which has been pretty bad of late. George Jaffe, who owns and operates peel wheel site, will drop his permanent chorus and its producer, Natalie Cartier, at end of this week and offer combined vaude-burlesk bills.

He's going to feature three or four variety acts; a couple of burlesque comedians putting on a couple of sketches and three stripteasers. That'll be the weekly lineup. They'll continue to put on four shows daily, with brief program of movie shorts spacing performances.

Gracie's Can. 1-Nighters

Toronto, Jan. 30.

Enroute to her home in Santa Monica, Cal., Gracie Fields will play four one-nighters, at a $3 top, opening at Massey Hall, Toronto, and then to Hamilton, Brantford and London, Ontario.

She'll be accompanied by two Toronto artists, Barry Townsley at piano, and Margaret Lewis on accordion.

Autry's Troy Benefit

Troy, Jan. 30.

Gene Autry and his stage troupe will give afternoon and evening performances at the R.P.I. Field House in Troy Feb. 9 for the benefit of the Albany Variety Club's summer camp for boys.

Supporting Autry will be Smiley Burnette, Rufe Davis, Eddie Peabody, the Jemez Indians and the Melody Ranch group.

Flock of Top U.S. Names Into London Palladium; Eye Judy Garland Date

The Palladium, London, is expected to wind up with one of the strongest lineups of U. S. talent in the history of the house. Negotiations are currently in progress for Judy Garland to play a date in the British house. Deal is talked of for Miss Garland to make a four-week stand starting April 9 preceding run of Danny Kaye who goes in May 7 for eight weeks.

House will start its season with Donald O'Connor who goes in for two weeks starting March 12. The next two weeks are still open, with Miss Garland, Kaye and Red Skelton on the books to take the house into August.

A few months ago, talk was current that the Palladium would abandon vaudeville because of difficulty and expense in getting U. S. headliners to play the house. However, Kaye's booking at a reported $20,000 weekly and Skelton's pacting assured the house of at least a partial variety season.

It's reported that Miss Garland will also get $20,000 per week during her Palladium stand. It would be Miss Garland's first vaude date in many years.

Hollywood Exits Cooper Agcy.

Daniel Hollywood has resigned the Frank Cooper Agency to go into personal management. He's currently handling Dagmar of the Jerry Lester video show, June Taylor line and Jerry Wayne.

Prior to joining the Cooper office, Hollywood was with General Artists Corp. for several years.

End of Shelvey Faction in AGVA Seen in Sweeping Court Judgment

Judgment handed down last week by Justice Felix Benvenga of the New York supreme court, indicates the end of the Matt Shelvey faction in the American Guild of Variety Artists. Group of dissidents, which last year filed suit to enjoin union's administration from certifying results of all AGVA elections, and which it subsequently lost, was barred by the court from taking further action on the matter. Only possibility now lies in an appeal, which now seems unlikely in view of the court's judgment.

Justice Benvenga handed down a sweeping ruling which, it is believed, takes the props from out of the Boston faction which filed suit.

Among the stipulations ordered by Justice Benvenga is the dismissal of the case with prejudice and recovery of costs of the action set at $309. Plaintiffs were enjoined from representing that the dissident organization headed by Fred Dale in Boston was ever part of AGVA. Group is enjoined from using the AGVA label, and that the board of the rump group was ever a legal part of the organization. Arthur W. A. Cowan, who represented Matt Shelvey, former national administrator, was enjoined from representing himself as having ever been an attorney for the union. Dissidents were also enjoined from representing that the Associated Actors and Artists of America were without authority in firing Shelvey in 1947, and that the 4A's executive committee was within its authority in representing AGVA during the time the 4A's was administrator for the performer union. Court also stipulated that the faction is prohibited from declaring that the 4A's wrongfully conspired to seize control of AGVA, or that it had been wrongfully administering the union's affairs.

Other Restrictions

Dissidents were also prohibited from declaring that AGVA's elections and constitutions were invalid or interfering with union's

(Continued on page 45)

Brandwynne Orch Set For Proser's Cafe Theatre, N.Y.

Nat Brandwynne Orch has been signed for Monte Proser's Cafe theatre, N. Y., slated to open around March 1. Proser, who'll operate this spot on the site of the defunct Paradise, has also pacted Jackie Gleason as comedy lead in the tab version of "Billion Dollar Baby," which will preem this nitery.

Bill Hammerstein, son of Oscar Hammerstein II, will produce the show.

EUROPEAN TOUR IS SET FOR 'SKATING VANITIES'

Albany, Jan. 30.

"Skating Vanities of 1951," which plays a five-day engagement at the State Armory, Feb. 20-24, will leave in March for a European tour. Ninth edition, starring Gloria Nord, will fill a 10-week engagement at Wembley Stadium in London. Two-week stands in Antwerp, Paris, Zurich and Milan will follow. Trip ends in August.

Show is now working east. Scale for Albany date is $1.50 to $2.75, with a Washington's Birthday matinee for children at 75c. Saturday matinee is also scheduled.

Vallee's Nassau Date

Boston, Jan. 30.

Arki - Yavennsonne, prez of Metropolitan Artist Corp. and booker of Sheraton hotel chain talent, has booked Rudy Vallee into the British Colonial hotel, Nassau, for a week, starting Feb. 12.

From there, Vallee goes to Sheraton Plaza, Daytona Beach, for a week, Feb. 19.

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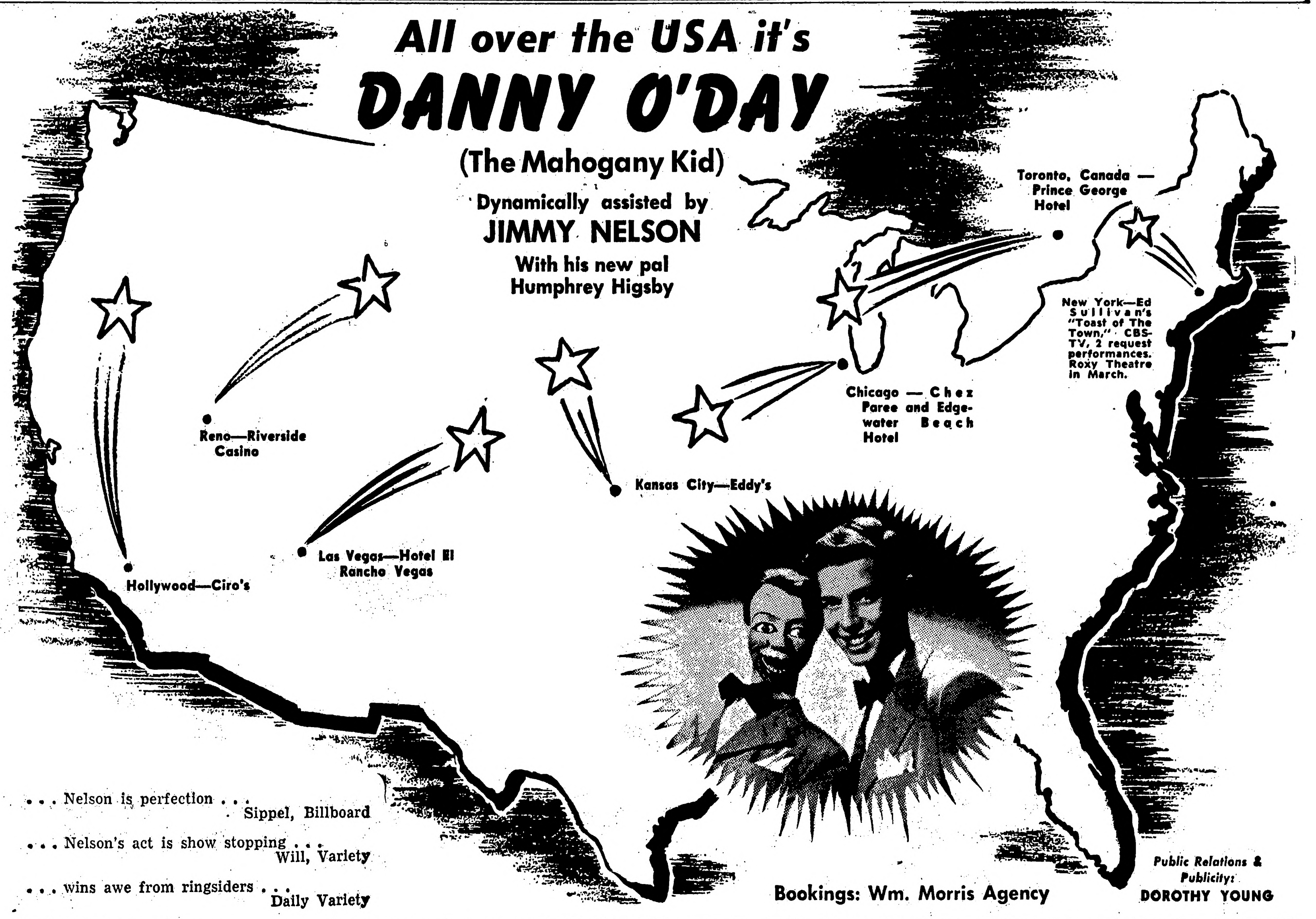
Reno—Riverside Casino
Hollywood—Ciro's
Las Vegas—Hotel El Rancho Vegas
Kansas City—Eddy's
Chicago — Chez Paree and Edgewater Beach Hotel
Toronto, Canada — Prince George Hotel
New York—Ed Sullivan's "Toast of The Town," CBS-TV, 2 request performances. Roxy Theatre in March.

. . . Nelson is perfection . . .
Sippel, Billboard

. . . Nelson's act is show stopping . . .
Will, Variety

. . . wins awe from ringsiders . . .
Daily Variety

Bookings: Wm. Morris Agency

Public Relations & Publicity:
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Personal Management LOUIS W. COHAN 203 N. Wabash Ave. Chicago 1, Ill.

Night Club Reviews

Continued from page 42

Blue Room, N. O.

vide plenty of laughs. Chatter is clever and Evans' technical stuff, including voice work, singing and handling of doll, is tops. He has a smooth delivery and an assured manner. Scores heavily.

The DeMattiazis, an unusually fine act featuring "remote control" dancing dolls, net hefty returns. They have their novelty turn down to a science and work up a terrific illusion with a couple of large dancing dolls. The unique turn almost stopped the show. It's unfortunate that the illusion must be bared after one number, which prevents an encore.

Skylar, who has many song hits to his credit, wins the crowd from walkon, applause breaking out as he opens with a medley of his own tunes. These included "Amour," "Atlanta, Ga.," "Besame Mucho" and others. He also does some amusing novelties, such as "Her Bathing Suit Never Got Wet," a calypso, and "You're Over the Hills," with lyrics that had the ringsiders laughing and palm-pounding enthusiastically.

Kathy Kearns, thrush with the Long outfit, is attractive and has the voice and personality to put a song over. Band's glee club and trio also share in applause.

Biz capacity when caught.

Liuz.

Roundup Rm., Las Vegas
(HOTEL EL RANCHO VEGAS)

Las Vegas, Jan. 24.

Constance Moore, Tommy Dowd, Alphonse Berge & Co. (5), Cliff Ferre, George Moro Dancers (8), Henry Busse Orch (13); no cover, no minimum.

First time in Las Vegas, thrush Constance Moore impresses with an array of varied tunes, socked over with top showmanship. Although radio and pic singer strikes no potent marquee risibility in local nitery orbit, turn here is pulling okay biz. Statuesque blonde strikes easy stance and stunning gowns make for smart, informal sesh.

Quickie opener "That Certain Feeling" pivots into sly "Never Underestimate Power of Woman." Rocking "Lullaby of Broadway" is gusto chanting, then softens into "If I Were a Bell." Does "I Love the Guy" smartly with followup "Lorelei" dished up neatly. Gets patrons to join in on "Shine On Harvest Moon," then "Strutter's Ball" with sock finish.

Tommy Dowd's pitchman patter to sell sleight-of-hand strikes brash, amusing note. He beguiles ringsiders to work rope trick, disappearing $20 bill and vanishing birdcage, garnering plaudits.

Alphonse Berge with femme assistant and three models, unrolls yardage to clothe living mannequins rapidly. Tickles distaffers with creations of several type dresses, with gals parading for good applause.

Cliff Ferre warbles lyrics designed to send customers frolicking toward casino. Line returns before Constance Moore stint with hip-swinging hula, sparked by Marie Roe's solo for breathtaking finish.

Henry Busse orch provides competent backstopping and ably handles rhythms for interim dancing.

Will.

Empire Room, Chi
(PALMER HOUSE HOTEL)

Chicago, Jan. 25.

Mimi Benzell, Jay Marshall, Pierre d'Angelo & Ana, Merriel Abbott Dancers (10), Eddie O'Neal Orch (14); minimum $3.50, *cover* $1.

This room is gradually becoming the top stronghold of entertainment here, due to the shrewd booking manipulations of producer Merriel Abbott. Her present policy seems to be in mixing long-and short-hair packages alternately, each being pretty consistent one way or the other. Present bill headlining coloratura Mimi Benzell, is her most expansive gesture toward serious entertainment and it gets sock results.

Miss Benzell is an attractive brunet whose selections are varied enough to get her across with all segments. Met star appears in a simple gown, working most of the stint on a platform and under a single spot. Singer is wise enough not to press too heavily on operatic tunes. Only on "La Danza" and an aria from "La Traviata" does she show off her superb operatic piping, but these are contrasted effectively with light-classics as followups. She has a cute version of "Lo, Hear The Gentle Lark," which is a broad burlesquing of opera singers that winds up as a hep treatment. Miss Benzell has a neat laugh-getter in a short turn around the floor with a hand-mike. Gal cajoles the older males at ringside, which is more of a surprise tactic than an original one, but it's her most solid bit. Her closer, "Sweethearts," prompts a beg-off.

Jay Marshall is a debonair comic who gets across in good fashion. Attired in tails, he speaks affluently and makes erudite sallies to the patrons. Only factor that mars his cultivated posturing, though, is the hoariness of the gags. Marshall whips through three routines, one using some so-so magic, the other a ventro piece, using his hand as puppet, and the third, some ancient business about the Army. Fact that Marshall got across was due to his approach. With more effective material he'd be a top turn.

Pierre d'Angelo and Ana are a better than average terp team. They work smoothly in their four numbers, but fall flat with encore. On this, the pair do a ballroom routine without music, which is neither effective nor novel. Team has a good number in terping to current French tunes, which gets them a good hand. Merriel Abbott dancers are featured in two production numbers, both of which have been too often repeated here. Both seemingly have been carried over from the last three shows, with a change becoming almost imperative. Leon Leonardi backs superbly for Miss Benzell and Eddie O'Neal conducts capably for the customer dancers.

Mel.

Painted Rm., Las Vegas
(DESERT INN)

Las Vegas, Jan. 23.

Connee Boswell, Billy Vine, Lambarts (2), Johnny Bosworth, Arden-Fletcher Dancers (8), Carlton Hayes Orch (10); no cover, no minimum.

Thrush Connee Boswell and comedian Billy Vine share top billing on this show. Individually, each is worth it, however, with Vine in deuce spot and Miss Boswell in closing slot. Because of rule in local niteries, shows must be held to an hour so as not to keep biz away from casinos. Limitations cut into Vine's material giving him the feeling of having to work in haste, and repenting at leisure.

Miss Boswell, who is unquestionably master of solid building technique, doesn't suffer from this curtailed factor.

Forgotten at outset is her physical handicap, when after being rolled onstage, she uncorks "Smile in Sunshine," with good bounce tempo, slides into "Tennessee Waltz" for hefty palming. After intime patter segues into pop medley, including "One Dozen Roses," "Amapola," "Silent Love," "Zip Doo Dah" and others for big returns.

Doffs bouffant gown onstage while tossing out amusing patter to emerge in sequined stunner enabling shift to piano for keyboarding of "12th St. Rag," which wins cheers. Followup still at piano is ad lib sesh with Carlton Hayes orch jamming for rough and ready barrelhouse "I Ain't Got Nobody," where husky piping and flashy pianistics set up fine beat. "Martha," perennial Boswell request, takes her off to an ovation.

Vine gives out in warm manner, easy running gab taking in ringsiders for plenty kidding, sets up "crying drunk" routine, garnering yocks all the way. Comic has facile vocal chords, controls them with ease for rich effects. Best of bits which had to be cut has comic walking down Broadway with Harry Richman, switching back and forth from impresh to straight answers. Does fine impresh of Jackie Miles, works into Danny Thomas "flat tire in rain" classic. Then Zero Mostel "Durante." Windup is Jolson for sock finish.

The Lambarts, male and femme acro-contortion duo, open bill with pretzelings atop tables, using gal as understander. Grab plenty mitts with terrif muscle control on one handstanders. Bowoff has prone femme flexing legs up and down while partner grips ankles in handstand.

Johnny Bosworth emcees capably and exhibs good vocalizing for production numbers by Arden-Fletcher line. Well-stacked gals are lavishly costumed. Dish up two new routines that are well received. Carlton Hayes' batoneering for shows and terping are standout. Capacity biz when caught.

Will.

Colony, London

London, Jan. 15.

Mae Barnes with Garland Wilson, Felix King and Santiago Lopez Orch; minimum $3.50.

There is a growing public in London for the individual song style fashioned by so many colored vocalists. The pace was set by Rose Murphy, who had a good season at this cafe last summer, and subsequently by Nellie Lutcher with a record-breaking vaude tour.

Now Mae Barnes makes her London debut, and her opening night sendoff left little doubt about the success of her stint. The customers called her back twice for encores.

Dressed in a blue gown, as vivid as her personality, Miss Barnes plunges into her act without any preliminaries to sock 'em with "It Must Be Love" and continues with half-a-dozen or so other numbers. Each tune registers, with strongest reception going to "Laziest Girl in Town."

An integral part of the act, of course, is piano-tapping Garland Wilson, who played some of the London clubs in prewar days. His hot rhythm accompaniment sets the tempo for Miss Barnes, and his occasional vocal interpolations.

Myro.

El Casbah, K. C.
(HOTEL BELLERIVE)

Kansas City, Jan. 24.

Fisher & Marks, Joe Vera Orch (5); $1, $1.50 *cover.*

Casbah has a change of pace in booking a comedy team to follow dates of singers and impressionists of recent weeks. Change apparently is helpful as room is having a moderately good run of biz, up somewhat from previous weeks. It's first stint in town for Fisher and Marks, and their work is good enough to warrant a return.

In customary manner Joe Vera leads off show with sparkling keyboarding on "Hallelujah," and then turns floor over to comedy team. Their forte is to start with Fisher in straight monology, with Marks in role of waiter interrupting from the floor. Brash waiter is soon on the floor heckling Fisher directly at the mike, one thing leads to another and pair are off on their wacky comedy routine.

They intermix mimicry of filmsters, with emphasis on satirizing, record pantomimes, dancing and slapstick.

Takeoff on the Andrews Sisters is a laugh-getter, as is satire of the Ink Spots, and songpatter version of "Sonny Boy." They wind with fast terping, and hit all the way.

Quin.

5 O'Clock, Miami Beach

Miami Beach, Jan. 28.

Martha Raye, Ben Yost Royal Guards (5), Jackie Farrell, Leo Diamond, Frank Linale Orch; minimum $2.50-$3.50.

The signs over this cafe now read Martha Raye's Five O'Clock Club, and with good reason, for return of the frenetic comedienne is again drawing turnaway crowds at a period of the year when the competition is keenest.

There is no gainsaying the fact that Miss Raye, via her repeated longrun appearances here, has built herself a tremendous following. Plussed by the transient vacationers who are attracted via word of mouth, she's money in the bank for the Schuyler operation. The act hasn't been changed, except for addition of a potent version of "Black Magic" and probably it's just as well, for they keep calling for her former numbers. Tees off with "Great Day Coming, Manana"

(Continued on page 47)

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Article XXII (Section 2) of the Constitution of A.G.V.A. states that:

The Board or the National Executive Committee shall upon the written petition of not less than 2,000 members in good standing filed with the National Administrative Secretary, Order a Referendum vote.

In accordance with this article, we the following A.G.V.A. Members in good standing do hereby demand that a referendum vote be taken on whether the assessment of 1% levied on the gross compensation of individual members shall be continued. This tax is in addition to your A.G.V.A. dues. It is our opinion that morally and ethically this tax should have been first presented to the membership for their consideration. Because the National Board did not do this and because we insist on our democratic right to vote on this issue, we now sign this petition for such vote.

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AGVA Raises $285 Ceiling on Benefits, Top Acts to Get 1/7 of Set Salaries

American Guild of Variety Artists has rescinded the $285 ceiling on top performers playing benefit dates. Top figure was based on one-seventh of an arbitrary $2,000 weekly stipend for the upper-salaried headliners. Henceforth, names will work on a straight one-seventh of their regular weekly salary. Thus if Danny Kaye should play a charity show, he'd be getting one-seventh of $25,000, which he's getting at the Roxy theatre, N. Y., or $3,571. At that, it's figured to be a saving inasmuch as Kaye would ordinarily get $7,500 or more for a single clubdate. Milton Berle would command a similar fee for a single show.

Simultaneously, the Associated Actors and Artistes of America are renewing a bid to AGVA to rejoin Theatre Authority, the now dormant benefit control setup of the theatrical unions. Welfare funds of the various guilds, with the exception of AGVA, have been hard hit since the variety performer union walked out of TA. New bid includes a proposition that AGVA get 25% of the total take of benefits. Guild won't confer on that until TA gives AGVA $6,000 which it claims due on benefits held before it withdrew from TA.

AGVA is still enlarging its welfare fund from benefits. Union gets 5% of the talent budget on all affairs held where performers work at a one-seventh salary.

Dennis Stretches 2 Weeks To 2 Years in Hub Spot

Boston, Jan. 30.

Don Dennis, singing m.c. at Steuben's Vienna Room, who was booked in originally for a two-week stint, last week completed his second year at this spot.

In addition to his nightly floor show stint, Dennis takes over as greeter at Steuben's Cafe Midnight, Hub's late night showbiz eating place.

Cantor Cancels Concerts On Medico's Advise

Eddie Cantor has cancelled his two-day concert stand at the RKO theatre, White Plains, slated for Feb. 8 and 9, on advice of his medicos. Comic has been told to take it easy for the next month or so and eschew activities other than his NBC-TV once every four weeks show for Colgate.

RKO spokesman declared that ticket sales for the theatre stand indicated a sellout for both his shows.

AGVA Group Seeks Referendum On Union's 1% Tax Bite

A committee of American Guild of Variety Artists members has been formed to combat the 1% salary tax which goes into effect tomorrow (Thurs.). Committee is seeking signatures on a petition to be presented at the meeting of the national board of the union meeting next Wednesday (7) to rescind the levy.

Referendum committee includes Sid De May, Wini Shaw, Red Buttons, Danny Waldon, Lou Saxon and Vic Lamont. Group is seeking a national referendum on the measure.

Taylor Joins Yates

Frank Taylor, head of the theatre and fair department of Joe Glaser's Associated Booking Corp., has resigned to join Charles V. Yates. Yates left the Glaser office last week to go on his own, and has opened N. Y. offices.

Steve Yates, who was also with ABC, has also joined the new setup.

Opening Night Ringling Receipts for Baer Fund

Opening night's receipts of the Ringling Bros. and Barnum & Bailey Circus will go to the Louise Baer Memorial Fund of the New York Heart Assn.

Circus is slated to start it's run at the Madison Square Garden, N. Y., April 4.

Shelvey Faction

Continued from page 43

present officers in the conduct of AGVA's affairs, or issuing checks in the name of the union. Faction was also directed to turn over any union properties to AGVA or incurring liabilities or soliciting in the union's name. Faction was also directed to turn over all properties and monies, and give an accounting of all expenditures and receipts.

Attorney Martin J. Flan was appointed by the court to act as receiver for the dissident faction to make an accounting of the affairs of the group.

The judgment follows, by a few weeks, the court's decision in which an injunction to forbid the current AGVA administration from running the union was denied.

Curious part of the case is the fact that the dissident union started the action against the 4A's, but wound up by having itself dissolved as an illegal entity. For a couple of years, AGVA has had two Boston offices, one run by AGVA and the other by the dissidents.

Justice Benvenga's decision is expected to mark the end of Cowan's efforts to reinstate Shelvey faction in the union.

The case is one of the costliest in the 4A's history. Case was originally started in 1948 in New York. There were side suits in Boston and Philadelphia. The first decision went against the dissident faction because of a mixup in getting an attorney of record, and a stipulation was made which prevented Shelvey and a group of his adherents from ever participating in the union's affairs. New case lasted through 28 courtroom days and total cost of the action is said to exceed $250,000.

Shortage of Headliners May Cue Tab Productions for Niteries

With upbeat in cafe business, many bonifaces are now mulling the question of whether to attempt to sustain grosses with names or elaborate production. Decision is being made necessary because of the extreme shortage of topflight headliners and unavailability of many names who formerly toured the cafe circuits because of tele commitments.

The Chez Paree, Chicago, which has been on a name standard for many years, is considering a unit idea. Negotiations are currently on for Lou Walters' Latin Quarter Revue to play that spot. This unit is currently at the Lookout House, Covington, Ky., and is slated to play Earl Carroll's theatre restaurant, Hollywood. Reno and Las Vegas dates follow.

Another unit slated to be cast sometime in March is currently lining up dates. Monte Proser, who is casting a tab version of "Billion Dollar Baby" is now lining up stands for a duplicate version of this show to tour cafes. Proser declares that 24 weeks for the unit will be accounted for shortly after he preems his N. Y. cafe around March 1. Bill Hammerstein, who cast the road companies of the Rodgers-Hammerstein shows, will produce the tabs for Proser. Peggy Clark, who did the lighting and sets of the original legit production, will perform the same chore for this revue.

Russell Nype to Double Into Maisonette, N. Y.

Russell Nype, juvenile lead in "Call Me Madam," has been booked to double at the Maisonette of the St. Regis hotel, N. Y., starting Feb. 20. He'll play the midnight show only. Evalyn Tyner has been pacted for the dinner display.

This is Nype's first cafe date as a single. He started in niteries as part of a singing team with Elizabeth Cote after winning an amateur contest at One Fifth Avenue, N. Y.

Cafe Op Nixes $500 Weekly to Release Act To Mocambo, H'wood

Hollywood, Jan. 30.

Wm. Morris Agency got turned down in a pitch to Mrs. Regina Villaudy, Bar of Music owner, to pay her $500 weekly to release Doodles & Spider, pantomime-and-phonograph act, for four weeks to play the Mocambo on Sunset Strip. She had booked the act, current at Drift Inn, Frisco, for 12 weeks, starting April 5. Mocambo boniface Charlie Morrison wanted the act to play his spot first.

Morris office asked Mrs. Villaudy for an okay, notifying her the act would get $1,000 per frame as compared to the $500 she would pay. She nixed it. Morrison then trekked to Frisco in an effort to book the act direct. When they asked her for permission, she beefed to AGVA, which notified Morrison to lay off. Agency then offered to pay her $500 weekly if she'd release them for a four-weeker at Mocambo before going to the Bar. Still no dice, and act opens in April at the Bar.

Hover Busy Booking

Hollywood, Jan. 30.

Herman D. Hover, owner of Ciro's nitery here, has shows for the cafe booked through April.

Following current stand of Freddy Martin's orch, Hover has inked The Weavers, song-instrumental act, and ventriloquist Jimmy Nelson, to open Feb. 1. Janis Paige follows, followed by Lili St. Cyr. Also set, but with no definite opening dates, are Sophie Tucker, and Martin & Lewis.

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Paramount, N. Y.

Boyd Raeburn Orch (14), *Ella Fitzgerald, Harvey Stone, Condos & Brandow, Russ Emery; "At War with the Army"* (*Par*), *reviewed in* VARIETY *Dec. 13, '50.*

Time seems to be of the essence on current Paramount bill. The acts on this session are giving abbreviated performances because house is doing a greater number of shows. The overall effectiveness of the stage show is hampered by this modus operandi. Reason is, of course, the Dean Martin-Jerry Lewis Par picture, "At War with the Army."

Booker Harry Levine has lined up a good bill and each act makes good impact within the allotted time. The comedy is by Harvey Stone, playing his first stand at this house, other sessions having been essayed at the nearby Capitol theatre. Stone confines stint to his GI routine, which is more pertinent today than it was during the peacetime period by virtue of current events. It looks like Stone will make the grade as the Johnny Burke of World War II.

Topper is Ella Fitzgerald. Negro singer was somewhat handicapped by her inability to build. "How High the Moon" and "My Heart Cries for You" are stylized effectively and as an encore she reprises the memorable "Tisket."

The Condos & Brandow tap team score with good terp routines and trumpet interludes. They've worked up to the point where they're one of the more effective dance turns and appear to be perfect for warming up an audience. Singer Russ Emery is under New Acts.

The Boyd Raeburn orch (14) gets its chance at the start of display but afterward is purely for showbacking. And it does that effectively. *Josc.*

Seville, Montreal

Montreal, Jan. 27.

Mad Caps (2), *Cook Sisters* (2), *Steve Evans, Seven Mar-Vels, Charioteers* (5), *Len Howard orch* (7); *"Three Weird Sisters"* (*EL*).

The Charioteers, pinchhitting for Fran Warren, who had to withdraw because of illness, come through with a sock session that clicks with Seville patrons. Smooth-working team does a big songfest on the closing spot, picking up plenty of palming for such items as "A Kiss and a Rose," "Mumbles," an Italian lullaby and the usual pops. The Seven Mar-Vels, in the next to windup slot, impress with their slick teeterboard and balancing numbers and the work of the four male members of team is given visual boost by three decorative femmes. Comedian Steve Evans scores with his offbeat impression material, getting best reception for his interpretation of different audience reactions and their laughter. Routine is given additional hoist when Evans mimics front-row patrons yocking.

Harmonica duo, the Mad Caps, do nicely with tunes ranging from "Peg O' My Heart" to "One O'Clock Jump" mixing their reeding with occasional comedy moments. The Cook Sisters keep attention with their tap and vocal arrangements. Emcee chores are handled by Bruce Wendell and the house orch under the direction of Les Howard provides solid show backing. *Newt.*

Capitol, Wash.

Washington, Jan. 28.

Will Mahoney, De Marco Sisters (5), *Jack De Leon, Three Decs; "Frenchie"* (U).

Capitol lineup is well balanced and bright. General effect is bouncy and young, with oldtimer Will Mahoney, in headline slot, adding to zestful quality of show.

Mahoney walks on to bagpipe music, complete with kilts and brogue, and brings immediate chuckles with his sly warbling of "There's a Wee Bit of Scotch in Me." Humor of this lovable vet is on the gentle side, and, though payees welcome him from start, their enthusiasm builds with the act. Will terps and clowns sans music, then, from a sitting position, to which he's fallen from one of his fancy twists, he reels off a few gags. Smash windup, the Mahoney specialty of terping atop an oversized xylophone, with both the foot work and the music coming through whole, sends him off to hefty appreciation.

The De Marcos, alumni of the Fred Allen airer, have a young and freshly different kind of singing act. Sisters dress and act like a troupe of collegians, giving effect of wholesomeness. Numbers are wisely chosen away from too well-travelled paths, and arrangements accent novelty. Gals use voices well and in pleasant harmony.

Jack De Leon works hard at his imitations and achieves results that are both authentic and different. Not all his material is top drawer, but there's enough of a nucleus for a promising, solid act. Uses background of effects of TV on moppets to pull off a variety of takeoffs, and a series of dialects. Highlight of act is a routine designed to prove that "it's the music they applaud." He doesn't quite prove his point, but routine is novel and well received.

Three Dees have some nice acro work on bars and trapezes to open show. There's some nice team work here. *Lowe.*

Michigan, Detroit

Detroit, Jan. 20.

Bill Lawrence, Maria Neglia, The Beachcombers (4), *Marshall Izen, Joe Forman, John Gergely, Jessica Haist, Billy Gilbert, Jerry Bressler orch* (11); *"Woman on Run"* (U).

The Arthur Godfrey Talent Scouts received fair-to-middling response from a near-capacity audience at show caught Friday (26). The surprise star of the show, although billed last, is Maria Neglia, whose facial gymnastics combined with deft handling of her violin earn her the biggest hand.

Johnny Gergely gets the show started with expert banjo strumming of "Marcheta" and "Bye, Bye Blues." Soprano Jessica Haist follows with "Can't Help Lovin' That Man" and "All The Things You Are." Her voice is pleasant but she could use better material—both in the type of song and the style of her dress—to good advantage.

Impressionist Joe Forman is average in impersonations of Boris Karloff, Gary Cooper, James Cagney and others. Forman is handicapped because he doesn't have the facile facial equipment which would aid his good vocal affectations. His routine runs too long.

Interest hypoes with the appearance of petite, pretty and nicely-gowned Miss Neglia. She plays her first number, "Czardas," straight. In a quick change of mood, she muggs gaily and effectively in her own version of "The Canary." She has the audience alternately laughing at her antics and applauding her craftsmanship.

"The Beachcombers" quartet—three guys and a Hawaiian miss—stick strictly to close harmony on "Maui Chant" for nice returns. Their next two numbers, "Mandy" and "Skip to My Lou," are replete with polished terping routines.

Monologist Marshall Izen lampoons Wagnerian opera, interspersed with piano footnotes, for plenty of laughs and a good sendoff. Emcee Billy Gilbert gets fair returns for his sneezing routine.

Topper Bill Lawrence sings "My Blue Heaven," "Tennessee Waltz," and "All My Love" for good applause. His gestures, however, give the viewer the uneasy feeling of being executed by rote. The same mechanical quality is noticeable in his voice, too. *Tew.*

Palomar, Seattle

Seattle, Jan. 18.

The Pudgets (2), *Gypsy Darlow, Andrews Twins, Nat* (*"King"*) *Cole and Trio, Ray Watkins house orch; "Once a Thief"* (UA).

Nat ("King") Cole and Trio raise this above the usual bill, socking over their brand of syncopation for good returns. The Pudgets also score with their songs and dances presented via marionettes topped by heads of the performers.

The Pudgets open and score nicely with rendition of "All Because You Kissed Me Goodnight," a snappy Charleston routine, and "The One I Love." Pair use small enclosed marionette stage for pleasing visual effect and draw a big hand.

Gypsy Darlow does sword balancing and juggling, and goes over best with juggling of torch, lit on both ends, on darkened stage. The Andrews Twins, two personable girls, put over some precision tap routines and a syncopated flamenco dance.

Cole and Trio open with "That's My Girl" with Cole socking over the vocal. He goes on to do "Time Out for Tears" and two record favorites, "Orange Colored Sky" and "Mona Lisa," for good response. Bongo drummer Jack Costanzo does solo job on "Go, Bongo," and Cole then tops the bill with sly and appealing "Calypso Blues." Group bow off with zingy "Little Girl," with crowd wanting more.

Ray Watkins and house orch back acts ably, but have easier task than usual. Good house at first afternoon show. *Reed.*

Capitol, N. Y.

Lionel Hampton Orch (21) *with Curly Hamner, Irma Curry, Janet Theurow, Danny Alexander, George Kirby; "The Enforcer"* (*WB*) *reviewed in* VARIETY *Jan. 24, '51.*

Lionel Hampton is probably the only band remaining that follows precepts handed down during the height of the swing craze, circa 1936. His style is for youngsters. It's lusty, uninhibited, highly expressive and full of the musical idioms that developed during the era when bobbysoxers pranced in the aisles.

Whatever the oldsters may think of his style, he shows excellent musicianship, even though his gauge of audience values at the evening shows isn't entirely in keeping with the standards of this era, when pianissimo stylings are more desirable.

Hampton has an instrumentation of nine brass, seven reeds and four rhythms. When the brass is going in high gear, the youngsters are in a frenzy and more staid patrons cup their ears. He exhibits usual drive and showmanship and comes out ahead.

Hampton has an unusually lengthy show inasmuch as he's liberal in amount of numbers he does and has hefty amount of specialties in his crew. Most of the outside talent aren't much better than stagewaits. Danny Alexander works feverishly at taps and rope-skipping, but there's little in his turn to commend it. Singers Irma Curry and Janet Theurow are both highly stylized, but in an idiom that's too esoteric for mass consumption. Curly Hamner makes an impression with his terps and jives around with Hampton with drums and gab for okay returns. It would probably have been better to get more recognized talent such as impressionist George Kirby.

Hampton, of course, is superb with drum and vibe dynamics. He exhibits showmanship on these instruments. The new arrangement of "Flying Home" is probably the highlight of show. It provides a finale that leaves them applauding. The major in the display is Hamp's arrangement of "Eili Eili" in which this religious piece is treated reverently. *José.*

Apollo, N. Y.

Erskine Hawkins Orch (15), *Maxine Sullivan, Rosebud, Bobby Whaling & Yvette, Pigmeat, Clark Bros.* (2); *"Young Daniel Boone"* (*Mono*).

Show at the Apollo this week, headlining Erskine Hawkins' orch and Maxine Sullivan, packs enough name value to make for healthy b.o. Furthermore, Miss Sullivan's appearance marks her return to the house after an absence of nine years, which should contribute to bill's draw power. Her turn displays to good advantage the talents that kept her touring here and abroad: straightforward delivery with no obvious styling contrivances, effortlessness throughout her vocal range, relaxed, unpretentious stage presence, and the ability to instill lift into her deliveries. Every item is in the rhythm department, her medley consisting of "Cry, Little Buttercup," "Surprise Party," her standard "Loch Lomond" and the encore "St. Louis Blues."

Hawkins' crew, neatly uniformed and featuring five reed, three trombones, four trumpets and three rhythm, ride through sizzling instrumental arrangements that feature plenty of the maestro's expert and expressive trumpet. Only one opportunity is offered for a vocal chorus, and that in the midpoint medley, when pianist Ace Harris handles the lyric of "Tennessee Waltz" in the style featured on the Hawkins' disk. Despite the almost unrelieved sameness of high-tension delivery, the band scores solidly from its teeoff "Humoresque" through its final medley of tunes, "Tippin' In," "After Hours" and "Tuxedo." Drummer Lou Chris is given an opportunity to manipulate a couple of trick sticks, at one point blindfolded, in "Drumboogie."

For balance and pace, rest of show features, in the terp department, Rosebud, with a torrid turn on the burley side, only slightly more covered, and the Clark Bros. (2), with smooth straight steps that don't register too well with the audience, and acrobatic didoes that fare better.

Comedy segment, a little raw in spots, features Pigmeat, assisted by George Wiltshire and Vivian Harris, and draws its quota of laughs, although a bit, involving a modified strip, is overlong in reaching its telegraphed payoff. Unicycle act, Bobby Whaling and Yvette, is a successful blending of tension and laughs. Although opening comedy routine of the apparently inept cycler and the collapsing bike is familiar by now, team clicks by maintaining its light touch as the tricks increase in difficulty.

Backing of the band is solid and sympathetic throughout the bill, particularly during the stint of house amateur contest winner, Gloria Smith, who sings "Foolish Heart" with an at-times uncontrolable vibrato and signs of nervousness.

Gayety, Mont'l

Montreal, Jan. 27.

Shirley Haywood, Young & Kaye, Tommy Moe Raft, Lillette, Tatali Girls (4), *Earl William, Monsieur Choppy & Co., Carole Leclaire, Jan Rubini, Masonettes* (12), *Will Skinner orch* (7).

Following a five-week layoff, the Gayety opened Saturday (27) with its regular two-a-day vaude policy. Only change in general routining from other shows is the addition of the Masonettes, six hoofers and six showgirls.

House manager Tommy Conway has assembled a neat package for his first '51 effort, but general fast pace and slick routining is missing, due in some ways to the absence of a fast-talking emcee-comic who can usually pull a revue of this kind together and fill the awkward breaks between acts. Opening spot, following a breezy cancan session by the Masonettes, goes to acrodancer Shirley Haywood, whose so-so performance is saved by a neat figure. Comedics by Young and Kaye draw yocks with their burley approach but material in second-half appearance on television is indifferent and needs trimming throughout.

Violinist Jan Rubini adds the cultural note with some sock fiddling, drawing plaudits for his rendition of "I Hear You Calling Me." Monsieur Choppy supplies the novelty twist as he rapidly draws grotesque faces on the backs of four scantily-clad showgirls, finishing them off with exaggerated hats and costumes.

Tommy Moe Raft scores in his first solo offering with some glib patter offset by a trumpet sequence that would have been more effective with better support from the pit band. His second try, assisted by dancer Shirley Haywood, who does the straight sides, appeals to the payees with the heavy inuendo and obvious situations that develop. Pianist Lillette does a fast bit at the concert grand showing most talent when she stays on a jazz kick and ignores the classics. Stripper Carole Leclaire makes two appearances, at the end of the first stanza and again in the finale, but the usual bumps and grinds are missing due to local censors' frowns. Earl Williams makes for easy listening with a group of ballads and musicomedy tunes and adds vocal support to the wavering routines by the Masonettes, who should lose their uncertainty after the first few shows. *Newt.*

Oriental, Chi

Chicago, Jan. 25.

Nelson Sisters (2), *The Szonys* (2), *Sibyl Bowan, Continentals* (6), *Sherman Hayes Orch; "At War With the Army."* (*Par*).

While the main draw in this layout is the Martin and Lewis film, "At War With the Army," booker Charlie Hogan has come up with solid stage fare. Show runs a bit short, about 40 minutes, without customary band number but it's well-paced.

Nelson Sisters, shapely gals, are a strong opener with their trapeze routine. Besides some fine hand-to-foot swing catches, duo do neat head twirls. Sock climax is the rapid spin over the bar.

The Szonys click with terrific toe work in classic ballet session. Brother and sister team project sensational lifts and toe twirls. Off to solid hand.

Sibyl Bowan scores with impressions. Tees off with satire on an opera singer, then switches to a lament of a maid. She gets into the more familiar items, Mary Martin singing "Honeybun" and follows with slightly salted Bea Lillie lyrics. Winds strongly with her standard Eleanor Roosevelt Girl Scout number.

Jack Cathcart returns with his well trained male vocal quintet to hit the target with nifty group harmonizing. After the special intro with "Continental" guys get laughs with the byplay as Bob Garsen scores with whistling "Flight of the Bumblebee." Somewhat off the beaten path is the tunes from "Wizard of Oz," which gets nice reception. "Sheik of Araby" is also a yock-puller with hokey lyrics. For a fast closer Ben Cruz picks up the tempo with "Cumanchero." Cathcart does an admirable job on the pianoing.

Sherman Hayes orch backs show briskly. *Zabe.*

Palace, N. Y.

The Quinlans (2), *Alan Shackner, Danny Shaw, Martez & Lucia, Lillian Shelby, Ken Whitmer, Gloria Gilbert, Buck & Bubbles, Don Albert house orch; "Kansas Raiders"* (U).

A blend of youthful turns with a trio of veteran acts adds up to fair entertainment at the Palace this week. In line with the house's modest budget policy the layout is weak on marquee names. However, an attempt is made to cash in on appearances of half the bill on Robert Q. Lewis' CBS-TV shows at one time or another.

But the show's punch primarily stems from the oldtimers' work. Gloria Gilbert, in next to closing, scores handily with her toe terping and familiar "human-top" spins. Preceding her is Ken Whitmer. Virtually a one-man band, he plays a half-dozen instruments in sock fashion and winds strongly with a stirring trumpet impresh of Clyde McCoy's "Sugar Blues." Buck & Bubbles, vet Negro comics, close the sesh with their songs, hoofing and '88ing. Team nets a hefty salvo.

Ralph and Kathleen Quinlan's roller skating is a good opener. Working on a small rink, male whirls his mate in some standard lifts and spins. For a novelty the duo contribs a few routines in luminous garb against a darkened stage. It's an effective scene.

Four Robert Q. graduates are Alan Shackner, harmonica artist; Danny Shaw, comic specializing in prattfalls; Martez & Lucia, acrobatic turn, and songstress Lillian Shelby. Spotted in the deuce, Shackner shows a fine mastery of the harmonica. But mixing a little dialog into his stint would be a welcome change of pace. As the act now stands, he sticks to the mouth-organ exclusively.

Shaw tosses off a welter of somersaults and handstands but does best with a caricature of a bus-rider cursed with a seat over the wheel. Martez & Lucia click with their well-done hand-to-hand balancing. Lillian Shelby is reviewed under New Acts. Don Albert's house orch backs the show nicely. *Gilb.*

Casino, Toronto

Toronto, Jan. 27.

Borrah Minevitch Harmonica Rascals (6), *Harvey Grant, The Appletons* (3), *Lee Marks; Jesse, James & Cornell, Bob Goodman, Archie Stone house orch; "Chain Gang"* (*Col*).

With Harvey Grant as disclick singer providing the only lull in the proceedings, current package is a 65-minute pandemonium throughout and one of the most rousing bills seen here in several weeks. It opens with Lee Marks for his swift juggling routines and then for his rope-skipping aboard a huge ball which he maneuvers around stage and then up and down a teeter board. Then hurling themselves onstage are Jesse, James & Cornell, three agile tap and acrobatic dancers, notable for their speed, cross-stage leaps, and their ever-present whirling trays on wands. Both acts go over to a rousing reception and customers warmed up for appearance of Harvey Grant, tenor, in a beg-off set that, when caught, included "Can't Give You Anything but Love," "The Night Is Young," "Do I Need You" and "Sorrento."

Mayhem commences again with The Appletons, man and two shapely gals, in a full-stage bistro set, for a triple apache adagio which swiftly develops into a hair-pulling contest between the blond and brunet, with frenzied table-tossings, shots and knife-throwings, and ending with one girl being heaved through a "plate glass" window in a final battle royal. Sore stomach muscles from laughter get another beating with the arrival of the Borrah Minevitch Harmonica Rascals in which the diminutive Johnny Puleo is on the receiving end of further mayhem at the hands of the comrades, until their smash diapason finish of "Peg o' My Heart" to one of the lustiest ovations heard in the Casino in several moons. *McStay.*

Chicago, Chi

Chicago, Jan. 26.

Tommy & Margot Conine, Martin Bros. (2), *Jack E. Leonard, Ink Spots* (5), *Louis Basil Orch; "Tomahawk"* (U).

Current bill needs some trimming, evidenced by slight lag, which had first show running over an hour. With a little tightening it should run much better.

Leading off is the youthful tap team of Tommy and Margot Conine who get a neat hand for their fast work interspersed with some running gags. Male takes over for a solo session, but strong-

(Continued on page 53)

VARIETY BILLS

WEEK OF JANUARY 31

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 1
L Hampton Orc
George Kirby
Curley
Danny Alexander
Music Hall (I) 1
Arthur Rubin
Bran Hilda Rogue
Patricia Drylie
Harold Barnes
Rudy Cardenas
Mark Dawson
Hilda Dodge
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 1
Claudia Pinza
Dior Dancers
Guy Marks
Ben Beri
3 D's
Trumpet Twins
2 to fill
Paramount (P) 31
Boyd Raeburn Orc
Ella Fitzgerald
Harvey Stone
Condos & Brandow
Russ Emery
Roxy (I) 31
Danny Kaye
Yma Sumac
Dunhills
Bairds Marionettes
Strand (W) 2
Vic Lombardo Orc
Berry Bros
Denise Darcel
Joey Bishop
BOSTON
Boston (R) 31
Jack Carson Show
BUFFALO
Buffalo (L) 1
Louis Prima Orc
George De Witt
Martin Florenz
CHICAGO
Chicago (P) 2
Ink Spots
Jackie Leonard
Martin Bros
T & M Conine
Oriental (I) 1
6 Continentals
Sybil Bowman
Szonys
Nelson Sis
Sherman Hayes Orc
Regal (P) 2
L Jordan Orc, Rev
MIAMI
Olympia (P) 31
4 Angels
Tony Marks
Mary Kaye 3
Henny Youngman
Eddie Fisher
MINNEAPOLIS
Radio City (P) 2
Ames Bros
Janis Paige
Jerry Colonna
Tong Bros
Evans Family
ROCKFORD
Palace (I) 2-4
Lewis & Nola
Hustrie Sis
Karhl Wayne
Karl Wayne
4 Songsmiths
Walter Walter's Jr
WASHINGTON
Capitol (L) 1
Burns Twins & Evelyn
Don Henry 3
Clifford Guest
Kay Starr

AUSTRALIA

MELBOURNE
His Majesty's (I) 29
Armand Perren
Marion Davies
Elimar
Devine & King
Gerda Bornstad
Chribi
Marika Saary
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Bronimann
Cissy Trenholm
Tivoli (I) 29
John Calvert
Ann Cornell
Maurice Colleano Co
Horrie Dargie 4
James Cardwell
Romanoff 3
Les Ritchie
Ronnie Shand
SYDNEY
Tivoli (I) 29
Guus Brox & Myrna
M & H Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroy
Ileana Sazova
Bob Murray
Eugene's Flying Ballet
Celebrity 8

BRITAIN

BLACKPOOL
Palace (I) 29
Bobby Breen
D Hector & B Byrd
Granadas & Peter
Rex Ramer
Walter Niblo
Fred Lovelle
Marie de Vere 3
Douglas Francis
BRIXTON
Empress (I) 29
Lesters Midget Rev
CHELSEA
Palace (I) 29
Hegarths Puppets
Alfred Marks
Fredericas Pets
Baldwin & Castile
4 Jays & June
CHISWICK
Empire (S) 29
Max Miller
Morris & Cowley
Denvers
Leslie Lester
Charles Hague
Alfred Thripp
Bartlett & Massey
K Kortz & Eugene
EAST HAMPTON
Metropolitan (I) 29
G H Elliott
Ella Shields
Bill Kerr
Eric James
Sereno & Joy
Palace (I) 29
Vera Lynn
Norman & Ladd
Olgo
Harvards
Dresser & Dale
F & L Preston
Krandon & Karna
Billy Maxam
Angelos
EDINBURGH
Empire (M) 29
Cynthia & Gladys
Anne Shelton
Jack Daly
Rex Ramer
Amar & Alana
Elizabeth & Collins
J Palmer & Doreen
Lowe & Ladd
3 O'Doyle Bros
FINSBURY PARK
Empire (M) 29
Vic Oliver
Steve Conway
Bergman & Boros
June Manton
Dorothy Caston
Sylvia Campbell
Maureen Power
Douglas Argent
Ernie Brooks
L Rayner & Betty
I & S Davis
NOTTINGHAM
Empire (M) 29
Macari Serenaders
Leslie Sarony
Morris & Cowley
George Williams
Kodell
Cottrell Bros & Margarite
Val & Monty
Gretchen Maids
Elsie Monks
Van Mack
Joe
Larry Macari
Max Bacon
Dolinoff & Raya Sis
PORTSMOUTH
Royal (M) 29
Annell & Brask
E & D Waters
Jimmy James Co
Madge Kent
Peter Cavangh
Barclay Sis
Laurie Watson
Martell Sis
WOOD GREEN
Empire (S) 29
Curly Jay
Montmartre Duo
10 Parisienne Mod'ls
St Denis & Beryl
Sylvia Ross
Suma Lamonte
Irene Johnson
Lyn Allen
Goeffrey De Vere
Les Morgan
Syd Shields
Danny Keen

CANADA

MONTREAL
Gayety (I) 29
Jan Rubin
Monsieur Choppy
Tommy Raft
Young & Kaye
4 Tatali Girls
Lillette
Earl Williams
Shirley Harwood
Carole Leclaire
Masonettes
Will Skinner Orc
Roxy (I) 29
Lynn Paige
Joe Krebs
Maude Marly
Johnny Russell
Roxettes
Toto Co
Ti-Zeph Co
Arthur Griffith
Seville (I) 29
Charioteers
Steve Evans
Mad Caps
Cook Sis
7 Marvels
Bruce Wendell
Len Howard Orc

Cabaret Bills

NEW YORK CITY

Birdland
Geo Shearing Orc
Dizzy Gillespie
Blue Angel
Pearl Bailey
Tony & Eddie
Stuart Ross
Paula Drake
Eadie & Rack
Page Cavanaugh 3
Harold Cooke
Bon Soir
Jimmie Daniels
Joan Shaw
Ghostley & Wood
Norene Tate
Reginald Bean
Garland Wilson
Cafe Society
Josephine Premice
Jackie Paris
Cliff Jackson
Phil Napoleon Orc
Copacabana
Frankie Laine
Betty & Jane Kean
Harrison & Patricia
M Durso Orc
Regina Price
Sonny Callelo
F. Alvares Orc
Havana-Madrid
Steve Murray
Tony Bari
Nana Ramon
Jerry Cooper
Pupi Campo Orc
Little Club
Ernie Warren Orc
No 1 Fifth Ave
Sylvia Miles
Larry Laurence
Downey & Fonville
Hazel Webster
Old Knick
Geene Courtney
Connie Anderson
Sid Marion
Old Roumanian
Sadie Banks
Radio Aces
Buster Burnell
Marusia Sava
Alverda
Juliette Koka
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Gloria Elwood
Scotty Graham
Penthouse
Paul Taubman
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Ray Robbins Orc
Carol Lynne
Farrar & Carter
Sid Krofft
Johnny Kirby
Hotel Pierre
Denise Darcel
Fosse & Niles
Stanley Melba Orc
Manuel Jiminez Orc
Habibi
Lota
Bracha
Hillel & Aviva
Mort Freeman
Leo Fuld
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
Leon & Eddie's
Eddie Davis
Louise & Harris
Peggy O'Neil
Holden Dcrs
Kenny Davis
La Commedia
Jo Hurt
La Martinique
Ben Blue
Richard Hayes
Sid Fields
Roberta Lee
Whiporwills
Teddy Hale
Ralph Font Orc
Val Olman Orc
Latin Quarter
Moore & Lessy
Sarah Ann McCabe
Wences
Christiani Troupe
Mila Raymon
Vikings
Nirska
Genia Mel
Wilson Morrelli
Calvin Holt
Art Waner Orc
Le Ruban Bleu
Joyce Indig
Hugh Shannon
3 Riffs
Ronnie Graham
Norman Paris 3
Julius Monk
Hotel Park Sheraton
Jose Melis 3
Mimi Warren
Ernestine Holmes
Hotel Plaza
Herb Shriner
Yvette
Nicholas Matthey
Mark Monte
Dick La Salle Orc
Hotel Roosevelt
Bernie Mann Orc
Hotel St. Regis
Julie Wilson
Milt Shaw Orc
Horace Diaz Orc
Hotel Shelbourne
Carol Blaine
Harding & Moss
Hotel Statler
Frank Carle Orc
Hotel Taft
Vincent Lopez Orc
Versailles
Mindy Carson
Johnny Coy
Emile Petti Orc
Panchito Orc
Village Barn
Bourbon & Bayne
Tex Fletcher
Jane Abel
Peter Rubino
Village Vanguard
Phil Leeds
Clarence Williams 3
Waldorf-Astoria
Liberace
Landre & Verna
Emil Coleman
Mischa Borr Orc

CHICAGO

Blackhawk
Patsy Abbott
Norma Lee Doggett
Joel Friend
Ray Hyson
Henry Brandon Orc
Chez Paree
Stan Grover
Richard France
Lucille Barnett
Sonny Howard
Paul Gilbert
Paul Steffen Dcrs
Chez Adorables
Luba Malina
Di Gitanos (2)
Pancho Orc
Cee Davidson Orc
Palmer House
Mimi Benzell
Jay Marshall
P d'Angelo & Ana
M Abbott Dcrs
Eddie O'Neal Orc
Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc
Hotel Bismarck
Norman Martin
Trude Adams
Lee Morgan
Johnny Alladin Orc
H Edgewater Beach
Jimmy Dorsey Orc
Dorothy Hild Dcrs
Hotel Stevens
Skating Ryles
Arnold Shoda
Jerry Mapes
Jack Raffloer
Mac MacGraw
Reed Williams
Harper Flaherty
Bob Fitzgerald
Skating Blvdears
Jo Barnum
Jack Spoons
Chordmen (4)
Buddy Rust
Bill Perry
Leighton Noble Orc
Vine Gardens
Myron Cohen
Carter Sis (2)
Minda Lang
Susan King
Mel Cole Orc

LOS ANGELES

Ambassador Hotel
Jane Pickens
Georgie Tapps
Eddie Bergman Orc
Biltmore Hotel
Bob Williams
Frakson
Barbara Perry
Paycees (2)
Russ Morgan Orc
Ciro's
Martha Stewart
Blackburn Twins
Lindy Doherty
Geri Galian Orc
Dick Stabile Orc
Mocambo
Kay Thompson
Latin-Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
Billy Eckstine
Carlton Hayes Orc
El Rancho Vegas
Nellie Lutcher
Last Frontier Hotel
Carmen Cavallaro O
Maurice & Marya
Al Donohue Orc
Thunderbird Hotel
The Weavers
Sonny Howard
Al Jahns Orc

New Acts

LUCIENNE DELYLE
Songs
35 Mins.
Montmartre, Montreal

Latest chirper to desert the Parisian boites for a try at the lucrative French-Canadian trade here in Montreal is Lucienne Delyle, who opened the refurbished Montmartre last Wednesday (24). Although Mlle. Delyle, already established in this country through her many diskings, picked up a sock reception on opening night, general showmanship, appearance and song catalog need hypoing to bridge the gap between a recording studio and a big, brassy layout such as the Montmartre.

Offerings for the most part are of the ballad nature—"Under the May Sun," "The Bridges of Paris" and "For Him." Chantoosie handles everything in much the same tempo but manages to avoid the usual off-the-cob arrangements and gestures usually associated with this type singer. "It's Not Normal," about midway through session, gives things a lift, and a number by Roche and Aznavour called "It's a Guy" picks up plaudits.

With a general overhaul in song selection, a more stylish wardrobe and better routining, gal would have definite possibilities.

Newt.

LILLIAN SHELBY
Songs
Nine Mins.; One
Palace, N. Y.

Lillian Shelby is a statuesque brunet who shows a fine command of musical comedy airs. Attractively garbed, she warbles such numbers as "Wunderbar" and a medley of Sigmund Romberg favorites. Formerly a member of several out-of-town operetta companies and with varied experience on radio and TV behind her, songstress reveals a good soprano voice.

But in making her vaude debut at the Palace, Miss Shelby seems a trifle too tense and reserved. A little more vivaciousness, plus use of an occasional pop tune in her repertaire, would make her stint more showmanly for patrons in this visual medium. When these minor flaws are overcome she'll be logical material for class cafe dates and/or legit musicals.

Gilb.

RUSS EMERY
Songs
8 Mins.
Paramount, N. Y.

Russ Emery, who has appeared on radio, looms a good bet for vocalist spot on a vaude or cafe bill. He has a strong bary and a good sense of interpretation, as well as good stage demeanor.

Emery essayed an exceedingly short stint at the Paramount, but did manage to impress with his delivery. Especially good is his "Black Magic" which he does with the necessary pash. His three numbers are neatly done, but because of the hurried nature of the stageshow, he didn't have the time to build to maximum audience reaction.

Jose.

Unit Review

Magic Revue

London, Jan. 24.

Bernard Delfont presentation of revue in two acts, with Kalanag & Gloria, Floris & Helene, Ira Vadi, Duo Mayeux, Theo Knobel and orch. At Stoll theatre, London, Jan. 23, '51.

This is the first all-German show to come to London since the relaxation of the ban. It's a dubious way of restoring the friendship of the two people, and there must be considerable doubt as to whether the show can stand up at this big theatre for even a limited season.

Surprising as it may seem, this two-hour show with 50 items in the bill drags all the time. The production and presentation follow an outmoded style, and the illusions are put over with a full accompaniment of corn.

There are, inevitably, moments of fascination. Kalanag's trick of changing water into a wide variety of drinks, from whisky to milk (which was handed round to members of the audience), is quite intriguing. But there is very little appeal in the old stunt of sawing the lady in two while the disappearing car trick is much too obvious for West End sophisticates.

To make the show into a full-scale revue, the company includes a chorus and a couple of dance teams. Standard achieved by the talent is even more immature than the basic production.

Myro.

Lightman Named

Continued from page 5

which includes Sam Pinanski and Harold Stoneman of Boston; Fred Schwartz, Si Fabian, Robert Dowling, George Skouras, Sam Rinzler, all of N. Y.; former Postmaster General Frank Walker, of Pennsylvania; and Kermit Stengel, Nashville.

Cast of pic, to be lensed in New York, will include 10 legit stars playing themselves, but top male and femme roles will be enacted by unknowns.

Although direct aid is to go to legit theatre branches, film group hopes for film industry to benefit by developing new creative talent and public interest in the theatre as a whole. Sherwood said that the living theatre has always been the greatest source of talent for films, as for AM and TV. He added that the Council's concern is for the bad state of the road. Pic is expected to be released during National Theatre Week in November. Jock Lawrence is serving as acting secretary of the film group.

Night Club Reviews

Continued from page 44

5 O'Clock, Miami Beach

then hits with her clowning of calypso "Feet's Too Big For The Bed." Then "Mr. Paganini" with plenty of breakup bits with her pianist, audience and orch for steady stream of yock's. Returns for that "Song Of The Sword," with the Yosts group, for wham finish.

Yost has come up with a strong song unit for this session. They garner plaudits with their bravura renditions of an operatic medley, "Ol' Man River" featuring the basso, a "South Pacific" medley and a vocal tribute to the South. In full operetta type regalia, they add color and punch to the proceedings. Jackie Farrell is a new face among the comic contingent hereabouts. Lad shows possibilities, though some of his routine is weak. The patter contains plenty of new lines, but some of them aren't punchy enough to raise the laughs. Works smoothly and timing is okay. Handles his song ideas well and winds with a bit at the piano "That's My Desire," to earn good enough reception. Leo Diamond tees off show with his harmonicaing. The topper gets them, consisting of an odd and funny array of birds and assorted characters, all of them utilized in a Spike Jones type of arrangement. Frank Linale and his ork are fine on the show backing.

Lary.

Flame Room, Mpls.

HOTEL RADISSON)

Minneapolis, Jan. 27.

Evelyn Knight (2), *Eddie Camden Orch* (8); $1-$1.50 *cover*, $3.50 *minimum.*

Seeing lovely Evelyn Knight in person again brings this smart room's patrons pleasure dividends in addition to the delights afforded by her beguiling stylistic song artistry that has made many of her disks bestsellers and also won her radio and TV fans.

This third Flame Room engagement proves a repetition of the previous clicks. It's a bewitching exhibition of pop thrushing by a stunning personality. Socking through a dozen numbers, many of them old favorites, she whips up a high degree of enthusiasm and has difficulty finally begging off.

An Irish lullaby starts the chirping rolling, preceding "A Woman Likes to Be Told" which has comedy overtones. In rapid order, with only occasional brief pleasant verbal interruptions, there follow "Grandfather's Clock," "Lucky, Lucky Me," "Now I'm So Homesick," "Tennessee Waltz," "The Man That I Marry" with original comedy lyrics, a Scotch ditty, "Delicate Air" and several others in compliance with customer requests. Each is a standout invested by the singer's delightful personality and with every ounce of value extracted.

Ray Sinatra is Miss Knight's capable accompanist and also conducts the orchestra during some of her numbers. The Eddie Camden crew perform their chores well. Room completely filled for late dinner show on Saturday night with the temperature 15 below zero.

Rees.

Emerald Rm., Houston

(SHAMROCK HOTEL)

Houston, Jan. 25.

Toni Arden, Paul Remos and His Toy Boys; Henry King's Orch. Minimum $3.50.

A pint-sized singer with a serious purpose, Toni Arden is the first in the Shamrock's long parade of star thrushes to offer serious music with a folder full of pops. Audiences seem a shade startled but they encore her back for more. She does "Sorrento," in Italian, along with her bouncier "When You're Smiling," and a neatly-executed "September Song."

Chirper sings straight, a la recital, with no ringside byplay. She has a powerful voice, exceptional control and a fine sense of timing, and is completely at ease in the big room here. Smartly gowned and with effective lighting, she makes a fetching, if not smasheroo, single.

Henry King, back on the Shamrock bandstand after a six-week, private-party tour, backs Miss Arden with piano and violin. His current engagement at the hotel is indefinite, and will probably extend through fall of '51.

Show opener Paul Remos and his midget Toy Boys, in Houston last year with "The Skating Vanities," provides something unusual in nitery acts here. The "tots" caper about the floor, dance, do acrobatics and balances, and provide nice balance for the show itself.

Frazer.

Birdland, N. Y.

George Shearing Quintet, Dizzy Gillespie orch (6); $2.50 *minimum,* 98c *general admission.*

The only jazz spot currently operating on Broadway, Birdland is making a strong pitch for the aficianados via the billing of the top names. Current layout follows form with two standout names in the "progressive" musical idiom, George Shearing and Dizzy Gillespie, alternating on the bandstand.

This is home-ground for the Shearing quintet, which gets heavy plugging on the airlanes from disk jockey Symphony Sid, who originates his show from the rear of this spot. A serious musician, Shearing paces his crew through intricate, sophisticated rhythmic patterns that are unequalled in the field. Shearing himself is solid both as pianist and as emcee, although some of his quips are suffering from over-repetition. Latest change in the crew's personnel, incidentally, has Al McKibbon replacing Jackson Levy on bass. McKibbon fits neatly into the quintet's style.

For a change of pace, Gillespie, backed by four rhythm sidemen and a saxman, belts out a jumpier repertory with his virtuoso trumpet dominating. Gillespie also plays piano on occasion and tops his display of versatile showmanship with a session on the bongo drums in an Afro-Cuban number. At all times, moreover Gillespie clowns in a subtly wry style that's consistently good for laughs. Joe Carroll, Gillespie's vocalist, also hits with his scat-styled bebop vocals.

Herm.

Minnesota Ter., Mpls.

(HOTEL NICOLLET)

Minneapolis, Jan. 27.

Beatrice Kay (2), *Cecil Golly Orch* (12) *with Mildred Stanley;* $1-$1.50 *cover;* $3.50 *minimum.*

With this Minnesota Terrace engagement, boisterously amusing singing comedienne Beatrice Kay completes the rounds of Minneapolis' three top supper clubs, her other local engagements having been at the Hotel Radisson Flame Room and the late Club Carnival. She's the same riot in this class spot as she was in the other rooms.

It's the liveliest whoop-de-doo that the irrepressible Miss Kay again provides. As usual, she brims with infectious energy and is in fine vocalizing and clowning fettle. She exchanges verbal badinage and kids with the customers as well as with her husband accompanist, Sylvan Green, gives hecklers better than they send when the occasion arises, engages in something akin to dancing in several numbers and, of course, puts over her mostly old and always popular songs in inimitable fashion to the audience's delight.

As trim and attractive as ever in the Gay Nineties fashion and quickly discarding her garish and fantastic introductory apparel for stylish and revealing apparel, she unlimbers her shrill or baby-voiced tones on such perennials as "You Made Me What I Am Today," "Bird in a Gilded Cage," "Waiting at the Church," "Put Your Arms Around Me, Honey," "Take Me Out to the Ball Game," "Sheboygan," "Let Me Call You Sweetheart," "Oceana Roll," "Waitin' for the Robert E. Lee," "I Don't Care" and "Piano Roll Blues," etc., with gusto and gestures. In amusing unrefined fashion she gives her impressions of a drunk and a fugitive from a bughouse. She invites customer requests, inveigles them into singing along with her much of the time and introduces some of the current hit parade numbers along with the oldies. Everybody seems to have a good time.

Green is her able foil and straight man as well as accompanist-conductor. The Cecil Golly orchestra, as usual, backs neatly and Mabel Stanley's chirping continues to be highly agreeable. Room almost filled for week-day dinner show.

Rees.

Seattle Palomar Books Three Winter Sureshots

Seattle, Jan. 30.

The Palomar theatre here, lone representative of regular weekly vaudeville on the northwest Coast, has booked three attractitions for the next two months that are surefire for Seattle. Coming are the Mills Bros., Feb. 5; Louis Armstrong and His All Stars, Feb. 26, and Billy Eckstine, March 5.

All three have played the Palomar in the past year.

British Companies Seen Bypassing Canada Due to 15% Income Tax Nick

Toronto, Jan. 30.

Revision of the Canadian Income Tax Act, whereby visiting British artists must pay approximately 15% of their weekly salary, has caused considerable alarm in Canadian theatrical circles, with the prospect that British dramatic touring companies may now be discouraged from undertaking future trans-Canada tours.

While the D'Oyly Carte Opera Co. members were nicked only for their one Canadian engagement (week of Jan. 22 at the Royal Alexandra, Toronto) between their jump from Chicago to New York, the Sadler's Wells Ballet personnel were also sore over the bite out on their earnings during the Winnipeg-Toronto-Ottawa - Montreal lap of their North American tour.

The matter was brought to a head here over the weekend by Bruce Worsley, business manager of the D'Oyly Carte troupe, who believes that the Canadian government has singled out British artists in a too-discriminatory manner, whereas American artists enjoy tax exemption up to $1,500 in earnings during a Canadian engagement. While his company played only one week in Canada, with that 15% bite, he said he would not appeal for a rebate to the tax department, but that continuance of the present income tax regulations would undoubtedly endanger the prospects of continued trans-Canada tours by British dramatic companies contemplating such a venture.

Under a reciprocal tax agreement between Canada and the U. S., a professional artist of either country can cross the border and earn up to $1,500 without income tax payments. But another discrimination in the Income Tax Act here is that artists in the U. S. and Britain are allowed to deduct hotel and traveling expenses from earnings, but are not allowed such deductions while appearing in Canada.

(This latter also applies to musicians, including native Canadian groups, whose union is now quietly preparing a brief and petition asking the Canadian government to grant hotel bills and traveling expenses deduction to individual artists, small groups and touring orchestras.)

Present income tax regulations between Canada and the U. S. permit an artist to work in either country for 183 days without the artist paying any income tax—until he has earned $1,500. But artists from the United Kingdom, allowed into Canada for the 183-day period, must start paying income tax the first week after a play date —which aroused the ire of the Sadler's Wells Ballet and the D'Oyly Carte troupes. One anomaly is that stagehands, musicians with the attraction and the company manager of British troupes, are not tapped for the tax, but actors and chorus members are, during the Canadian engagement.

New Midwest Booking Combine Set up in Kaycee

Kansas City, Jan. 30.

Jimmy Nixon, former partner in A&N Presentations and longtime legit booker here, is setting up an office to book entertainment events throughout the area. Nixon will work on a cooperative basis with booking offices in Omaha, Des Moines, Oklahoma City, Denver, Little Rock, Wichita and Hutchison. His office will be known as Jimmy Nixon & Associates.

Nixon also has set up a working agreement with Earle Maxwell, Memphis booker. Through the Maxwell office, attractions can be set for Memphis, Knoxville, Chattanooga, Nashville, Birmingham, Atlanta and New Orleans.

Nixon, who recently returned after a season with speed derbies in the south, was manager last year of the Orpheum theatre for Fox Midwest Theatres. Offices cooperating with Nixon in the new venture include: Pat Flannery and William Jacobstein, Kansas City; Joe Gillispie, Omaha; Rand Barker, Denver; H. J. McKay, Oklahoma City; Gillispie and C. L. Nixon, Des Moines; Henry Halgerson, Wichita; Vern Hamilton, Hutchinson, and Clyde Byrd, Little Rock.

Fields Gives Up Booking Stint on Ballet Theatre

William Fields, legit p.a., is quitting as booking agent for Ballet Theatre this spring, after handling the job for three seasons. He'll continue doing press on the dance troupe, however, with partner Walter Alford. Fields had tried to get BT director Lucia Chase to relieve him of the double-duty for some time, and negotiations had been on with Sol Hurok and Columbia Artists Mgt. for the booking assignment. Three weeks ago, BT decided to let its own office try the job for a year, and BT controller Jon Onysko will handle it.

The troupe, now on a four-month U. S. tour after a one-nighter at the N. Y. Met Opera House Jan. 9, will return to N. Y. for a regular spring engagement April 9. Jean Babilee and Natalie Philippart, noted French dancers, will join the troupe as guest stars for the N. Y. run, and will introduce two new works, Roland Petit's "Le Jeune Homme et la Mort" and Babilee's "L'Amour et son Amours."

Expect Conn. State Okay For Shakespeare Barn Planned for Westport

Hartford, Jan. 30.

Westport will likely get its proposed Shakespearean theatre, for which a bill, authorizing the incorporation of the American Shakespeare Theatre and Academy of Connecticut, has been entered in the state legislature.

Mere authorization for the incorporation is sought from the state and nothing else. Also, Gov. John D. Lodge is an ex-actor, and his daughter and wife are both of the theatre. The former intersperses radio acting with school. The latter is an ex-dancer. The governor is from Westport, focal point for the project, and is a close friend of J. Kenneth Bradley, Westport attorney and a mover in the project.

The project will cost about $500,000 and will "present theatrical productions of the highest type and especially the plays of William Shakespeare," the bill says. Rep. Beatrice C. Jerman of Westport introduced the bill. She told VARIETY that the town of Westport is excited over the project and that she could see no obstacle in the way of the legislature approving its authorization.

Three officials of the N. Y. Theatre Guild are listed as proposed incorporators. They are Lawrence Langner, Armina Marshall Langner and Theresa Helburn. Attorney Bradley, one of the top-ranking Republicans of the state, is one of the proposed incorporators.

Plans for the Theatre and Academy are in a nebulus state. A school is planned. Funds for the theatre will be from endowments. The corporation would be of a nonprofit nature and have no capital stock. It is expected to be taxfree.

The theatre will be patterned after the old Globe theatre in London where Shakespeare productions were done. According to Bradley, preliminary plans for the theatre have been drawn. However, if approval is granted, construction won't get underway if it is found to conflict with the national defense effort.

The Langners and Miss Helburn have been associated with the Westport County Playhouse, a strawhatter, for many years. They are summer residents of Westport.

Ballets de Paris $30,000 In Second Frisco Frame

San Francisco, Jan. 30.

Les Ballets de Paris climbed to a big $30,000 for its second frame at the 1,775-seat Curran, with the house scaled to $4.20. Last week, it moved into a big $27,000 for its first seven days.

"Mike McCauley" opened last night (29) at the 1,550-seat Geary, starring Don DeFore and Isa Miranda. Show top is $3.60.

Banghart Mulls B'way Producer Bow With 'Dawn'

Kenneth Banghart, National Broadcasting System newscaster who has invested in several plays, has bought a comedy melodrama, "Hurry the Dawn," by ex-Hotel New Yorker p. a. and scribe Kurt Unkelbach, and plans a N. Y. production this season. Claire Leonard agented the sale.

There's possibility of a tie-up with John Yorke on the production, as Yorke, now general manager for Cheryl Crawford's "Rose Tattoo," was interested in doing the play himself some time ago. "Dawn" has a western locale, and calls for cast of 12. Banghart will continue in radio as actively as before, despite this production.

Seek Baker For Hemingway Show

Josephine Baker is being sought as star of a new musical for which Ernest Hemingway is to supply the story, for production next season by Jose Ferrer and Richard Condon, his associate in the presentation of the current revival click, "Twentieth Century," at the Fulton, N. Y. The new show, which is being kiddingly referred to as "South Atlantic," will have a Haitian locale and deal with the effect of Caribbean customs on white culture.

Katherine Dunham is to do the choreography for the musical, which Ferrer will stage. No composer is set for the assignment. On a hasty plane trip to Cuba over the weekend, Condon reached a tentative agreement with Miss Baker, which is to be concluded late this week. Negro star is currently doubling between vaude and nitery dates in Havana. The Hemingway yarn will be in the form of a 60-page outline, to be adapted by someone to be selected. The novelist, already working on a full-length book, has promised to give Ferrer and Condon an answer within a few days whether he'll be able to take on the additional legit stint.

Besides co-starring with Gloria Swanson in "Century," Ferrer is already set to star, direct and co-produce "Musical Comedy Man," a musical written by the late George M. Cohan, next season. Milton Baron and Condon will be associated in the venture. Also on Ferrer's agenda is an autobiography, a series of dramatic recordings and some lecture dates.

Balanchine Sees Psycho Ballets on Wane in B'way Shows; Pure Stuff to Stay

Although styles change, and nowhere more quickly than in the theatre, choreographer George Balanchine feels that Broadway will keep good ballet in its shows. Psychological ballets, or those with social significance, will be eliminated, he says, but the pure classical style will remain. He also sees a great future for ballet in films.

Balanchine is generally credited with introducing ballet into Broadway shows, with his "Slaughter on 10th Avenue" ballet in "On Your Toes" in 1936. He's staged dances for Broadway shows since, latest being "Where's Charley?" He also gets program credit for directing the pavane in the currently touring Olivia de Havilland "Romeo and Juliet." Balanchine just signed to do fairly tale ballet sequences for the Danny Kaye film on Hans Christian Andersen which Samuel Goldwyn will film next fall, with Moira Shearer as leading dancer.

His major activity in recent seasons, however, has been creating ballets and being artistic director for the N. Y. City Ballet Co. Company opens its winter season at City Center, N. Y., Feb. 13, with four weeks of performances skedded.

D'Oyly $32,100, Toronto

Toronto, Jan. 30

On its first visit here in 16 years, the D'Oyly Carte Opera Co. was completely sold out at the Royal Alexandra, for a gross of $32,100 at a $4 top.

Toronto engagement was the top grosser in the 16th week of the company's tour, chiefly on sentimental appeal to Canadians after the long absense.

Inside Stuff—Legit

American National Theatre & Academy got two back-handed publicity plugs last week, one from Lawrence Langner, co-director of the Theatre Guild, and the other from Michael Todd, producer of "Peep Show." In the former case, the ANTA charter was quoted almost intact in Langner's bid to the Connecticut state government to incorporate the American Shakespeare Theatre & Academy, at Westport, Conn., where he already operates the Westport Country Playhouse. In the latter, Todd took a gag ad in the Sunday (28) drama section of the N. Y. Times to present "Peep Show" what he called the "ANGTA Award, for contribution to American theatre and culture." ANGTA was stated as representing the "American National Girl Theatre & Academy.

When copy for the ad was received, a Times representative queried Todd on whether such an organization as ANGTA actually exists. The producer is understood to have replied that he had just formed it.

Despite the hefty grosses pulled by the touring "Kiss Me, Kate" recently, its most profitable stands thus far has been the 10-performance engagement at the State Fair auditorium, Dallas, Christmas Day through New Year. Receipts for the date topped $63,000, earily bettering the recent 10-performance run in Denver, where the gross was $37,000. However, "South Pacific" racked up a record $320,000 in a three-week engagement (24 performances) at the State Fair auditorium, Dallas, last fall.

Actors Equity has worked out a deal with American Airlines for the firm's employes to buy tickets at b.o. prices for Equity welfare fund benefit performances of Broadway hits. The AA house organ, Flagship News, will carry regular announcements of future benefit bookings, and employes may send ticket orders direct to Equity. It's expected that the union will arrange similar deals with various other concerns.

Sister of Marybeth Fitzpatrick, who subbed for her during the Washington engagement of "Apple of His Eye" recently, is 14 years old, not 16, as reported. Replacement had to go on in the play because of a local Washington law prohibiting children under 14 from appearing on the professional stage.

Legit Bits

Pressagent **Anthony Buttitta,** who arrived Friday (26) from several months in Europe, leaves tonight (Wed.) for the Coast, where he'll represent the Los Angeles and San Francisco Civic Light Opera seasons . . . **Lillian Hellman's** new play, to star **Fredric March, Florence Eldridge** and **Jane Wyatt,** will be titled "The Autumn Garden" . . . The executors of the **Dwight Deere Wiman** estate have extended until today (Wed.) the deadline for **Marc Connelly** to line up the necessary financing for his "Green Pastures" revival, which the late producer was to have presented. **Gilbert Miller** is heading a group seeking the coin . . . When **Louis Jouvet** brings his Theatre de L'Athenee company to Broadway to present Moliere's "L'Ecole des Femmes" at the ANTA Playhouse, operating expenses will include salaries of the members of the troupe remaining in Paris on full salary . . . With "Painted Wagon" delayed until next fall, **Cheryl Crawford** has again arranged to produce "Flahooley," the **Fred Saidy-E. Y. Harburg-Sammy Fain** musical, this spring . . . Will of the late producer **Dwight Deere Wiman,** who left "well over $4,000,000," gives "more than $1,000,000 each" to his four daughters, plus $35,000 to his secretary, **Mary Trimble,** and $20,000 each to general manager **Forrest C. Haring,** business manager **J. H. Del Bondio** and casting director **Lina Abarbanell.**

Ethel Griffies has succeeded **Lucile Watson** in the cast of "Autumn Garden," currently in rehearsal . . . Actors **Jose Ferrer, Paul Lucas** and **Elliott Nugent** and producers **George Abbott** and **Richard Myers** will be among the participants in a Celebrity Tennis tournament to be played starting Feb. 16 at the Seventh Regiment Armory, N. Y., for the benefit of the American National Theatre & Academy . . . **Dorothy Sarnoff** has joined the cast of "King and I" . . **Arnold Moss** has left the cast of "King Lear" for a part in Paramount's "My Favorite Spy" . . . **Maurice Winters,** company manager of "South Pacific," recuperating in Lenox Hill hospital, N. Y., after surgery, and due to go home in a few days . . . Critic **Beverley Baxter,** back in London after a visit to Broadway, wrote a column in the Evening Standard last week in which he devoted nearly all the space to **Ethel Merman** in "Call Me Madam" and gave only a few paragraphs to "Guys and Dolls" and a mention to "Lady's Not for Burning."

Madi Blitzstein became a full member of the Assn. of Theatrical Pressagents & Managers over the weekend. She's staying with the **George & Dorothy Ross** office . . . **Veronica Lake** is to tour with "Voice of the Turtle" for eight weeks, starting Feb. 12 in Atlanta.

Frank Loesser, composer of "Where's Charley?" and "Guys and Dolls," may write the songs for "Huck and Jim," the musical version of Mark Twain's "Huckleberry Finn," which **Maxwell Anderson** and **Joshua Logan** are adapting . . . **Martha Wright,** who was set for a leading part in the musical edition of "A Tree Grows in Brooklyn," has been released by producer **George Abbott** to take over the Nellie Forbush role in the Broadway company of "South Pacific" when **Mary Martin** leaves at the end of the season, May 31. The same date, May 31, **George Sanders** will succeed **Ray Middleton** as male lead . . . **Edwin Lester** has optioned a prospective musical comedy, "High Pitch," being written by **Milton Lazarus,** who authored the legit comedy, "Sun Field," and the book for "Song of Norway."

The feature picture to glorify the legit theatre, to be produced by **Lester Cowan** with the Council for the Living Theatre getting 40% of the profits, will be called "Main Street to Broadway" . . . **William Miles** planed to Bermuda last week to make final plans for his Berkshire Playhouse opening March 12 at the New Bermudian theatre in Hamilton for a five-week season of stock. **Cleon Throckmorton,** now a local resident, will design the scenery . . . Whether the musical, "Tree Grows in Brooklyn," goes into the Alvin, N. Y., depends on the boxoffice fate of the theatre's current tenant, "Darkness at Noon" . . . If "Angel in the Pawnshop" catches on at the Booth, N. Y., the **Harald Bromley-George Brandt** revival of "Springtime for Henry" may go into the Golden, N. Y., if "Green Bay Tree" doesn't click at the latter house . . . While **Virginia Vincent** was touring last week as lead in "Respectful Prostitute," her New York apartment was entered by thieves, who carted off her television set.

Gwynne Whitby, who recently closed in "Black Chiffon" on Broadway, sailed Friday (26) on the Franconia for her England home. On same ship was actress **Eileen O'Dare** . . . **Morris Carnovsky,** who closed Saturday night (27) in "Enemy of the People," will teach an advanced acting class at the Dramatic Workshop, N. Y. . . . **Bob Margulies** is stage manager of "Billy Budd," which is currently trying out in Philly. **Ruth Bedford** is assistant to **Norris Houghton,** director of the same show.

Leonard Fields is general manager and **Bill Ross** stage manager of "Green Bay Tree" . . . **Sir Charles Cochran,** veteran British producer, was critically burned in his London home last week when the hot water spigot in his bathtub jammed and he was unable to get out . . . Candy butcher at the National theatre, N. Y., disturbs "King Lear" playgoers by crackling paper wrappers as he sets up his stand in the rear of the orchestra just before intermissions . . . Several New York Dailies have given plugs to "Darkness at Noon" because of its anti-Communist theme.

"Aegean Fable," by **Bill Long,** will be premiered Feb. 6 by Originals Only, N. Y., following the closing this week of the group's current presentation, "Bed of Neuroses," by **A. P. Mollison** . . . **Juanita Hall** has resumed the part of Bloody Mary in "South Pacific" after being in Lenox Hill hospital, N. Y., two weeks for surgery. **Musa Williams,** who regularly plays Bloody Mary's assistant, substituted.

Lester Wants 'Madam,' Maybe 'World' As Coast Mates for 'Charley,' 'Guys'

Expanded schedule of the San Francisco and Los Angeles Civic Light Opera Assns. this season will include productions of at least two and perhaps four Broadway musicals. There will be five shows on the slate this summer, an increase of one over former years. Besides "Where's Charley?" and "Guys and Dolls," definitely set, producer Edwin Lester is seeking the rights for "Call Me Madam" and is reportedly interested in "Out of This World." Fifth offering would be a Coast production of a standard operetta revival.

The second company of "Guys and Dolls," to open on the Coast in mid-June, will play a total of 16 weeks in Frisco and L. A., then go on a regular tour under the management of Cy Feuer and Ernest H. Martin, producers of the Broadway original. The presenters will produce the second edition themselves, with composer Frank Loesser, librettist Abe Burrows, director George S. Kaufman and choreographer Michael Kidd in active charge of rehearsals.

The production is expected to cost about $150,000, involving a saving of around $27,000 from the original edition. The operating nut for the second version may be approximately $23,000-$25,000. It will play Los Angeles at a gross guarantee of $52,000 a week and San Francisco at a guarantee of $43,000. The production will remain the property of Feuer and Martin.

"Charley," which opened Monday night (29) for a return Broadway engagement, is scheduled for four weeks, but it could be extended an extra fortnight if business is prosperous. Ray Bolger, who has starred in the musical since it opened in New York during the fall of 1948, continues in the title part. He is also slated to head the screen version, to be made next summer by Warners.

Co-producer Martin went to the Coast last week to continue preparations for the "Charley" and "Guys" engagements there, while Feuer is remaining in New York to handle operations in the home-office.

CIV. LEGIT TROUPE FOR SOUTHWEST ARMY AREA

San Antonio, Jan. 30.

The Fourth Army Civilian Theatre Co. has been organized here by Sally Stubblefield, Fourth Army Soldier Show technician. Company will be the first all-civilian theatrical group in this area to be sponsored by the Army. The initial outlay will come from non-appropriated funds which are profits from post exchanges, concessions, etc. After the first production hits the road, Miss Stubblefield believes the enterprise will be self-supporting.

The cast will be made up of professional performers. Under Miss Stubblefield's direction, they'll produce about six shows a year and play at 20 Army and Air Force installations within the Fourth Army area, which includes Texas, Oklahoma, Louisiana and New Mexico. Nine members of the Fourth Army Band will furnish the music.

First production is scheduled for two local performances about mid-February. Then the show will hit the road for performances throughout the Fourth Army area.

'Alexander' Rewrite Due Before B'way Try in Fall

"Alexander," extensively revised during its two-week engagement at the Playhouse here, will be further rewritten, retitled and recast before Gant Gaither presents it in New York next fall. The producer said that he may offer the comedy, by actor-director Lexford Richards, in Chicago, Miami or other cities outside New York, during the current season.

Gaither probably will take a vacation in southern France after the rewriting phase has been completed. He and Richards have been working on the play for two and a half years. It was well received by local critics and by moderate-sized audiences during the Playhouse run. Company, including stage manager Bob Willey, returned to New York Sunday (28).

Quin Drama on Capt. Cook Catches British Eyes

Shirland Quin, whose play, "Here's to Us," is to be produced shortly in London by Wauna Paul, has finished a new play, about the explorer Capt. James Cook, titled "Unknown Seas." Peter Glenville is discussing it with Emile Littler for a British production, while the Alexander Korda office is also interested in it for pix. Carl Cowl is agenting.

Playwright is also working on a novel for Dodd, Mead, with first draft reported about finished.

Blackmer, 'Little Sheba' Cast Sore at Sluffoff In 'Theatre Guild' B'cast

Casting of Gary Cooper as Doc in the "Theatre Guild on the Air" broadcast of "Come Back, Little Sheba" next Sunday night (4) has burned members of the legit cast, currently appearing in the play at the Walnut theatre, Philadelphia. Shirley Booth will portray her original co-starring role of Lola on the program, but Sidney Blackmer, who created the part of Doc and co-starred in it for most of the Broadway run and has played the entire tour, isn't being used. Blackmer and Miss Booth received several prizes and awards for their performances in the play.

Fellow-members of the "Sheba" troupe argue that in addition to the "questionable" wisdom of airing the show while it still has a week to play in Philly, it amounts to a public vote of "no confidence" to cast another star in the part with which Blackmer is identified and which the public is being invited to pay to see him act.

Blackmer himself is understood to have written an irate letter to the Guild when informed of the situation Monday (29). He learned of it first during a broadcast interview in Philly and was reportedly stunned at the news. Later in the day he received a letter about it from Armina Marshall, wife of Guild co-director, Lawrence Langner, and supervisor of the of the radio series.

According to Blackmer he gave up a film contract to tour with the play. At that time, he declares, the Guild urged him to accept the less-profitable legit assignment, as otherwise the production would not tour. Having appeared in nearly 200 pictures, Blackmer figures he's well enough known to be co-starred in the Guild broadcast.

Gould Absolved in 'Moon' Infringement Charges

Participation of producer Edward Gould in "Dark of the Moon" at the Peak Island, Me., Playhouse last August was not clearly shown, N. Y. Federal Judge Edward Weinfeld ruled last week in connection with a $5,000 damage suit brought against Gould and the theatre. Plaintiffs in the action are playwrights Howard D. Richardson and William Berney, who charge the defendants with infringement by illegal use of their work.

Judge Weinfeld handed down his ruling following a motion made by Richardson and Berney for summary judgment against the defendants. "Though the production of the plaintiffs' copyrighted play by the corporate defendant appears established," the court held, "the papers don't clearly show Gould's part in the production to the extent that it is necessary to make him an infringer."

$3,500,000 Jones Beach Stadium Being Rushed

Babylon, L. I., Jan. 30.

Jones Beach Marine Stadium, replacing the old wooden amphitheatre on Zachs Bay, is being pushed for completion early in the spring of 1952, at a cost of $3,500,000. Construction was started in September, 1949, on the structure, which will seat 8,200 for the presentation of water shows, musicals, etc.

Long Island State Park Commission is building the stadium and will operate it.

Turnabout Troupe In Hotel Sutton, N.Y., Shows

Turnabout Theatre, new legit group, begins operations Feb. 8 at the Hotel Sutton, N. Y. They will alternate their style of presentation, first using regular and then arena staging.

First production will be "January Thaw," comedy which ran for 48 performances in 1946 at the John Golden theatre, N. Y.

Deckhands' Raise Gets in Under Wire

Settlement last Thursday (25) of the wage dispute between the League of N. Y. Theatres and Theatrical Protective Union, Local 1, IATSE, was reached only a day before the Government's pay and price freeze. Realization that salaries were about to be pegged is figured to have been a factor in the agreement, since the stagehands had previously indicated a determination to strike rather than modify their demands.

Under the new contract, which is retroactive to July 31, 1950, and will be in effect until July 31, 1952, the deckhands get a straight 5% raise, from which it will deduct a slice for its welfare fund. The union had been holding out for a 10% tilt, plus a 5% payment for its welfare fund. The League had previously offered a flat 3% boost, but was apparently adamant in opposing a welfare tap.

Since the stagehand payroll is a relatively minor item in theatrical budgets, the new 5% hike is not expected to raise production or operating costs materially. However, the possibility of welfare payments, with the likelihood of similar demands by other unions, was regarded by producers as likely to become prohibitively expensive before long.

From the stagehands' viewpoint, the rapid development of television in the last few years has tended to make the legit employment field more or les sincidental and may have prevented a strike last summer.

EQUITY TURNS DOWN NON-PRO 'VALLEY' BID

Sponsors of the Moral Rearmament play, "Jotham Valley," by Cecil Broadhurst, must either hire Equity actors for the show or have the present cast of non-pros join the union, or the presentation may not play a regular Broadway house on a commercial basis. That was decided yesterday (Tues.) by the Equity council. Under Equity's agreement with the League of N. Y. Theatres and with individual theatre owners, any house playing a non-union legit presentation thereby ceases being an Equity spot and is out-of-bounds for Equity members.

The Moral Rearmament claim that "Valley" is a religious-social tract and thus eligible for special union consideration was turned down by the Equity governing board.

"Jotham" was to have opened Feb. 6 at the 48th Street, N. Y., after a fortnight's engagement at Liss auditorium, Washington, and the current week in Hartford. The play's author is a cousin of the late Broadway dramatist, George Broadhurst.

Fleischman on Leave At Gilbert Miller Office

With the recent closing of Gilbert Miller's productions of "Cocktail Party" and "Ring Round the Moon," his general manager, Harry Fleischman, has taken a leave of absence. After several weeks' vacation in Florida, he will work on some undisclosed television ideas, returning to the Miller office next fall. Also slated for next season is his and scene designer Jo Mielziner's production of a musical version of Eugene O'Neill's "Desire Under the Elms."

Morton Gottlieb, who was general manager for Lars Nordenson's production of "Enemy of the People," which closed Saturday night (27), takes over as Miller's general manager pending Fleischman's return. He is also going ahead with plans for his own production next season of a musical comedy, "Mad Money."

Chi Trib's Cassidy Denounced As 'Vitriolic Woman' by 'Pacific' Actor

Chicago, Jan. 30.

Outbreak here last week of the perennial guerrilla warfare between performers and critics got an extra boost when the paper whose reviewer was under attack gave a big play to the story. Actor sounding off was Robert Emmet Keane, who plays Capt. Brackett in the local edition of "South Pacific," and the target for his blast was Claudia Cassidy, critic of the Tribune. Latter sheet ran a lengthy account of the incident, spotting it just beneath Miss Cassidy's byline review of a Chicago Symphony Orchestra concert.

Speaking at a breakfast given Thursday morning (25) by the Chicago Drama League, Keane asserted, "The reason there are so few plays running in Chicago now, where there used to be a dozen dramas and half a dozen musical comedies 20 years ago, is due to one vitriolic woman. She pours sulphuric acid over every new show brought to Chicago, and she scares away the management of every decent show produced in New York each season."

The way to clip the critic's wings, the actor continued, is to have prominent people protest to the Tribune. "Or, since you all love drama and drama connotes romance, why don't you make yourselves matchmakers and get Miss Cassidy married?" When it was pointed out by a Drama League official that the critic is already married, Keane replied, "Well, then, why not have her divorced and get her married to Westbrook Pegler?"

Curious aspect of the incident is that although Miss Cassidy was the only local critic to pan the touring edition of "South Pacific," comparing it unfavorably with the original Broadway company, she didn't comment on Keane's performance one way or the other. Another wrinkle of the situation is that while there has been considerable muttering about the way several touring shows have folded here after being panned by the Chicago reviewers, Miss Cassidy isn't one of those who's written the unfavorable notices in question. In fact, in some cases, notably "Come Back, Little Sheba," the Trib aisle-sitter gave the play the most enthusiastic notice it received, either here or elsewhere.

Local readers are now looking forward to Miss Cassidy's column in next Sunday's (4) drama section of the Trib.

'Hadleyburg' Rehearsals, Tryout Set for Philly

Casting for Bernard Evslin's "The Man Who Corrupted Hadleyburg," which Lawrence Shubert Lawrence will produce with Ezra Stone staging, is to start Friday (2), with rehearsals due to begin in Philadelphia first week in March. Opening is also planned for Lawrence's Philly hometown last week in March.

Play was tried out last year at Hedgerow theatre, in suburban Philly, where Lawrence saw it and bought it. Carl Cowl agented.

Aldrich Back to Navy For Retraining Hitch; Myers Holds the Fort

Producer Richard Aldrich, a reserve Commander in the Navy, left yesterday (Tues.) for several months' special refresher training in Washington. During his absence his partner, Richard Myers, will be in charge of the firm's activities, which currently include the presentation of Jeanette MacDonald and Gene Raymond in "The Guardsman" on tour, and the F. Hugh Herbert comedy, "The Moon Is Blue," to open March 8 on Broadway, with Barbara Bel Geddes, Donald Cook and Barry Nelson starred.

With expectation that he will be back on the job in time, Aldrich is planning to continue his summer operations at the Cape Playhouse, Dennis, Mass.; the Falmouth Playhouse, Connamessett, Mass., and the Cape Cod Music Circus, Hyannis, Mass., and to open a new musical tent at Cohasset, Mass. However, if his naval service continues into the late spring or early summer, his New York and strawhat associates will handle the various projects under his absentee supervision.

During the last war, Aldrich was commanding officer of the U. S. advance amphibious base at Southampton, England; prior to and for six months after D-Day, afterward being transferred to the staff of Admiral Stark, in London.

BALTO'S MARYLAND TO BECOME PARKING LOT

Baltimore, Jan. 30.

Another famous theatrical landmark will be transformed into a parking lot, according to an announcement this week that the Maryland theatre has been sold for immediate demolition.

Once the keystone of the James L. Kernan empire of theatres, parks and hotels, the Maryland was the home of two-a-day vaude in its heyday and an outstanding legit stand after that. The adjoining Kernan's hotel with its marble bar, lunch counter and billiard room, was a rendezvous for all the greats in show business and sports.

Henreid in 'Widow' for 1st Musical Chore in 15 Years

Hollywood, Jan. 30.

Paul Henreid has been inked to star in a revival of "The Merry Widow," his first musical chore in 15 years. Jane Pickens will co-star. The Edwin Lester production will be the second offering of the San Francisco and Los Angeles Civic Light Opera Assn. seasons.

Civic previously announced "Where's Charley?" and the national company break-in of "Guys and Dolls," with two shows still to be set. Henreid's last musical chore was as male lead in the Henry Sherek production of "Mitzi," in London in 1935.

Yugoslav Ballet To Edinburgh

Edinburgh, Jan. 23.

The Yugoslav State Ballet will take part in the International Festival here in August.

The Yugoslav Minister of Science and Culture has provisionally accepted the invitation given to the company by Sir Andrew Murray, Lord Provost of Edinburgh, now in Belgrade on a tour.

'INNOCENTS' NOW SET FOR LENGTHY TOUR

Philadelphia, Jan. 30.

"The Innocents," which was to have folded after the sudden cancellation last week of its Broadway booking, is now set to continue its tour at least through early spring. The William Archibald thriller, which closes a two-week run on Theatre Guild-ATS subscription at the Erlanger here next Saturday (3), then jumps to the Nixon, Pittsburgh; plays the American, St. Louis the week of Feb. 12, splits the week of Feb. 19 between Kansas City and Salt Lake City, and then moves on to the Coast.

The Harald Bromley-George Brandt presentation, starring Sylvia Sidney, was scheduled for a return engagement on Broadway, opening next Monday night (5) at the Broadhurst. But Lee Shubert asked the producers to forego the booking, as he wanted to bring his presentation of "Ti-Coq," the Fridolin starrer, into the house next week. He is paying Bromley's and Brandt's expenses in connection with the switch.

Lynn, Mel Ferrer, 'Voice' In Phoenix Opening

Phoenix, Jan. 30.

Diana Lynn, Mel Ferrer and Ann Lee open tonight (Tues.) in a stock revival of "Voice of the Turtle," at the Sombrero theatre here. Kirk Douglas, who will star in Paramount's film version of "Detective Story," closed a capacity engagement last week in the Sidney Kingsley melodrama.

Spot is operated by Miss Lee and Richard Charlton.

Plays Out of Town

Billy Budd

New Haven, Jan. 24.

Chandler Cowles & Anthony B. Farrell presentation of drama in two acts by Louis O. Coxe and Robert Chapman, based on a novel by Herman Melville. Stars Dennis King; features Torin Thatcher, Guy Spaull, Jeff Morrow, Walter Burke, Jack Manning, George Fells, Charles Nolte, Bernard Kates. Directed by Norris Houghton; scenery, Paul Morrison; costumes, Ruth Morley; production associate, Benet Segal. At Shubert, New Haven, Jan. 24, '51; $3.60 top.

Bordman Wyatt	Norman Ettlinger
Duncan	Robert McQueeney
O'Daniel	Walter Burke
Payne	Judson Pratt
Squeak	Bernard Kates
John Claggart	Torin Thatcher
Jackson	Charles Carshon
Dansker	George Fells
Edward Fairfax Vere	Dennis King
Hallam	Lee Marvin
John Ratcliffe	Preston Hanson
Gardiner	Jack Manning
Billy Budd	Charles Nolte
Philip Seymour	Guy Spaull
Surgeon	Winston Ross
Jenkins	Jeff Morrow
Talbot	James Daly
Kincaid	Kenneth Paine
Butler	Leonard Yorr
Messboy	Charles Hudson
Rea	Henry Garrard
Stoll	Bertram Tanswell
Byren	Martin Brandt
Drummer	David Long
Sailors	Robert Dudley, Bill Froelich

When this tale of British nautical affairs during the French war of 1798 dumps some of its superfluous ballast, it may swing into the port of Broadway as a fairly interesting stage presentation. Just now, there are too many segments that need water wings to keep them from drowning in a sea of inertia. Although the premiere status of this one hints at a one-way passage to the theatrical Davy Jones' locker (Cain's), it is quite possible to chart a more successful course by sage doctoring from here on. A factor in its favor is the timeliness of certain pertinent sequences relevant to various wartime problems as they confront us today.

Opening performance found the play considerably overwritten. A lot less wind in the dialog can conceivably put a lot more wind in the sails of this particular vessel. There is some good philosophy, as well as an indictment of the discipline of war, in the wordage, but it can be just as effective in fewer syllables.

Play is a British "Mister Roberts" in that it plumbs the mental depths of men living alone together on shipboard. However, it lacks the levity of the American stage portrait and emphasizes more of the austerity angle. Herein lies one of its underdeveloped facets. Its present staging holds more appeal for London than Gotham playgoers. This approach has a further negative effect in over-emphasis on a cockney accent that produces audience irritation in an attempt to follow the dialog closely. It would be an improvement to sacrifice authenticity for clearer diction.

Done about two years ago as an ANTA presentation titled "Uniform of Flesh," current production is on an elaborated scale involving a sizable cast and a heavy physical setup. Latter attains some excellent effects in depicting action aboard an 18th century sailing man-o'-war. Story tells of Billy Budd, naive young replacement who has come into the navy from the merchant marine. Lad's simple friendliness wins over the entire crew with exception of a tyrannical master-at-arms, a psycho case who "loves to be hated" by other men. Latter falsely accuses the boy of plotting mutiny and when words fail him due to stress of accusation (Budd has a speech impediment), lad answers the charge with his fists and kills his accuser.

An immediate court-martial finds the officers personally in sympathy with Budd, but an impassioned dissertation on wartime discipline, coming from ship's captain Vere against his own desire for acquittal in the case, convicts the boy. Curtain has Budd climbing the rigging to his own scaffold—the yard-arm—as he shouts forgiveness for those who were forced to judge him.

Good performances stud the production, with Dennis King topping the cast as the captain torn between personal feelings and discipline. Interesting character roles are ably portrayed by Torin Thatcher, as the villainous master-at-arms; Guy Spaull, ship's first officer; Jeff Morrow, belligerent crew member; Walter Burke, Irish sailor; Jack Manning, neophyte midshipman; George Fells, philosophical old salt; Charles Nolte, a personable click as Budd; Bernard Kates, stooge to the master-at-arms; Preston Hanson and Norman Ettlinger, secondary ship's officers.

Pace at preem was on the ponderous side, due primarily to heavy physical changes. More playing should remedy this handily. *Bone.*

Violinist Zino Francescatti, who sailed for Paris yesterday (Tues.), won't be back for almost a year. Next season's U. S. tour will open Jan. 1, 1952.

The King of Friday's Men

Princeton, Jan. 29.

Michael Grace presentation of comedy in three acts (four scenes) by Michael J. Molloy. Features Walter Macken, Rex O'Malley, Frederic Tozere. Staged by John Burrell; settings, costumes and lighting, Stewart Chaney. At McCarter, Princeton, Jan. 27, '51; $3.60 top.

Gaisceen	Rex O'Malley
Una Brehony	Maggie McNamara
Owen Fennigan	Kenn Mileston
Maura Pender	Norma Crane
Bartley Dowd	Walter Macken
Boorla	Tudor Owen
Rory Commons	Elliott Sullivan
Kitty	Peggy McCay
Biddy	Grania O'Malley
Murty	John Drew Devereaux
Caesar French	Frederic Tozere

In its American preem here last Saturday night (27) Michael J. Molloy's comedy, "The King of Friday's Men," proved to be a fair evening's entertainment. However, by Broadway standards, it's unlikely to score a run to equal its Abbey Theatre success.

The play's locale is Western Ireland in the latter part of the 18th century. Though the use of Irish brogue lends a fine realistic touch to the production, at the same time much of the show's trouble stems from this fact. Throughout most of the first act, the lines are delivered so rapidly and the brogue is so heavy, that an audience finds it extremely difficult to grasp the thread of the story.

Headed by Walter Macken of the original Abbey Theatre cast, Rex O'Malley and Frederic Tozere, troupe turns in a good performance on the whole. The play in itself is wellwritten and interesting. Though billed, and apparently intended, as a comedy, the theme is definitely on the serious side, with an underlying motif of drama.

Plot revolves around the relationship between Maggie McNamara, betrothed to Kenn Mileston, and Walter Macken, a champion shillelagh fighter who has been given shelter overnight in the cottage of her uncle, Rex O'Malley. Miss McNamara learns she has been chosen to be the current mistress or tallywoman to Frederic Tozere, the landlord of her parents and uncle. Refusal is out of the question.

Upon her uncle's advice, the desperate girl feigns love for Macken in order that he may be inspired to put up a superhuman fight to save her. The plot works and Macken battles valiantly, crushing the skulls of Tozere's hirelings when they come to seize the girl. Macken and Miss McNamara flee and while they are hiding she realizes she loves him.

The emotional pitch is reached when the girl is captured and taken to Tozere's home. Macken arrives to rescue her, and in order to spare his life she implies she does not love him, and reveals how she had plotted to trick him into fighting for her. The situation is intensified when he learns the truth. Because he has accidentally slain Tozere and believes the girl he adores will be safer with her former lover, he goes out of her life.

Macken's polished portrayal of the sensitive, idealistic fighter is excellent, adding great impact to the emotional scenes. O'Malley, as Gaisceen the gamekeeper, registers solidly, and Tozere's poised performance as the sophisticated, cynical landlord also rates a bow. Miss McNamara is believable as Una Brehony, Mileston makes an acceptable Owen Fennigan and Elliott Sullivan sparkles as Rory Commons. Norma Crane, however, rates special mention for her capable handling of the role of the landlord's castoff tallywoman. Tudor Owen, Peggy McCay, Grania O'Malley and John Drew Devereaux are well cast in minor roles.

Stewart Chaney's settings, costumes and lighting are exceptionally impressive, and definitely among the production's outstanding assets. Pacing is good on the whole, though the first act can profit considerably from tightening. *Shane.*

The Guardsman

Buffalo, Jan. 25.

Richard Aldrich & Richard Myers (in association with Julius Fleischmann) presentation of Ferenc Molnar comedy revival in three acts, in adaptation by Grace I. Colbron and Hans Bartsch. Stars Jeanette MacDonald, Gene Raymond; features Herbert Berghof, Edith King. Staged by Sam Wanamaker. Sets by Herbert Gahagan. At Erlanger, Buffalo, Jan. 25, '51; $3.60 top.

Mama	Edith King
Leisl	Gwen Vandam
The Actor	Gene Raymond
The Singer	Jeanette MacDonald
The Critic	Herbert Berghof
A Creditor	Maurice Shrog

Say what you will about Jeanette MacDonald and Gene Raymond in this slightly shopworn presentation of Ferenc Molnar's theatrical potboiler, you can't say they're not trying. And although the effort is redolent of some of the most hammy histrionics seen hereabouts in many a day, a standee premiere audience which giggled repeatedly in the wrong places and wallowed nostalgically in the grandiloquent posturings of the stage participants, didn't seem to mind in the least. For oldtimers, however, with hovering memories of the Lunts in the same roles, the proceedings only serve to point up the histrionic inadequacies of the stars of this performance.

Neither in physical nor temperamental stature is Raymond fitted for the taxing dual role of the tempestuous actor-husband and the towering, passionate hussar lover. A typical grown-up American boy in appearance, his Moscovite suitor seems scarcely fitted to traduce a canary. As a result, some of the most ingeniously contrived and lush passages in action and dialog are desiccated or completely lost. As for Miss MacDonald, she is visually as alluring as ever, but the part makes demands upon her which are noticeably beyond her capacity to fill. Instead of a glamorous, seductive artiste, in her hands the heroine becomes a mincing, feckless female.

The play, remembered for the ingenuity and high continental flavor of its story, has been rewritten so that the heroine becomes a concert singer instead of an actress. Nothing has been gained by the transition, except to give Miss MacDonald an opportunity for three or four vocal numbers in a simulated concert performance with accompanist and floral tributes to match, and with Raymond as the Russian lover occupying a stage box during the recital. Miss MacDonald's voice is pleasantly facile but thin and lacking in volume. Star sings "Un Bel Di," "Les Filles de Cadiz" and "Last Rose of Summer." For an encore she does Debussy's "Clair de Lune," with special lyrics by Raymond.

Herbert Berghof's critic is an ambivalent, fumbling portrayal badly in need of sharper definition. Edith King's projection of the haridan mother of the singer is aggressively overacted. Sam Wanamaker's direction doesn't gain him any new laurels. At best, the play transpires in an atmosphere of theatrical superficiality and his direction adds little to its ready acceptability. At the opening, performance of most of the cast was markedly off pace and the action was lacking in continuity and cumulative interest. Most of the histrionics of both of the stars are confined to mouthings and the hands-across-the-brow technique.

In spite of all of the play's shortcomings, overflow preem audience gave the stars and performance an enthusiastic reception. Few of the inveterate local first-nighters were on hand but there was an adulating crowd of picture addicts. For them, here and elsewhere, the MacDonald-Raymond combination will prove a magnet, an augury attested by the fact that all seats for all performances here were sold out prior to opening. A spring tour extending into June is in contemplation for the production. New York is mentioned for next fall, but as of now the proceedings would make rugged grist for metropolitan critics. *Burton.*

Mike MacCauley

Santa Barbara, Cal., Jan. 26.

Richard W. Krakeur & Fred F. Finklehoffe production of drama in three acts by Finklehoffe and Leo Liebman. Stars Don DeFore, Isa Miranda; features Tom Neal. Directed by Finklehoffe. At Lobero, Santa Barbara, Cal., Jan. 26, '51; $3.60 top.

Charlie Rossetti	James Cross
Mike MacCauley	Don DeFore
Francesca	Kippie Valez
Eleanora	Anita Ridolfi
Margherita	Rosay David
Emilio	Don Orlando
Lieut. Detlie	William Hudson
Sgt. Stribling	Tom Neal
Dixie James	Richard Latimer
Nina Pavanne	Isa Miranda
Jean Marchand	Charles Andre
German Soldier	George Spelvin
Gen. Erich v. Freybourg	Rudolph Anders

Final days of the war in Italy form the background of this Fred F. Finklehoffe-Leo Liebman collaboration. Unfortunately, the authors apparently couldn't decide whether they were writing a comedy-drama or a tragedy. Last act creates the impression that they visualized this as the "Journey's End" of World War II. As result, it needs a tremendous amount of work to be acceptable—so much that it probably would be better to shelve the entire script and start again.

Script starts off slowly in telling of the hectic 12 hours in which a group of American paratroopers seek to destroy a bridge. It never picks up speed despite the introduction of a trio of beauteous girls, a deserting GI who kills the lieutenant, a munitions peddler, a German general and the stereotyped bad-girl-ballerina-who-is really-a-leader-in-the-underground. The GIs accomplish their objective but only at the cost of the bal-

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Plays on Broadway

Peer Gynt

American National Theatre & Academy presentation of Cheryl Crawford (in association with R. L. Stevens) production of Paul Green's American version of Henrik Ibsen's drama. Stars John Garfield; features Karl Malden, Mildred Dunnock, Sono Osato, Pearl Lang, Sherry Britton. Production directed by Lee Strasberg; choreography, Valerie Bettis; setting and lighting, Donald Oenslager; costumes, Rose Bogdanoff; music score and direction, Lan Adomian; Near East music, Hillel and Aviva. At ANTA Playhouse, N. Y., Jan. 28, '51; $4.80 top ($3 membership rate).

Peer Gynt's Mother	Mildred Dunnock
Peer Gynt	John Garfield
Elderly Man	Ray Gordon
Elderly Woman	Ann Boley
Aslak	John Randolph
Solveig	Pearl Lang
Her Father	Joseph Anthony
Her Mother	Anne Hegira
Buttonmolder	Karl Malden
Ingrid	Rebecca Darke
Her Father	Nehemia Persoff
Her Mother	Peggy Meredith
Her Betrothed	Mahlon Naill
His Father	Edward Binns
His Mother	Lisa Baker
Master Cook	Ray Gordon
Herd Girls	Lucille Patton, Barbara Gaye, Beverlee Bozeman
Greenclad Woman	Sherry Britton
Troll King	Nehemia Persoff
Ugly Brat	Ed Horner
Voice	John Randolph
Peasant Woman	Lisa Baker
Mons. Ballon	Joseph Anthony
Herr Von Eberkopf	Edward Binns
Mr. Cotton	Richard Purdy
Herr Trompetstraale	John Randolph
Flutist	Hillel
Thief	Ray Gordon
Singer	Aviva
Bedouin Chief's Daughter	Sono Osato
Her Attendants:	Patricia Birsh, Barbara Gaye, Bob Emmett, Stuart Hodes
Asylum Director	Joseph Anthony
Eastern Diplomat	Richard Purdy
Others:	Margaret Feury, Irving Burton, Ed Horner, Lou Yetter

This Paul Green revision of early Ibsen is another of the sort of shows peculiarly suitable for inclusion in the ANTA Play Series. That is, the classic drama, involving a large cast and a heavy physical production, obviously lacks sufficient popular appeal and is too expensive to operate for commercial presentation. But as adapted by Pulitzer Prize-author Paul Green, it seems worth doing and as conscientiously produced by Cheryl Crawford and Roger L. Stevens it is worth legit fans' seeing.

Last presented on Broadway in 1922-23 by the Theatre Guild, with Joseph Schildkraut in the title part (it was also done in 1946-47 by the Equity Library Theatre), the Ibsen epic offers unusual scope and a serious challenge to the production and the leading actor. The story of an egotistical, greedy man's lifelong struggle to find his soul covers a wide range of locales and moods. Since the name character is onstage almost continuously throughout, it's a tempting role for a star, but it can also be a taxing and revealing one.

Especially in the first few scenes, as the young Peer Gynt makes a prodigal's return home and then crashes a neighborhood wedding and carries off the bride, the play has movement and considerable interest. But its impact diminishes in the subsequent passages of fantasy in the Troll kingdom, and the going finally becomes pretty deadly as the ghostly Buttonmoulder keeps hanging about to take the hero away to the hereafter. This disappointing effect is accented by the revolving unit setting comprising a curving flight of steps, apparently dictated by the low budget.

Garfield is ingratiating in the title part, particularly in the early scenes, and while his performance as an older man is visually convincing, he fails to get the value from the satirical interludes and his playing lacks vocal range. Of the featured players, Mildred Dunnock is excellent in the limited role of Peer's mother, Karl Malden is lost in the inane part of the Buttonmoulder, Sono Osato has only a brief dance as a desert siren, Pearl Lang is passable as Peer's redeeming love, and cafe singer Sherry Britton can't do much as a seductive sprite.

Lee Strasberg's direction appears disorganized, and although Valerie Bettis' choreography is properly sensuous it occasionally seems attenuated. Donald Oenslager's scenery and lighting have a stagebound quality, Rose Bogdanoff's costumes generally look appropriate, but the musical score by Lan Adomian, with an assist by Hillel and Aviva, is only occasionally atmospheric. *Hobe.*

The Mikado

D'Oyly Carte Opera Co. of London presentation of musical revival in two acts, with music by Arthur Sullivan, libretto by W. S. Gilbert. Stage director, Eleanor Evans; sets and costumes, Charles Ricketts; orchestra director, Isidore Godfrey. At St. James, N. Y., Jan. 29, '51; $4.80 top.

Mikado	Darrell Fancourt
Nanki-Poo	Neville Griffiths
Ko-Ko	Martyn Green
Pooh-Bah	Richard Watson
Pish-Tush	Alan Styler
Go-To	Donald Harris
Yum-Yum	Margaret Mitchell
Pitti-Sing	Joan Gillingham
Peep-Bo	Joyce Wright
Katisha	Ella Halman

Chorus of School Girls, Nobles, Guards and Coolies

The D'Oyly Carte Opera Co. of London is back in N. Y. and they're a treat. Superior in many ways to the last detachment that was here three seasons ago; decked out in fresh costumes and settings; represented by a well-chosen and finely-drilled mixed chorus; with a couple of improved replacements in lead roles, as the Nanki-Poo of Neville Griffiths and Pish-Tush of Alan Styler; and with the ever-reliable veterans Martyn Green, Darrell Fancourt and Richard Watson returning—this troupe brings us Gilbert & Sullivan at its stylized finest—cute, quaint, musical and vastly entertaining. Now managed by Bridget D'Oyly Carte, the troupe is in at the St. James for a four-week stand, with bill changed weekly. Calibre of entertainment should bring out the customers, with likelihood of engagement's extension in N. Y.

"The Mikado," first week's offering, is fresh and ever-engaging in the ministrations of this troupe. Green seems to grow younger—certainly he is as spry and as humorous—in the role of the unhappy Lord High Executioner, and his new, added bits of comedy relief are highly diverting. Watson is properly pompous as Pooh-Bah and Fancourt fantastically regal as the Mikado. Ella Halman is fiercely fascinating as the monstrous Katisha. Griffiths sings Nanki-Poo, the wandering minstrel, with a resounding tenor and charming presence. Styler brings a handsome figure and a melodious baritone to the Pish-Tush role. Margaret Mitchell is a lovely and lyrical Yum-Yum, and Joyce Gillingham and Joyce Wright are very winning as the other two little maids from school.

In addition to excellent voices in principals and chorus, troupe is blessed with talent that act the thrice-familiar work with style and spirit, taking it seriously, never overplaying, and continuing the rich tradition of D'Oyly Carte-Gilbert & Sullivan. The veteran Isidore Godfrey still guides orchestra and players with high authority and goodwill from the pit, and blends all into a delightful evening. *Bron.*

King Richard II

N. Y. City Theatre Co. presentation of Margaret Webster production of tragedy in three acts by William Shakespeare. Stars Maurice Evans, Kent Smith; features Betsy Blair, Louis Hector, Bruce Gordon, Frederic Worlock. Staged by Miss Webster; assistant director, Emmett Rogers. Executive producer, George Schaefer; sets and lighting, Ben Edwards; costumes, Emeline Roche. Incidental music, Herbert Menges; arranged by Robert Graves; conducted by John Cooke. At City Center, N. Y., Jan. 24, '51; $3 top.

King Richard	Maurice Evans
John of Gaunt	Frederic Worlock
Bolingbroke	Kent Smith
Thomas Mowbray	Bruce Gordon
Duchess of Gloucester	Cavada Humphrey
Lord Marshall	Theodore Marcuse
Duke of Aumerle	George Roy Hill
Bolingbroke's Herald	Porter Van Zandt
Mowbray's Herald	Joseph Dooley
Green	John Kirchnak
Bagot	Everett Ripley
Bushy	Chester Stratton
Edmund Langley	Reynolds Evans
Queen	Betsy Blair
Northumberland	Louis Hector
Lord Ross	John Straub
Lord Willoughby	Chris Gampel
Servant	Tom Hughes Sand
Henry Percy	John Glennon
Welsh Captain	Clem Fowler
Earl of Salisbury	Porter Van Zandt
Bishop of Carlisle	Theodore Marcuse
Sir Stephen Scroop	Wendell Whitten
Ladies	June Prud'homme, Patricia Jenkins
Gardener	Hamilton Mott
2d Gardener	Joseph Dooley
Abbott of Westminster	Joseph Emmett
Exton	Clem Fowler
Exton's Servant	Porter Van Zandt
Groom	Joseph Dooley
Keeper	John Kirchnak

For the third and final production of its all-too-brief winter season, the N. Y. City Theatre Co., sparkplugged by Maurice Evans, has revived the memorable Margaret Webster presentation of Shakespeare's "King Richard II," first done by Evans in 1937 and revived in 1940. In the rousing production given at the City Center, it's still a standout.

The pageantry, drama and poetry of the downfall of a corrupt monarch are graphically presented here by a generally skilled cast. Drama moves swiftly, with no breaks or halts in the quickly-shifting scenes. Some of the actors declaim the Bard's verse too perceptibly at start of the play, but settle down thereafter, and the spell of the poetry and drama is wellnigh complete. There is hardly a flaw in performances by the many male characters in the play; only the few femmes are weak.

Miss Webster, who attended to the staging while rehearsing for her own performance in the forthcoming "The High Ground" (with a strong assist from Emmett Rogers), makes the intrigues of a 15th century British nobility come alive again as if the times and morals were current. A great deal of this is also due to Evans' sterling portrayal of Richard.

Evans keys his performance keenly to the three levels of the

(Continued on page 52)

Chi B.O. Good But Houses Lack Shows; 'Rose' $19,800, 'Ti-Coq' Mild $14,000

Chicago, Jan. 30.

Chicago's legit picture looks glum. Not from the financial end as the productions here are doing well, but from the fact that during one of the heaviest convention periods of the year there are only three plays operating, one of which closes this weekend. Demand for product for Broadway showcasers pulled "Rose Tattoo" away last week and "Ti-Coq" this.

"It's a Great Day" opened Sunday (28) to brisk advance at the Blackstone, but there's nothing else new until Ballet Theatre comes in for two weeks at the Civic Opera House and "Peter Pan" the last week in March at the same spot.

Estimates for Last Week

"Rose Tattoo," Erlanger (4th week) ($4; 1,334). Closed Saturday (27) with excellent $19,800.

"South Pacific," Shubert (11th week) ($5; 2,100). Keeps the wickets whirling with $51,200.

"Ti-Coq," Harris (2nd week) ($3.80; 1,000). Racked up so-so $14,000 and closes next week.

'ROMEO' 18G, DETROIT CIVIC-'WIZARD' 36G

Detroit, Jan. 30.

"Romeo and Juliet," with Olivia de Havilland, did a fair $18,000 at the Cass in the first week of a fortnight's run.

The Civic Light Opera production of "Wizard of Oz" grossed a poor $36,000. Current presentation is "Lady in Dark," starring Norma Terris.

The Shubert reopens next Monday (5) with a fortnight's booking of "The Guardsman," starring Jeanette MacDonald and Gene Raymond.

'Sheba' Up to $20,100 In Second D. C. Week

Theatre Guild's "Come Back, Little Sheba" chalked up a fine second week of nearly $20,100 at the Gayety theatre, playing to a $3.60 top. Show built nicely over its first week's $17,800 gross.

"Death of a Salesman," with Thomas Mitchell starred, moved in last night (29) for a three-week booking, with the advance sale reported strong.

'Diamond Lil' $8,500 For Four in Columbus

Columbus, Jan. 30.

Mae West's "Diamond Lil" opened light at the Hartman here Wednesday (24); took a healthy jump Friday night; had a big Saturday matinee, and was a virtual sellout that night, for $8,500 in four performances. This is considered satisfactory here for a return in less than a year's time.

The Lunts, in "I Know My Love," open tomorrow (31) with performances through Saturday.

Lunts $32,700, Cincy

Cincinnati, Jan. 30.

Alfred Lunt and Lynn Fontanne, in "I Know My Love," racked up a rollicking $32,700 last week, at a $4.31 top.

Current is "Mister Roberts," with Henry Fonda.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Autumn Garden" (D)—Kermit Bloomgarden, prod.; Harold Clurman, dir.

"Green Pastures" (M) — Dwight Deere Wiman, prod.; Marc Connelly, dir.

"High Ground" (D)—Albert H. Rosen, prod.; Herman Shumlin, dir.

"King and I" (M)—Richard Rodgers & Oscar Hammerstein II, prods.; John van Druten, dir.

"Moon Is Blue" (C) — Richard Aldrich & Richard Myers, Julius Fleischmann, Otto Preminger, prods.; Preminger, dir.

"Razzle Dazzle" (R) — David Heilweill, Derrick Lynn-Thomas, prods.; Edward Reveaux, dir.

"Small Hours" (CD)—Max Gordon, prod.; George S. Kaufman, dir.

"Springtime Folly" (C) — United Producers, prod.; Leon Michel, dir.

HOLLYWOOD

"Roger The Sixth" (C)—William Jarvis, Ted Tetrick, prods.; Jarvis, dir.

'Roberts' $40,515 Pitt Record; 28½G, Montreal

Pittsburgh, Jan. 30.

Henry Fonda in "Mister Roberts" rolled up the biggest take in Pittsburgh history for a non-musical, doing a sensational $40,515 last week at the new Nixon. Figure was all the more amazing inasmuch as the seagoing comedy, with John Forsythe in the lead, had played the old Nixon for three weeks last fall, doing a sizzling total gross of $90,000 at that time.

As a matter of fact, the engagement was virtually sold out even before the curtain went up on the first performance. All-time opening night record of $5,180 was a tipoff, and show kept on rolling mightily.

Holds On In Mont'l

Montreal, Jan. 30.

Despite heavy competition from Sadler's Wells Ballet, "Mister Roberts" with John Forsythe in the lead drew nearly $28,500 last week at His Majesty's. The 1,579-seater was scaled to a $3.94 top.

Further legit plans for His Majesty's are indefinite, and house is filling in with the film "Pagliacci" for one week.

'LIL' PREEMS NEW ROXY 3-WAY SKED IN ATLANTA

Atlanta, Jan. 30.

Roxy theatre, now under management of the Wilby-Kincey circuit, will inaugurate its film-band-legit policy Friday (2), when Mae West appears in a two-day, three-performance stand in "Diamond Lil." Top price will be $3.60.

Also booked is a replay of "Streetcar Named Desire" for the latter part of February. "Streetcar" played the Tower theatre (formerly Erlanger) last season to fair business. Tower now is shuttered.

Guy Lombardo and orch will inaugurate the Roxy's name band booking plans with a Feb. 19 engagement.

Wilby-Kincey took over the Roxy, Fox and Paramount theatres Jan. 1 from Georgia theatres, headed by William K. Jenkins, as an aftermath of divorcement involving the Paramount anti-trust consent decree. All three theatres have been repainted and otherwise dolled up. Noble Arnold, of W-K's Durham, N. C., office, is now here in charge of his firm's local operations.

Meanwhile, Atlanta's Penthouse theatre, Greek-type showcase atop downtown Ansley Hotel, opened its spring season Monday night (29) with Francis Lederer starring in Shaw's "Arms and the Man." All Penthouse seats are priced at $3.

Penthouse's second play will be "Room Service," John Murray-Allen Boretz comedy, with Sterling Holloway as star.

'Streetcar' OK $12,800 In 3d St. Louis Visit

St. Louis, Jan. 30.

"A Streetcar Named Desire" wound up a one-week stand, its third in three years, at the American here Saturday (27) with a neat gross. The 1,700-seat house was scaled to a low $3.05, and eight performances grabbed an approximate $12,800.

"Oklahoma" teed off another one-week stand at the American Sunday (28), with a near-capacity house on hand. Play is back for its sixth visit and 10th week. House is scaled to $4.27.

'Budd' $3,700 in 5, N.H.

New Haven, Jan. 30.

Preem of "Billy Budd" hit an offbeat at the Shubert last week (24-27). In for five performances at a $3.60 top, show grossed an estimated $3,700.

Current is Elmer Rice's "Not for Children" (31-3). Next week gets breakin of "The High Ground" (formerly "Strange Sanctuary") for Feb. 8-10, followed by preem of "Springtime Folly," Feb. 15-17.

'Apple' 13G in 7, Kaycee

Kansas City, Jan. 30.

Fox-Midwest played "Apple of His Eye" in the Orpheum here for seven performances last week, for a pleasant $13,000 total.

The Edward Arnold starrer played Jan. 25-29, with a pair of matinees, at a $3.66 top.

Innocents' Gets $16,300 As Philadelphia Loner

Philadelphia, Jan. 30.

The Erlanger, Philly's only independent legit house, was all by its lonesome last week, and its occupant, "The Innocents," benefited by this to boost its second-week gross to $16,300. Show has been held over for a third week.

Last night (29), Philly was host to two legit openings, "Billy Budd" at the Forrest, and "Come Back, Little Sheba," at the Walnut. The Shubert, after three dark weeks, re-lights Feb. 13 with "Peter Pan." The Locust joins the parade Feb. 21 with the preem of Lillian Hellman's new play, "An Autumn Garden."

Sadler's Takes $450,000 Home

Montreal, Jan. 30.

Winding up its 20-week North American tour in Quebec City Sunday (28), Sadler's Wells Ballet returned to London Monday (29) with added laurels plus $500,000 for the British Exchequer.

At a meeting here in Montreal of the Dance Teachers assn., David L. Webster, general administrator for the Covent Garden Opera Trust, parent body of the Royal Covent Garden Opera Co. and the Sadler's Wells group, said the public has paid nearly $2,500,000 to see this company and $500,000 of this has gone in admission taxes.

The estimated $500,000 made by the company doesn't represent a profit to the Covent Garden Trust, as some of the expenses paid for in England will have meant buying dollars, but the net dollar earnings for the Exchequer will not be less than $430,000 to $450,000. The dollar earnings will be subject to such deductions as: traevlling expenses (railway charge alone will be $100,000), insurance, royalties, rehearsal, production and maintenance expenses. According to Webster, these should come close to $1,500,000.

'CHARLEY' FINE $40,600 IN 5TH BOSTON STANZA

Boston, Jan. 30.

"Peter Pan," in for two weeks, opens tonight (Tues.) at the Opera House, with a substantial ticket demand for six matinee performances. Other newcomer is "The King of Friday's Men," at the Plymouth for two weeks, which opened without much fanfare. "Where's Charley?" wound up a five-week engagement and could have stayed on.

Estimates for Last Week

"Where's Charley?," Shubert (5th wk) (1,750; $4.80-$6 Sat.). Wound up run in the chips, over $40,600. House currently dark.

'Salesman' Robust $23,500 In Its Baltimore Week

Baltimore, Jan. 30.

"Death of a Salesman," in at Ford's last week as the second of five plays promised under Theatre Guild-American Theatre Society subscription, mopped up in robust style, garnering $23,500 for the week.

Don Swann ran into some difficulty with the local fire department with his theatre-in-the-round layout at the Sheraton Belvedere hotel, resulting in some curtailing of capacity and falling off trade occasioned by subsequent press releases which indicated an absolute closedown. Current opus, "Design for Living," starring Marsha Hunt, didn't miss a performance and weathered the difficulties with an okay $4,800.

Victor Jory is current in "Mr. Barry's Etchings," which will wind up the four-week arena season. Nothing at Ford's until Feb. 12, when Al Rosen's "The High Ground," by Charlotte Hastings, starring Margaret Webster, Tom Helmore and Leueen McGrath, will spend a pre-Broadway week.

'Like' $29,638, Seattle

Seattle, Jan. 30.

"As You Like It," starring Katharine Hepburn, at the 1,500-seater Metropolitan, got near-capacity biz in eight performances. Scaled from $4.50, the revival set a new house record at $29,638. Next at Met for a week's engagement opening Feb. 12 is Les Ballets de Paris, also scaled from $4.50.

B'way Up Again; 'Pawnshop' $14,100, 'Darkness' 26G, 'Century' SRO 23½G, Evans Big 32G, 'Threshold' $17,500

Attendance on Broadway spurted again last week, taking business to its healthiest level, with the exception of Christmas-New Year week, since the boxoffice boom of last fall. Receipts started briskly early last week and generally held the improvement over the already-healthy previous stanza. Prospects for the current week are not quite as good, but still much better than normal.

The total gross for all 23 shows last week was $692,000, or 85% of capacity. The previous week's corrected total for 27 shows was $718,100, or 82%.

Last week's closings included "Peter Pan" and "Enemy of the People." Due to shutter this week are "King Lear" and the limited-run "Richard II."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (19th wk) (C-$4.80; 1,012; $26,874). Over $27,000, with the standee limit and parties (previous week, $27,100).

"Angel in the Pawnshop," Booth (2d wk) (D-$4.80; 712; $20,365). Over $14,100 (previous week, $8,300 for first four performances).

"Bell, Book and Candle," Barrymore (11th wk) (C-$4.80; 1,066; $28,060). Topped $28,000 with standees (previous week, $28,100).

"Bless You All," Hellinger (7th wk) (R-$7.20; 1,543; $55,000). Better than $45,100 (previous week, $47,800).

"Call Me, Madam," Imperial (16th wk) (M-$7.20; 1,400; $51,847). The limit, $52,500 again.

"Country Girl," Lyceum (12th wk) (D-$4.80; 995; $22,845). Just about $20,700 (previous week, $20,400).

"Darkness at Noon," Alvin (3d wk) (D-$4.80; 1,360; $34,276). Nearly $26,000 (previous week, $22,600).

"Enemy of the People," Broadhurst (5th wk) (D-$4.80; 1,160; $32,000). Under $7,400 (previous week, $23,500); closed Saturday night (27) after 36 performances; lost around $70,000-$75,000.

"Gentlemen Prefer Blondes," Ziegfeld (60th wk) (M-$6; 1,628; $48,244). Just about $46,400 (previous week, $45,000).

"Guys and Dolls," 46th Street (10th wk) (M-$6.60; 1,319; $43,000). The limit, as usual, with parties limiting the gross to $42,100 (previous week $43,000).

"Happy Time," Plymouth (53d wk) (C-$4.80; 1,063; $29,019). Over $25,000 (previous week, $23,900).

"King Lear," National (5th wk) (D-$4.80; 1,172; $29,534). Over $17,100 (previous week, $25,800); closing next Saturday night (3).

"Kiss Me, Kate," Shubert (107th wk) (M-$6; 1,361; $40,847). Just about $36,300 (previous week, $33,100).

"Lady's Not for Burning," Royale (12th wk) (C-$4.80; 1,035; $27,100). Bettered $23,700 (previous week, $22,800).

"Member of the Wedding," Empire (55th wk) (D-$4.80; 1,082; $24,196). Nearly $14,000 (previous week, $12,500).

"Out of This World," Century (6th wk) (M-$6; 1,645; $49,191). Topped $48,600 (previous week, $48,500).

"Peep Show," Winter Garden (30th wk) (R-$7.20; 1,519; $55,677). About $38,000 (previous week $35,700).

"Peter Pan," St. James (40th wk) (M-$4.80; 1,571; $34,500). Almost $33,700 (previous week, $29,300); closed Saturday night (27) after 321 performances, having regained approximately $40,000 on its $110,000 investment; is touring.

"Season in the Sun," Cort (18th wk) (C-$4.80; 1,056; $24,101). Nearly $22,100 (previous week, $22,600).

"Second Threshold," Morosco (4th wk) (CD-$4.80; 912; $24,300). Almost $17,500 (previous week, $15,700).

"South Pacific," Majestic (93d wk) M-$6; 1,659; $50,186). As always, all the house will hold; over $50,800.

"Twentieth Century," Fulton (5th wk) (C-$4.80; 976; $23,228). Just a shade under $23,500 again.

Stock

"Richard II," City Center (1st wk) (D-$3; 3,025; $41,000). Just about $32,400 in eight performances, including one preview; closes scheduled two-week run next Sunday night (4).

Openings

D'Oyly Carte, St. James (O-$4.80; 1,571; $37,000). Gilbert & Sullivan troupe, presented by D'Oyly Carte Opera Co. of London, opened Monday night (29) with "The Mikado," to unanimously cordial notices; next week's bill, "H.M.S. Pinafore" and "Trial by Jury," opens Monday night (5); presentations breaks even at around $25,000.

"Green Bay Tree," Golden (D-$4.80; 690; $19,000). Revival of Mordaunt Shairp drama, presented by Shepard Traube; production was financed at $40,000, cost about $35,000 (excluding $7,500 in bonds) and can break even at about $11,500; opens tomorrow night (Thur.).

"Peer Gynt," ANTA Playhouse (D-$3; 924; $22,730). Paul Green adaptation of the Ibsen classic, presented by Cheryl Crawford, in association with R. L. Stevens, as the fifth in the ANTA Play Series; production was budgeted at $20,000 and cost about $25,000, plus about $5,000 in bonds, and can break even at around $13,000; opened Sunday night (28) to two moderately favorable notices (Barnes, Herald Tribune; Hawkins, World-Telegram & Sun), four unfavorable (Atkinson, Times; Coleman, Mirror; McClain, Journal-American; Watts, Post) and two in conclusive (Chapman, News; Pollock, Compass).

"Rose Tattoo," Beck (D-$4.80; 1,214; $28,000). Tennessee Williams play, presented by Cheryl Crawford; production was financed at $100,000, cost around $65,000 plus about $14,000 in bonds, and will break even at approximately $15,500; opens Saturday night (3).

"Where's Charley," Broadway (M-$4.80-$6; 1,900; $49,000). Ray Bolger starrer, presented by Cy Feuer and Ernest H. Martin, in association with Gwen Rickard, is back for an announced four-week stand before filling a Coast engagement; breaks even at around $23,000; opened Monday night (29).

Future Schedule

"Ti-Coq," Broadhurst, Feb. 5.

"Billy Budd," Biltmore, Feb. 6 (trying out).

"Not for Children," Coronet, Feb. 8 (trying out).

"Southern Wild," New Stages, Feb. 8.

"Razzle Dazzle," Arena, Feb. 14 (rehearsing).

"King of Friday's Men," Playhouse, about Feb. 14 (trying out).

"Small Hours," National, Feb. 15 (rehearsing).

"High Ground," 48th Street, Feb. 20 (rehearsing).

"Mary Rose," ANTA Playhouse, Feb. 25.

"Green Pastures," unspecified theatre, Feb. 26 (rehearsing).

"Springtime Folly," unspecified theatre, week of Feb. 26 (rehearsing).

"Moon Is Blue," Miller, March 6 (rehearsing).

"Autumn Garden," play, Coronet, March 7 (rehearsing).

"Romeo and Juliet," unspecified theatre, March 9 (trying out).

"King and I," St. James, March 29 (rehearsing).

"Make a Wish," unspecified theatre, April 5.

"Tree Grows in Brooklyn," unspecified theatre, April 19.

New Pro Dallas Group To Use Pix House for Plays

Dallas, Jan. 30.

Actors Guild, a new professional group of 35 members, was formed here last week, and already has acquired use of the Arcadia theatre, previously a suburban Dallas filmhouse. In the future it will continue its picture policy, but will convert to legit for scheduled plays.

Guild will stage its first Dallas performance Feb. 27-28 and March 1. Its initial touring production was given in Kilgore, Tex., Jan. 19.

'Kate' OK $31,500, L. A.

Los Angeles, Jan. 30.

Departure of "Kiss Me, Kate" over the weekend again left Los Angeles with only one legit offering, and that in a small-seater. Opening of the new Ivar theatre next week will heighten activity.

"Kate" built to a solid $31,500 for its second and final frame at the Biltmore, giving it a profitable $56,500 for the fortnight. Last week's opener, "Mr. Big Shot," drew a so-so $2,700 in five performances at Las Palmas.

Plays Abroad

The Gay Invalid

London, Jan. 25.

Peter Daubeny Presentations, Ltd., production of comedy (with music) by Sir Barry Jackson and Robert Brenon. Adapted from Moliere's "Le Malade Imaginaire." Music by Leslie Bridgewater; choreography by Walter Gore. Directed by Michael Langham. At Garrick, London, Jan. 24, '51.

Crank	A. E. Matthews
Toinette	Elisabeth Bergner
Angelica	Daphne Slater
Belinda	Hariette Johns
Valentine	Peter Cushing
Dr. Douche	Hugh Pryse
Thomas Douche	Stuart Latham
Heartwell	Michael Shepley
Professor Purge	Tod Slaughter
Deeds	Ferdy Mayne
Potion	Peter Vaughan
Harlequin	Walter Gore
Scaramouche	Graham Stark
Colombine	Anna Macwilliam
Louise	Caroline Comyns Carr

This is a free adaptation of Moliere's classic satire, and is an odd mixture of crudity and fantasy. It will have a limited snob attraction draw on its intrinsic merits, with marquee pull via Elisabeth Bergner and A. E. Matthews. Its b.o. potentialities for the U. S. look nil.

Story revolves around a fussy hypochondriac who fills his days with apprehension as to his bodily state while lining the pockets of various medicos. His second wife calmly awaits his demise, after getting all the negotiable cash she can lay her hands on. Her stepdaughter, secretly in love with a soldier, tries to wriggle out of a prospective match her father has engineered with the son of his doctor. Manipulating all these lives, like a puppet-master, is the maidservant, who has deserted a troupe of strolling players for a more secure stake in the world.

The actors return and beg her to rejoin them, which she does, on securing the unmasking of her unfaithful mistress, the debunking of her master's physical condition, and the happy fulfillment of the young girl's love affair. She in turn picks up the threads of her own interrupted romance.

A. E. Matthews ambles complainingly through the title role with his own endearing personality. Elisabeth Bergner brings her changeless elfin charm to the character of the serving woman, who is sprightly and gay despite her 50 years. Supporting characters are commendable.

Walter Gore makes a rare contribution with his choreography and exquisite miming. Piece owes much to the skillful direction of Michael Langham. *Clem.*

La Repitition ou L'Amour Puni
(The Rehearsal or Love Punished)

Paris, Jan. 5.

Jean-Louis Barrault and Marigny production of drama in five acts by Jean Anouilh. Staged by Barrault; decors and costumes, Jean-Denis Macles. At Marigny, Paris.

Countess	Madeleine Renaud
Lucie	Simone Valere
Hortensia	Elina Labourdette
Damiens	Pierre Bertin
Hero	Jean Servais
Villefosse	Bernard Dheran
Count	Jean-Louis Barrault

Jean Anouilh's recently transposed "Cry of Peacock" laid a big egg on Broadway. His "Ring Around the Moon," transcribed by Christopher Fry, is socko in London. His latest, given breathtaking production by Jean-Louis Barrault, is capacity here, but is too fragile and Gallic to appeal to American theatrical tastes.

Although the play is set in modern times, Anouilh uses the gimmick of a rehearsal of an early 18th century play to set the piece in costume and so intertwine his characters with their stage roles. There is a sophisticated count who falls in love with the young, naive governess of his children. The countess has her young, stuffy lover on hand but is frightened when her security is threatened by this new love. She entices the count's best friend into enlightening the girl on the count's true character and promiscuity. She runs off terribly hurt with the count in fruitless pursuit. The countess knows he will be back, and that the rehearsal will go on.

While the play tends to fall into a series of self flagellating dialogs and diatribes, Jean-Louis Barrault has given it fine staging and dramaturgy. The acting is flawless, with Barrault giving the count a full measure of complicated cynicism and sentimentality. Jean Servais brings a magnificent voice to the role of the tortured hero. Madeleine Renaud is brilliant as the intelligent wife who leads the game with a firm, relentless hand. Others in the cast are admirable. The Barrault troupe is probably the finest in Paris at the present time. *Mosk.*

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Ami-Ami

Paris, Jan. 16.

Mme. Rene Sancelme production of a comedy in three acts by Pierre Barillet and Jean-Pierre Gredy. Directed by Jean Wall. Setting by Georges Wakewitch. At Theatre Daunou, Paris.

Nicole	Maria Mauban
Marie-Joseph	Odile Versois
Yolande	Simone Paris
Christian	Jacques Dacqmine
Alexandre	Gerard Sety
Max	Robert Hommet

Young Pierre Barillet and Jean-Pierre Gredy, whose "Don d'Adele" of last year was awarded the Tristan Bernard Prize as the season's best comedy (it is still running), appear to have clicked again with this latest piece. It is not so funny as "Adele," but its sprightly and often witty dialog lifts this comedy several degrees above the ordinary Paris laugh vehicle.

The story, fairly simple, concerns a career woman who makes more money than her husband, who stays home to look after the household duties. From this situation emerges some familiar marital mixups but there finally is a reconciliation, with the implication that the dominating Nicole will confine her energy to money-making activities.

The play is admirably acted, especially by Maria Mauban, in the long and difficult role of Nicole, the career woman. She took over the assignment after a week's rehearsal when Sophie Demarets became ill. Odile Versois is charming and amusing as Marie-Joseph. Jacques Dacqmine and Gerard Sety give fine support as Christian and Alexandre. Wakewitch's setting of a modern apartment is tasteful. On the whole, it is a comedy Broadway should be interested in. *Fred.*

'Okla.' $35,400 in Split

Davenport, Jan. 30.

"Oklahoma" is apparently just about as good as ever. The Rodgers-Hammerstein perennial, playing eight performances in three different stands, grossed a total of $35,400 last week. That included $8,300 for two showings Sunday (21) as the finale of its Minneapolis engagement.

Other dates during the week were at the Auditorium, Rochester, Minn.; Vocational Highschool, La Crosse, and the Orpheum, here. Show is at the American, St. Louis, all this week.

'Brig' $21,400, N. Orleans

New Orleans, Jan. 30.

"Brigadoon" playing the first eight performances of a 10-performance stay at the Civic Auditorium here, grossed a nice $21,400 last week.

After two extra showings here Sunday (28), the musical is playing one-nighters the balance of this week.

'KING' $1,500 PRINCETON

Princeton, Jan. 30.

In a break-in performance at the McCarter here last Saturday night (27), "King of Friday's Men" grossed a satisfactory $1,500.

Show is continuing its pre-Broadway tour this week in Boston.

'Guardsman' $13,200, Buff.

Buffalo, Jan. 30.

Jeanette MacDonald and Gene Raymond were a boxoffice bonfire here last week in "The Guardsman," drawing standee trade for the entire engagement and grossing over $13,200 for the four performances.

Revival is at the Hanna, Cleveland, this week.

Current Road Shows

(Jan. 29-Feb. 11)

"Apple of His Eye"—Orpheum Kansas City (29); Arcadia, Wichita (30-31); Convention Hall, Tulsa (1); Home, Oklahoma City (2); Robinson Aud., Little Rock (3); Majestic, Ft. Worth (5); Melba, Dallas (6-7); Music Hall, Houston (8); Paramount, Austin (9); Texas, San Antonio (10).

"As You Like It"—Royal, Victoria, B. C. (29-30); International Cinema, Vancouver (31-3); Fox, Spokane (5-6); Aud., St. Paul (9-10).

"Billy Budd" (tryout) — Forrest, Phila. (29-3). (Reviewed in VARIETY this week).

"Brigadoon" — Lanier Aud., Montgomery, Ala. (30); Albany, Albana, Ga. (31); Peabody Aud., Daytona, Fla. (1-2); Aud., Orlando (3); Aud., Miami (5-9); Aud., Ft. Lauderdale (10).

"Come Back, Little Sheba"—Walnut, Phila. (29-10) (Closing).

"Death of a Salesman"—Gayety, Washington (29-10).

"Diamond Lil" — Coliseum, Evansville, Ind. (29); Memorial Aud., Louisville (30-31); Ryman Aud., Nashville (1); Roxy, Atlanta (2-3); Temple, Birmingham (5); Lanier Aud., Montgomery (6); Murphy, Mobile (7); Civic, New Orleans (8-11).

"Guardsman" (tryout) — Hanna, Cleve. (29-3); Shubert, Detroit (5-10) (Reviewed in VARIETY this week).

"High Ground" (tryout) — Shubert, New Haven (8-10).

"I Know My Love"—Victoria, Dayton (29-30); Hartman, Columbus (31-3); Paramount, Toledo (5); Murat, Indianapolis (7-8); Aud., Louisville (9-10).

"Innocents" — Erlanger, Phila. (29-3); Nixon, Pitt. (5-10).

"King of Friday's Men" (tryout) —Plymouth, Bost. (29-10) (Reviewed in VARIETY this week).

"Kiss Me, Kate"—Arlington, Santa Barbara (29-30); Civic Aud., Pasadena (31-1); Munic. Aud., Long Beach (2-3); Aud., Fresno (5-6); Memorial Aud., Sacramento (7-10).

"Mike MacCauley" (tryout) — Geary, San Francisco (29-10) (Reviewed in VARIETY this week).

"Mister Roberts" (Henry Fonda) —Taft Aud., Cincinnati (29-3); Victoria, Dayton (5-10).

"Mister Roberts" (Tod Andrews) —Royal Alexandra, Toronto, (29-3); Shea's, Erie (5-6); Erlanger, Buffalo (7-10).

"Not for Children" (tryout)—Klein Aud., Bridgeport (30); Shubert, New Haven (31-3); Ford's, Baltimore (5-10).

"Oklahoma" — American, St. Louis (29-3); Davidson, Milwaukee (5-10).

"Peter Pan"—Opera House, Bost. (29-10).

"Romeo and Juliet" (tryout)—Cass, Detroit (29-3); Hanna, Cleveland (5-10) (Reviewed in VARIETY, Jan. 24, '50).

"Small Hours" (tryout)—Forrest, Phila. (5-10).

"South Pacific"—Shubert, Chi. (29-10).

"Streetcar Named Desire" — Murat, Indianapolis (29-31); Town Hall, Toledo (1-3); Colony, Marietta, O. (5); Aud., Charleston, W. Va. (6); Keith Albee, Huntington, W. Va. (7); Hartman, Columbus, O. (8-10).

"Ti-Coq" (tryout)—Harris, Chi. (29-3) (Reviewed in VARIETY May 24, '50; Nov. 15, '50).

Plays Out of Town

Continued from page 50

Mike MacCauley

lerina, who lures the general into a car due to cross the bridge at the right moment. At the curtain, the remaining two soldiers are attempting to stand off advancing German troops.

There are occasional flashes of humor — earthy, authentic GI humor—but these are inundated by waves of philosophic patter that generates a steady cough-per-minute pace.

Cast, under Finklehoffe's direction, is only spasmodically successful in making any of the characters come to life. Isa Miranda, making her American legit debut, shows occasional traces of the talent for which she is noted. She plays her last act as if it would be better to keep the lines a secret from the audience. Don DeFore in the title role is effective only when lines permit him to fall easily into his usual film chore as the typical American boy.

James Cross (ostensibly handling the role only until Eddie Bracken ends a film commitment and joins the cast) makes the most only of the comedy facets of the character of the ex-flesh peddler who had become a paratrooper, spectacles and all. Writing indicates the authors may have had Bracken in mind for this role from the beginning. Sole featured player, Tom Neal, is overly melodramatic as the deserting GI. Femmes Kippie Valez, Anita Ridolfi and Rosay David brighten the scenery and Charles Andre and Rudolph Anders are properly suave as the munitions man and the general.

Single setting by George Jenkins is excellent, capturing perfectly the decaying flamboyance of a palace-turned gambling den. *Kap.*

Plays on B'way

Continued from page 50

King Richard II

Bard's plot, and his delineation grows in intensity as well as stature as Richard turns from cynical, dissolute ruler to the badgered, beleaguered king and finally to the deposed, imprisoned ex-monarch. His lines spurt fire as well as poetry, while in physical appearance and carriage he certainly looks the king. Kent Smith, who is co-starred with Evans, also rates high praise for the hard, driving portrait he makes of Bolingbroke, who takes Richard's crown.

Production is studded with excellent performances, from big roles to bit parts. Frederic Worlock is a warming elder statesman as John of Gaunt; Reynolds Evans is properly fussy as the bewildered Langley, Duke of York. Bruce Gordon, as a rambunctious Mowbray; Chester Stratton, as the devious Bushy, and Louis Hector, as the sturdy Northumberland, are equally fine. Smaller parts such as Hamilton Mott's gardener, Theodore Marcuse's bishop, George Roy Hill's Aumerle and Clem Fowler's Exton, are done with as much care and skill as major roles. Cavada Humphrey is appealing though not intense enough as the Duchess of Gloucester; Betsy Blair is quite literal and not dramatic enough for the Queen.

Costumes are striking, and lighting most effective. The incidental music rates a special nod for its aptness and appeal. *Bron.*

Legit Followup

Where's Charley?
(BROADWAY, N. Y.)

With a rejuvenated Ray Bolger again making a comic holiday in the title part, "Where's Charley?" returned Monday night (29) to New York after a triumphant five weeks in Boston. Although such a thing is manifestly impossible, the star seems better than ever, so this disarming Frank Loesser-George Abbott musical hokumization of the venerable "Charley's Aunt" is practically ready for a whole new career. Its present Main Stem stay is limited, as a Coast engagement is set for a few weeks hence, otherwise is could stick around indefinitely. Only Bolger's exhaustion after nearly two years halted the previous Broadway run.

Although many of the original company are still with it, "Charley" is seemingly more Bolger's show than ever. The star's clowning seems more expert and assured than when the musical shuttered last fall, even the hilarious slapstick soft-shoe and vocal routine to the audience-capturing "Always in Love with Amy" number apparently having a couple of added zany bits. Back in her original principal featured part of Amy, after appearances in "Miss Liberty" and in ballet, is Allyn McLerie, seemingly more versatile and poised, and with an added touch of sly humor. Paul England is still present as Sir Francis Chesney, Horace Cooper remains as Mr. Spettigue, James Lane continues as the photog (also doubling now as a faculty member) and John Lynds as the startled dormitory valet.

Robert Shakleton and Betty Oakes are acceptable successors of Byron Palmer and Doretta Morrow, as the romantic leads, Jack Chesney and Kitty Verdon. And Rose Inghram, who took over the Donna Lucia role during the previous Broadway engagement, is again a welcome asset vocally and visually. A number of familiar faces are still in the singing and dancing ensembles, the scenery and costumes look immaculate, and the performance as a whole seems spontaneous and clean. *Hobe.*

Mexico's 16M Projector Plant

Mexico City, Jan. 9.

Mexico's first 16m pic projector factory is to be started here soon by Proyectores de Mexico here.

It got the special federal franchise for new industries that allows exemption from national taxes for five years and duty franking on necessary imports during that time.

Pix Cut Costs

Continued from page 1

fact the young player was able to get a tele job.

Video's Murky View

Though a video screen provides a showcase that is somewhat similar to a film, vet talent men admit that they can get a much better line on a new youngster by watching him or her in a college play for 90 minutes than getting a quick and murky view on video.

However, they point out, first question thrown at them when they're trying to pitch a young player to a producer or studio talent chief is: "What's he done?" The answer that he was great at, say, the Pittsburgh Playhouse brings a sneer. But let the reply be that he was caught in a video show (no matter how tired compared to the Pittsburgh production) and the interrogator is impressed. So why knock yourself out going to Pittsburgh, ask the talent men.

Broadway legit, despite video, is still the most important showcase for youngsters. It not only offers the best chance to see neophytes perform in fast company, but it is also the medium with which it is easiest to make the greatest impression in the pitch the talent men must always make to the Coast on a potential new face.

Hurried TV

One of the difficulties in judging performances via tele, it's said, is the hurried nature of the production. In many cases the director lacks talent or, if he knows his business, he doesn't have the rehearsal time to whip his players into proper shape, the film men say.

Major studios are spending now only about half of what they were in 1946 on talent-searching. Some companies are still sending their bush-beaters into the hinterlands, but most have called off all but an occasional road trip.

There are two schools of thought on these hinterland adventures. One is that they are pointless in that every kid with talent and ambition to get into pictures will in one way or another eventually get to New York or Hollywood, where he will likely be seen. The other viewpoint is that talent is where you find it and a rose may be hidden under a bush anywhere.

Church on TV

Continued from page 1

learned, have taken no official action to rate video programs on their acceptability, such as is done by the Legion of Decency for motion pictures, indicating the advice emanates at the local parish level.

Video is believed to be in an especially pregnable position insofar as censorship is concerned because it is bankrolled by advertisers who must be wary of their public relations. But, it is also generally conceded that TV faces a difficult job in regulating itself. Cited as one "unacceptable" program in a Catholic church last Sunday (28), for example, was a panel program, in which the performers work without a script. Even a self-regulatory code, it's pointed out, would not prevent panelists on such a show from sneaking in remarks which might be frowned on.

While Rev. Patrick J. Masterson, exec secretary of the Legion of Decency, told VARIETY that his organization does not yet consider video, reports of the Church's attitude even at the local parish level are expected to spur agitation in the industry for a self-censorship code. Those sponsoring such regulations claim they're an absolute necessity to stave off censorship from the outside. Television Broadcasters Assn. two years ago discussed drawing up moral regulations, but the idea was subsequently abandoned on the assumption that video was still in too much of a developmental stage to be subjected to stringent laws. TBA, instead, circulated copies of the film industry's production code to help guide the broadcasters. Networks, of course, have their own program rules.

Lack of censorship against video, incidentally, has been one of the chief gripes of film exhibitors. They claim they are subject to unfair competition when TV apparently can get away with anything, while the films they show are so closely regulated.

Literati

Mirror Syndicate's GBS Grab

Biography of the late George Bernard Shaw, written by his private secretary, Blanche Patch, under the title "30 Years with G.B.S.," has been snagged by the Mirror Enterprises Syndicate of Los Angeles, with rights covering radio, television and motion pictures as well as newspapers and magazines.

Manuscript runs 90,000 words.

LeBlanc's Biog

Sen. Dudley J. LeBlanc, modern-day medicine show impresario, will be the subject of a biography by Steven Longstreet, according to the LeBlanc Corp. Patent-medicine manufacturer is noted for his use of top show biz names to plug his company's Hadacol.

Longstreet left the Coast Monday night (29) enroute to Louisiana where he'll garner material on LeBlanc's life. The Louisiana Senator accompanied him on the trip.

Hobart Quits Chronicle

John Hobart, w.k. Coast drama critic and editor, has resigned after 17 years with the San Francisco Chronicle. He's sailing soon from N. Y. for an extended trip through Europe.

Hobart is being succeeded by William Hogan, who joined the Chronicle in 1938. Luther Nichols, assistant critic and editor, continues in the same capacity.

Senior Prom, Varsity Fold

Parents mag group is dropping two of its publications, Senior Prom and Varsity, and is launching two new books: Compact, the purse-sized mag for teenage girls, and "21," for young males.

Oscar Dystel, recently with the folded Cowles Bros.' Flair and before that with Esquire, Inc., has been hired as editorial director over both new mags.

CHATTER

Harris Shevelson in Hollywood to observe motion picture doings for Pageant mag.

Shirley Potash in Hollywood for three weeks to round up writing material for Time mag.

Don M. Mankiewicz's novel on horse-racing, "See How They Run," to be published by Alfred A. Knopf March 5.

Sara Welles has article on dangers lurking in contracts in January Charm and piece on income tax in March issue.

John Kobler's profile of Al Cohn, ex-magician now owner of the Magic Center in N. Y., in Feb. 3 issue of Satevepost.

"Ballet For Beginners," by Nancy Draper and Margaret F. Atkinson, due for publication by Alfred A. Knopf Feb. 19.

Grosset & Dunlap reprinting "A Treasury of Sports Humor" edited by Dave Stanley. Tome was formerly published by Lantern Press.

Fred R. Sammis in Hollywood to make final arrangements for Photoplay mag's annual Gold Medal Awards presentation Feb. 12.

Gene Autry closed a deal with Quaker cereal products for the publication of 50,000,000 pocket-sized comic books dealing with his adventures on the western trail.

Bradford Ropes, onetime dancer who turned author, and musicomedy writer Val Burton collabbed on "Mr. Tilley Takes a Walk" which Austin-Phelps has just published.

"The Explorations of George Burton," by John F. Wharton, w.k. theatrical lawyer and member of the Playwrights Co., is to be published by Simon & Schuster Feb. 16.

Alice Thompson, editor-in-chief and publisher of Seventeen magazine, and Frances Hodges, director of merchandising services, leaving N. Y. Friday (2) for the Coast for biz huddles.

Nick Castle is writing a second volume on tap dancing for April publication, illustrated by routines he created for Gene Kelly, Carmen Miranda, Jane Powell and Fred Astaire.

"The Story of the Trapp Family Singers" (Lippincott), history of the singing group by Maria Augusta Trapp, was voted the outstanding non-fiction book of year by the Catholic Writers Guild of America.

Arch Oboler penning article for True magazine on his African experiences. It was while Oboler was on safari on the Dark Continent two years ago that he turned out the screenplay for his indie atomic bomb pic, "Five."

Curtis Publishing Co. has released Caskie Stinnett, humorist and publicity director of the Saturday Evening Post, to the Eric Johnston office. Stinnett will head up education and information in Pennsylvania and Delaware for the price control and wage stabilization bureaus.

Luncheon is set Feb. 16 at N. Y.'s 21 for Ted Patrick, editor of Holiday, to mark mag's fifth anniversary. March issue of mag, incidentally, will have its first music package, in articles devoted to symph orchestras written by Deems Taylor, Joseph Wechsberg, S. W. Seinsheimer and others.

Raw Stock Battle

Continued from page 1

the Government as to their needs, but have formed a network pool to compile statistics on their usage so as not to be caught short when the anticipated request from Golden comes through.

First rumblings of the fight between the two industries have already been heard. While video uses an estimated 300,000,000 feet of raw stock per year, which hardly compares with the approximately 2,000,000,000 feet processed annually for the film industry, TV execs claim their medium will be much more valuable for mass communication in case of a national emergency. Hence, they assert their rights to continued allocations of raw stock should bear just as much importance as those of the motion picture industry.

Situation was touched off last week when duPont notified customers it was curtailing orders by 25% to meet commitments for more Xray film for the Army. Eastman has not curtailed its production but has notified customers they will get no more this year than they had in 1950 and that it cannot accept new customers. Ansco has switched over completely to production of color film, which will be of no immediate value to TV. And execs of both industries have found it's impossible to buy raw stock in the foreign market, even from such big producers as the Gevaert plant in Belgium.

Greater Need Than 1950

In the face of increased Government orders, both films and TV anticipate a need for more raw stock this year than they used in 1950. With the film boxoffice dipping, features no longer can gain extended playing time, which has led the major studios to turn out more pictures. That will mean more film for Hollywood. In addition, reduction in clearances has speeded up the playoff time for features, which calls for each company to provide more prints for its product. As one possible method of conservation, one company exec suggested at the meet last week with Golden that newsreels be cut down on the assumption that "they aren't doing business anyway." This immediately created protests among the newsreel reps present.

TV, for its part, now uses film for six different purposes, all of which are steadily on the increase and none of which can be trimmed. Most important of these are for broadcast operations such as sponsors' commercial plugs and for kinescoping. Others include newsreels and special events; features, such as NBC's "Hopalong Cassidy," in which the network itself must provide prints to the stations from a negative; production of film shows designed specifically for video, and agency-produced packages, which the networks also must distribute to stations. Limited relay facilities now force the nets to kinescope virtually all their programs for affiliate stations. Several of them, as a result, now operate their kinescope cameras as much as 90 hours weekly.

In an effort to be as completely prepared statistically as possible, the four major webs this week prepared a questionnaire which is being mailed to the manager of every station in the country. Stations are asked to report exactly how much raw stock they used in 1950 and to estimate their needs for 1951. Video execs expect to be crowded into more of a corner than the film industry, since they utilize 16m film almost exclusively, which is most in demand by the armed forces.

Smaller film labs, such as Mercury and Guffanti, have been hardest hit by the shortages now existing. Mercury has been unable to get film from duPont in three weeks, or from Brulatour, Inc., Eastman distribs, in a week. Monogram needed a print of one of its features last week for export but was told by its lab that it must scout around and find the stock itself, since the lab had none on hand.

Seek Decree Revision

Revision of the industry antitrust decree to cut down number of prints required was suggested at meeting on raw-stock of film execs with National Production Authority rep Nathan D. Golden in New York last week. It was stated by some of those present that a plea for the change should be made to the Dept. of Justice on the basis of the film stock shortage.

Decree has caused extra large number of prints to be required in certain territories because moveup of runs gives many houses day-and-date break on pix. Fewer were needed under the old system of clearances, to which some of the filmites would lik to return.

NPA Continues Squeeze In Show Biz Materials

Washington, Jan. 30.

National Production Authority continues to squeeze down on the use of strategic materials, thereby restricting production of goods for many branches of entertainment. Government announced last week that steel, copper and aluminum would come under complete Government controls.

Meantime it put under controls ethyl cellulose, a chemical used in the manufacture of film, lacquer, plastics, etc. It also banned the use of nickel in a wide variety of non-essential items, to provide a larger supply for highly essential goods. Among the uses of nickel barred were in nickel-bearing stainless steel for radio towers, transmission tower baskets, and non-military radio antennae. Nickel bearing stainless steel was also banned for musical instrument and organ strings. Nickel-plated decorative trim was banned for radio and television sets and speaker grilles, vending machines, gambling equipment, ornamentation on musical instruments, pinball machines, slot-machines.

House Reviews

Continued from page 46

Chicago, Chi

est applause is for flirtation dance to "I Think You're Wonderful." Martin Bros., in repeat here, still are tops in their manipulation of marionettes. After a rhumba doll hip-shaking fling, lads get laughs with their strobolite skeletons. Still the sock figure is the sad clown with his balloon. For fast closer there is a jive session between an '88'er and trumpet man with both jigging off to brisk mitting.

Jack E. Leonard steals the show with quips about his poundage. There's a series of chuckles with his fasties on local items, as he heckles the band and the audience.

He recounts his juvenile days and his childhood sweetheart to a background of "Mammy" which has the matinee audience guffawing. Sight of blimpish character doing a Fred Astaire dance is hilarious.

Ink Spots, with Bill Kenny back again, score in the headline spot with Kenny's tenor falsetto racking up hefty applause. Quartet do two beat numbers in the first part of the act and then click with ballad, "Time Out For Tears" and follow in similar vein with "Sometime" which has piano accompanist highlighted for several choruses. Reprise of their top disc hit, "If I Didn't Care," with Kenny holding the high notes, makes a strong closer.

Louis Basil orch backs the show in neat fashion with maestro also acting as foil for Leonard. *Zabe.*

SCULLY'S SCRAPBOOK

By Frank Scully

Seldom, Miss., Jan. 26.

Herman Hover, a Hollywood boniface who has his serious moments—and this may be one of them—took me to luncheon at the Scandia, a smorgasbording house well out of earshot of Ciro's, which he owns, and confided his top secret for a better world.

To cut to the chase, he believes it would improve the international picture beyond belief if the Department of State were turned over to show business.

Of course, many on the fringe will follow Eric Johnston and William S. Paley into posts under the Truman stratocracy, but this isn't what the master of the Hover charge has in mind. He is thinking specifically of the acting profession and our far-flung diplomatic corps. He believes troupers would stop the corps being flung so far.

Troupers are trained to please people, he contends. When they can no longer do so, they become agents, producers, vicepresidents, and even presidents. By then they could just as well be sold for cold war surplus. But those who are still holding audiences by their acting are the ones Hover is shilling for. If it were the other sort he could qualify because he's a retired chorus boy himself.

Their Fights Are Fast Forgotten

Considering the number of times they are on public display, rarely has a top actor or actress proved a boor, a bounder or even a cad. When now and then one has blown his top, it has seldom gone beyond one punch, and even that took place in a nitery where the lighting was so subdued nobody was ever quite sure whether the assailant hit an adversary, a cigaret girl or a pillar. And apologies were offered and accepted so fast that the brawl hardly reached the rating of an "incident" before all concerned were forgiven and the incident forgotten.

Add: Odious Comparisons

Compare them with the characters we usually export to handle delicate situations between a foreign capital and Washington. These, in the main, have no other qualification except that they contributed thousands of dollars to the quadrennial contest between Tweedledum and Tweedledee (frequently to both sides, in fact), and had enough left over to support their wives abroad in the style to which they had become accustomed at home.

Now billed as emissaries of the democratic way of life, in their own private biz they frequently were absolute dictators and thus had no training whatever to meet people on a give-and-take basis. When confronted with career diplomats they were utterly lost. They knew no languages, not even English any too well, and naturally were suspicious on hearing a foreigner talk his own tongue in his own country.

I'm sorry that Hover excludes himself from the eligible list. In a sense he has done more acting as a nitery proprietor than he ever did as a chorus boy. Built like a bouncer, he is nothing like one in action. He is suave, smiling and alert to the comfort of all about him. If invited to sit down at a table he does so but only long enough to get the conviviality rolling and never long enough to be stuck with the check. If the crowd happens to be small, he has a portable wall that narrows the size of the room. If three's a crowd he is going to make them feel awfully crowded. When a Kay Thompson, or a Danny Kaye, a Joe E. Lewis or a Carmen Cavallaro is featured, the prop wall disappears into the far-off real wall, and Ciro's is really jumping.

Hover's Credentials

Hover, who was educated at Columbia, that collection of cultural shoeboxes on Morningside Heights which more recently had the job of rubbing the rough edges off Ike, was graduated from its law school before he went into a business where folding chairs are almost as essential as folding money.

Nobody expected him to last more than a season or two on The Strip, where niteries change their names as often almost as female stars change theirs. Nevertheless he has remained in command of Ciro's for nine years, and in addition to serving food and drink and the best entertainment that money can buy, he has been an accredited social secretary, advising stars, gratis, on how to entertain at their homes in the Ciro tradition.

He dashed off for me a batch of names and assigned them to countries where he thought they would do the most good. I have screened these, not for loyalty, but for something far more subtle. The trick is to pick a man who is liked by the country you are going to send him to, but who doesn't like the country so well himself that he might put its interests above his own country's. We have had good men in the past who have walked into this alluring boudoir. Walter Hines Page was a good example. He fought so hard to present the British point of view while he was Ambassador to the Court of St. James that his highly literate communiques had to be discounted almost as much as MacArthur's war bulletins.

But even in a rough draft the setup as presented by Hover would be vastly superior to what is now representing us. In the old days an ambassador had to know as much, or more, than the Secretary of State. When Benjamin Franklin, for instance, was ambassador to France it took six weeks for him to get an answer, whereas today he could have gotten his answer in a matter of minutes. So it is not so important that the ambassadors are one-man state departments as it is that they know how to hold an audience.

The Honors List

As submitted by Hover and recommended by me, these are some of his choices:

Francis Lederer to Czechoslovakia, Sabu to India, Danny Kaye to England, Sonja Henie to Iceland, George Givot to Greece, Pat O'Brien to the Irish Free State, Helen Hayes to Luxembourg, Ethel Waters to Abyssinia, Josephine Baker to Paris, Lena Horne to Liberia, Carl Brisson to Denmark, Jean Hersholt to the New York Medical Center, John Wayne to the Pentagonians, Danny Thomas to Syria, Eddie Cantor to Irael, Jose Ferrer to Spain, George Jessel to Italy, Fred Astaire to Vienna, Bette Davis to Panama (or, failing her, Betty Hutton), Mel Ferrer to the Argentine, James Cagney to Bulgaria, Jack Benny to Hungary, Liberace to Poland, Ray Milland to Scotland (assuming, of course, that they will hold on to the scone and use it to attain a measure of independence), Esther Williams to Tahiti, Lex Barker to Equatorial Africa, Errol Flynn to some desert island with a book (didn't he write one?), Lizabeth Scott to Yugoslavia, Farley Granger to Turkey, John Garfield to Roumania, Joan Crawford to Finland, Hedy Lamarr to Monte Carlo, Evelyn Keyes to Mexico, Van Heflin to Holland and, after much thought, Clark Gable to Russia. Since they are so much on the road, Hope and Crosby naturally would be provided with roving ambassadorships.

Some of these appointments may require a little explanation. Clark Gable's, for instance, may baffle some people. But anybody who has got on so well for so many years among the Culver City commissars obviously would baffle those peeking over the wall of the Kremlin by the inscrutability of his charm, regardless of provocation or pressure.

This list, of course, only touches the surface. It has made no use whatever so far of such talents as Fred Allen's, Burns and Allen, Betty Grable, Gordon MacRae, Irene Dunne, Claudette Colbert, Jane Russell, Doris Day, Maureen O'Hara and Tyrone Power.

Power might have been sent to Italy but Jessel was picked because the marriage laws there permit the splicing of those almost as young as India does. Besides Jessel is more skilled in dialects than Power.

Sid Caesar ought to be placed somewhere and, of course, Jimmy Durante would fit almost anywhere. But this at least gives the master minds something to work on and indicates that troupers ought to be used for something more than bond drives. Those left over can always entertain the troops and, judging from the way the Pentagonians are trying to gather all of us under their broad canopy, that's where most actors will have to go within a year or two to find any audience at all.

Broadway

Van Heflin in town for a few days, plugging openings of his U-I starrer, "Tomahawk."

Actress Marta Toren back to the Coast this weekend after inspecting the Broadway legits.

David A. Lipton, Universal ad-pub chief, back to the Coast after two weeks of homeoffice confabs.

Eve Arden and her agent, George Ward, in town today (31) via the 20th Century from Hollywood.

Joan Ornstein, daughter of Metro's Bill Ornstein, wed to Bruce Kaufman, fellow student at Purdue U., on Sunday (28).

Joseph Lucachevitch, producer of Charles Boyer film, "The First Legion," returned this week from Paris. No release set on pic yet.

Lillian Jenkins, publicity director of Madison Square Garden, handling personal publicity for Sonja Henie's N. Y. engagement for the eighth straight year.

Dr. Thurston J. Davies has been made director of Town Hall, N. Y. He's been educational director and assistant to president George V. Denny, Jr., since April, 1949.

Gene Lockhart planed to the Coast last week to take a lead role in "The Secret Sharer," Joseph Conrad story which indie filmmaker Huntington Hartford is producing.

Paula Stone due in from the Coast over the weekend to tie up details on her forthcoming legit production (her husband, Michael Sloane, is co-producer), "Top Banana." Phil Silvers is starred.

Ira A. Hirschmann, prez of FM station WABF, acting as co-chairman in a $250,000 fund-raising drive to endow a chair of Hebrew Culture at New York University. Si Fabian, head of Fabian theatres, is a campaign committee member.

Washington

By Florence S. Lowe

Local exhib Fred Kogod heading Jewish Community Center for fifth consecutive year.

Republic given the nod by the Army on script of its pic, "Wings Across Pacific," brought to Pentagon by John Bourke.

Variety Bureau Chief Herman Lowe chairmanning the annual D. C. Variety Club Brotherhood luncheon February 19.

Todd ("Lost in the Stars") Duncan in to highlight Roosevelt Day dinner of local ADA chapter, with Mrs. F.D.R. in audience.

Metro-Met. star Lauritz Melchior honored with scroll inscribed by hundreds of his followers during his concert here last Sunday.

The William Paleys have taken a D. C. apartment, now that the Columbia Broadcasting Co. topper will spend most of his time here as head of the Raw Materials Policy Commission.

Eric Johnston, Hal Wallis and Joseph Hazen hosting a dinner party and preem of "September Affair," with Joan Fontaine, the ambassador from Italy, and government brass as guests of honor.

Miami Beach

By Lary Solloway

Rose Murphy into Club Caribe.

Lee Shubert and wife at the Saxony.

Danton Walker in town on way to Nassau.

Roberta Quinlan at the Casablanca Hotel.

Joe E. Lewis at the Roney Plaza, also Sam Bramson.

Patti Page, Phyllis and Ted Rodriguez into Club Morocco of Casablanca Hotel.

Dave Garroway spent weekend at the Sea Gull hotel. Returns soon for another rest.

8600 Club which tried name band idea (Tony Pastor current) will discontinue. Policy didn't pull as expected.

Guy Palmerton will stage series of stock for Brandt's Roosevelt theater after run of "Borschtcapades" in mid-February.

Art Green moved his midnight gab show to WKAT (MBS) and Sea Gull Hotel. Johnny & George open in that hostel's 21 Room Feb. 5.

"Brigadoon" into M. B. Auditorium for five day run beginning Feb. 5. Will be first musical presented on the new $400,000 stage.

Georgie Price current at Sans Souci's Blue Sails Room with Benny Fields slated to follow in two weeks. Pupi Campo's orch holds over.

Phil Spitalny and Evelyn anniversary partied Sunday (28) by Walter Jacobs at Lord Tarleton Hotel. Moe Gale and Hal (TV producer) Freedman joined show biz colony there.

Danny Thomas set for Copa City date. Billy Daniels, setup in Lounge, now called Black Magic Room, from two to four ayem and packing them in, with option picked up for four weeks.

Australia

By Eric Gorrick

An all-Aussie cast is now playing "Oklahoma!" revival for Williamson-Tait.

Fullers are still hopeful of having Maurice Chevalier do an Aussie tour this year.

Herc McIntyre, chief of Universal in the Aussie zone, hosted on his 60th birthday.

Cecil Marks, Far Eastern rep for Universal, planed back to Djakarta after huddles with local execs.

"Annie Get Your Gun" (M-G) continues a terrific hit in Sydney and Melbourne on fourth week.

Looks rather certain that the 20th-Fox pic "Kangaroo" will be longer before the cameras than planned.

Greater Union execs hosted Roy Barmby and Teddy Lane at dinner after extensive U.S. looksee. Barmby is circuit booker and Lane heads publicity.

Houston

Angna Enters in town readying a performance at Little theatre Feb. 1.

Alicia Alonso and Igor Youskevitch will dance in three Ballet Theatres performances at the Music Hall, Feb. 10-11.

John Carroll, who debuted as a floorshow singer in the Emerald Room Jan. 9, guestarred at Glenn McCarthy's stag game dinner.

Alley Theatre's hit, "Magic Fallacy," penned by former Houston Post scribe David Westheimer. It is holding over a fourth week.

Legit calendar has Eddie Arnold in "Apple of His Eye" set for Feb. 8 at Music Hall. Others are Mae West in "Diamond Lil," Feb. 24-25; and "Mr. Roberts," April 2-5.

Houston's new Playhouse, slated to open Feb. 21 with "Candlelight," has named Els Vermeer as stage director, with William Weaver, director and for acting roles. Former is from Holland.

Palm Springs

By Dorothy Gray

Greta Garbo resting at Hotel La Quinta.

King Cole Trio at Saddle and Sirloin Feb. 2-4.

Carmen Miranda and husband David Sebastian at Palm Springs Pueblo.

Dancers Revere and Riche into Palm House Monday (29). Jimmy Ames added Feb. 1.

Jane Wyman given world film favorite award for actress, Gregory Peck for actor, at Foreign Press Assn. World Film Favorite Festival banquet at Tennis Club. Other awards included two special "Henriettas" to Ida Lupino for Hollywood Woman of the Year, and Jose Ferrer as "most likely to step into favorite actor role in international circles."

Paris

By Maxime de Beix

(33 *Blvd. Montparnasse*)

Pierre Richard-Willm back into films.

Edith Piaf getting the big homecoming welcome after her U.S. stint.

Max Ophuls dickering for Jean Gabin to play in new pic about a traveling circus.

Fernandel into a new pic, "Adhemar," written by Sacha Guitry.

Orson Welles has finished "Othello"; he now has two musicians searching for period music.

Jean Gabin taking time out from pic chores to do a radio program and write his autobiog for a publication.

Jack Kirkland putting finishing touches on script he has been preparing here for coproduction. Pierre Fresnay may get the lead in both versions because of his bilingual ability.

Peru

Lima Theatre Workshop, under direction of George Stone (former strawhat actor), has "Mister Roberts" in rehearsal.

Meireles Sisters, from Portugal, completing long run at local theatres with their appearance at Teatro Seguro, Lima.

Jean Sablon opened at the Club Embassy in Lima Jan. 13 for a month's run. He also will do radio work over Radio America.

Katherine Dunham and Ballet opened a month's run in Lima. Biz spotty probably because residents took the term ballet literally.

Barton Wilson, American disk jockey appearing on Radio Miraflores, opened a record shop in Miraflores (suburb of Lima).

London

The Jack Wallers off to Madeira for vacation.

Ram Gopal, with his Indian musicians and dancers, in for a brief season at the Cambridge theatre.

Evelyn Laye and her husband Frank Lawton bound for Australia in the Spring for a lengthy tour of "September Tide."

W. Macqueen Pope, theatrical historian, to be guest of honor at Arts Theatre Club supper, Feb. 26. He will speak on "Truth About the Theatre."

At conclusion of "Mr. Roberts" at the Coliseum, "Merrie England" is being revived by a new organization, the Ralph Reader National Light Opera Co.

The Arts Theatre Club staged Ibsen's "Hedda Gabler" Jan. 17, starring Jean Forbes-Robertson 10 years after she appeared at this house in the title role.

Stuart Hibberd, vet British Broadcasting Corp. news announcer, leaving after 27 years. After prolonged vacation, he may return for specialized programs.

First posthumous Shaw production, "Pygmalion," was staged by Molly May, Ltd., at Embassy, Jan. 23. Michael Langham was responsible for nice direction. Show was in for customary two weeks at this house.

Joe Tunbridge and Sandy Wilson collaborated in new song titled, "One Song in Morning," which has been accepted by Gwen Catley, English concert soprano. Number will be published by Schott and company.

Leslie Bridgewater, composer and British Broadcasting Corp. conductor, seriously injured from fall into orchestra pit after attending pre-London performance of "The Gay Invalid," starring Elisabeth Bergner, for which he wrote the incidental music.

Pittsburgh

By Hal Cohen

Claudia Pinza booked into the Carousel, Feb. 19.

Father-in-law of Newscaster Ken Hildebrand died last week in Washington, D. C.

Natalie Core, local actress, signed for role in Elmer Rice's "Not for Children."

Ralph Ketterings back to Chicago and then to Hollywood for visit with their son.

Meercy Braff has been elected president of the M-G-M Pep Club for second straight year.

Jack Kalmensons celebrated their 15th wedding anniversary and Ed Bartells their sixth.

Sportscaster Joe Tucker to Miami Beach for couple of weeks, with Bob Prince subbing for him.

Mrs. Joe Feldman, wife of Warners' asst. zone mgr. here, gets her Ph.D. in psychology at Pitt this year.

Mimi Benzell took off for Chi and four-week booking at Palmer House after her March of Dimes concert here.

Vienna

By Emil W. Maass

Vienna Musical Festivals slated to open May 26.

Franz Tassie appointed manager of ISB Cosmos theatre.

American pianist Robert Wallenborn gave concert in Brahm Saal.

Hilde Krahl starring in "White Shadow," being readied in Thiersee studio.

Ski champ Dagmar Rom filming "The Border," directed by Harald Reinl, in Tyrol.

American orchestra leader Hans Wolf directed Ton-Kuenstler in Musikverein Saal.

Artists Union giving shows to help unemployed. Prexy Emmerich Arleth is in charge.

Work on a new pic, "Under Spell of the Madonna" started in castle Hohen Aschau, in Salzburg.

Emil E. Reinert, French film director, here to start on "Vienna Dances" in Sievering U. S.-zone studio.

Minneapolis

By Les Rees

Frolics has Ronnie Eastman.

Evelyn Knight into Hotel Radisson Flame Room.

June Christy gave concert at St. Paul Auditorium.

Harry Hirsch, vet showman, improving after heart attack.

Beatrice Kay holding over at Hotel Nicollet Minnesota Terrace.

Dick Contino underlined for Hotel Nicollet Minnesota Terrace.

U. of Minnesota produced own ice show, "Ice Capers of 1951," on campus.

Freddie Shaffer's girl orchestra into Prom Ballroom for one-nighter.

Virginia Safford, Star columnist, to New York to give Broadway shows once-over.

Jimmy Nederlander, manager of Lyceum, to New York in quest of additional attractions.

Leo Resig, formerly of radio station WDGY, new organist at Radio City theatre, succeeding Bill Floyd.

Radio City's stage show opening Feb. 2 to include Ames Bros., Janice Paige, Jerry Colonna, Evans Family and Tong Bros.

Andrews Sisters to return to their home town to headline at local annual Builders' Show at Auditorium week of April 19.

Chicago

Current production of the Woodstock Players is "Harvey."

John Ringling North checked into Mayo Clinic, Rochester, for surgery last week.

Billie Burke, Jack Benny, and author H. Allen Smith were stopovers here last week.

Roy Topper, former Herald-American columnist, handling publicity for singer Phil Regan.

Washington's theatre group, Players, Inc., set to check in here Feb. 2 for "Arms and the Man."

Recently formed Crescent Theatre group will do "The Heiress" here this week for its launching.

Bob Chandler, VARIETY mugg, in last week en route to military base at Camp Roberts, Cal.

Estelle Loring, understudy to Janet Blair in "South Pacific" at the Shubert, has inked a 13-week tele contract on local outlet.

Actors Company of Chi presented two of Tennessee Williams' one-actors last week. Group will follow Feb. 4 with "King Lear."

Honolulu

By Mabel Thomas

Iva Kitchell gave three concerts here.

Floyd Odlums at the Royal for vacation.

Billy Eckstine opening here at the Civic Aud.

Lamar Trotti with his family here for a month.

The Howard Meighans ((he's veepee of CBS) are here for a rest.

The Chuck Miller trio in the Gung Ho room at Lau Yee Chais Waikiki.

Katy De La Cruz closed at Forbidden City in San Francisco and returned to Manila.

Mrs. Hazel M. Stone, owner of Missouri theatre in Columbia, Mo., gave arts show here of her island paintings.

Mr. and Mrs. Wesley Dumm and daughters in town for a com business and holiday. He's a San Francisco radio and TV exec.

Carmen Miranda and her group did not pull as well as expected here. While Honolulu has heavy Portuguese population, few understood her songs.

Philadelphia

By Jerry Gaghan

Lena Horne booked into the Latin Casino for 10 days opening Feb. 1.

Eugene Ormandy and the Philadelphia Orchestra asked to play at Rotary convention, Atlantic City, May 27-31.

Armine Levonian, one-time "Magic Lady" on WFIL, has taken over as bridal hostess for the Sheraton hotels here.

Roger W. Clipp, general manager of WFIL, citeed as "citizen of the month" by the Philadelphia Moose Lodge, Sunday (28).

Frank Sinatra, who played a capacity one-nighter at the Click, Thursday (25), will return for another single night performance on Feb. 1.

In a Hirst Circuit switch, Bill Henriques, dance director at the Troc, goes to the Empire, Newark, and Natalie Cartier, of the Empire, comes here.

In an extraordinary booking, Duke Ellington wound up a week's run at the Click, Wednesday (24), and then played a concert date at the Academy of Music the following night.

Berlin

By Bill Conlan

London Philharmonic orchestra here Jan. 18.

Guenther Neumann suing Comedia Film outfit for back salary.

German magico Kalanag en route to Paris for date prior to departure for New York.

Henry Hathaway in Munich to do background shots for the 20th-Fox production "Desert Fox."

Dick Hanser, RKO writer, in town to work on two documentary pix with State Department film chief, Larry Bachmann.

Jerry Lavan postponed production of "Anna Lucasta" indefinitely. The original New York cast was to appear at Titania Palast this month.

Motion Picture Assn. of America's European rep, Marc Spiegel, in town to consult local officials on the international film festival planned for next June.

Hollywood

Arthur Hornsby, Jr., laid up with flu.

Glenn Ford laid up with eye trouble.

Colleen Townsend recovering from surgery.

Eugene O'Brien recovering from major surgery.

Manuel Alda recovering from major surgery.

Danny Kaye to Florida, where his father is ill.

Howard Blake recuperating from flu in Palm Springs.

Alan Mowbray left for Florida to appear in "Crosswinds."

Joe E. Brown emceed the annual sports award dinner in Phoenix.

Edward G. Robinson to Philadelphia for Diamond Jubilee Celebration.

Dorothy Ates emceed a show for wounded veterans at the Sawtelle Hospital.

George Montgomery and Dinah Shore vacationing in Palm Springs.

Charles Vidors sold their Beverly Hills home to the James Stewarts.

Doris Day cited by the American Legion for her entertainment of servicemen.

Bing Crosby returned to work at Paramount after a week out with laryngitis.

Jimmy Durante elected honorary president of Toucan Fanciers Society of Chicago.

W. H. (Bud) Lollier recuperating at home after major surgery and a long hospital siege.

Alan Ladd and Sue Carol north to entertain wounded servicemen at Fairfield-Suisin Air Base.

Harry Sherman installed as president of the Beverly Hills B'nai B'rith, with Harry Joe Brown as veepee.

Johnny Bourke to Washington to confer with Air Force officials about Republic's "Wings Across the Pacific."

Film exchanges were shuttered for an hour Monday while the personnel attended a Brotherhood Week mass meeting.

Bill Boyd is returning from South American vacation tour via Houston where he will appear at the Fat Stock Show.

Alan Mowbray appointed to the Screen Actors Guild board of directors as an alternate for Edward Arnold, who is out of town.

Percy Kilbride celebrated his 50th year as an actor and his 800th role on the "Ma and Pa Kettle" set at Universal-International.

Cleveland

By Glenn C. Pullen

Bandmaster Ray Anthony, who formed band here, celebrated its fifth anniversary at Aragon ballroom Sunday (28).

Herbie Miller, nitery and softdrink man, jumped into film biz as new operator of Ritz, nabe house, which his family built.

Jeanette MacDonald and Gene Raymond in their "Guardsman" moved into Hanna for second road date, after Buffalo tryout.

State liquor board refused to renew liquor permit of Alhambra Tavern-Club because of association of Shondor Birns, dsecribed as a "notorious person." Alhambra Bowling Co., owner of property, is appealing case and will continue operating until issue is settled in courts.

"Peter Pan," with Jean Arthur and Boris Karloff, will do a morning and atfernoon matinee at Public Music Hall March 17, to get around conflicting Saturday night concert, during one week visit here. G. Bernardi, promoter of concert, refused to give up that night to the Barrie fantasy.

Scotland

By Gordon Irving

Lex McLean, Scot comic, hospitalized with appendicitis.

New theatre at Ayr set to open April 16 with Shaw's "Arms and the Man."

Flu hitting pantomime and musicals, and giving understudies an opportunity.

"Annie Get Your Gun" film chalked up record biz on fortnight's stint in Glasgow.

J. S. McLay, Member of Parliament, opening new plaza cinema at Port Glasgow. House was started in 1938 but work was halted by war restrictions.

Robert Kemp, Scot author, writing new play on life of national hero, King Robert the Bruce. It will be produced at Dunfermline Abbey.

Repertory season of film classics being held in cinema of Scottish Film Council in Glasgow. American representation includes "Nanook of the North," early Chaplin films and "Hell's Hinges."

OBITUARIES

BILLY WHITLOCK

Billy Whitlock, 76, British composer of "Hop Scotch Polka" and other tunes, died Jan. 26 in Birkenhead, England, after a paralytic stroke at his home. Descendant from a line of nobility, his family name was Frederick Essex.

After a brief career as a sailor, Whitlock left his ship at Calcutta to become a member of an opera company that toured India for several years. Inheriting a small fortune from his family, he returned to England to become a partner and performer in a minstrel show. He also became an expert player of bells and the xylophone and in 1904 started to make laughing records for the Edison Bell Co.

Besides the name of Whitlock, he also recorded under such monickers as Dudley Roy, Madame Paula, R. White and R. Humphreys. His records gained worldwide circulation, including the Orient.

As a music hall performer, he teamed with another laughing song specialist, Charles Penrose. The pair, who didn't get along off stage, were known as "The Two Old Sports." Whitlock gradually sang into obscurity after talking pictures were introduced and in his 70's was working as a night watchman. Whitlock, however, made a comeback recently when Rayburn and Finch, WNEW, N. Y., disk jockeys, began airing his old Edison Bell platter of "Scotch Hot," with the resulting hit causing them to arrange for Whitlock to re-cut the number for London Records. Howie Richmond's firm, Cromwell Music, published the tune as "Hop Scotch Polka," with new lyrics by Carl Sigman.

Survived by wife, two sons and a daughter, Vera Harris, manager of English concert performers.

JAMES BRIDIE

James Bridie, 63, Scottish author and playwright, died in Edinburgh, Jan. 29, after a vascular ailment. His last play, "Daphne Laureola," opened on Broadway Sept. 28, 1950, at the Music Box theatre and ran for 58 performances.

In Memoriam

EDWARD M. SCHNITZER

February 2, 1950

He wrote a number of plays that had long runs on the London stage but only several enjoyed similar success in this country. Most notable were: "Jonah and the Whale," "A Sleeping Clergyman," "Marriage Is No Joke," "The Black Eye," "Susannah and the Elders," "The King of Nowhere," "The Last Trump," "The Anatomist" and "Storm Over Patsy."

"Born in Glasgow," he became a physician in the Royal Army Medical Corps in 1914 and later in the Victoria Infirmary. He established his own practice as Dr. Osborne Henry Mavor, Bridie being his pseudonym, and turned to playwriting as a hobby in his middle age. His first effort, "The Sunlight Sonata," which was successful in Glasgow in 1928, persuaded him to turn out another, "The Switchback," and followed up with "What It Is to Be Young."

Accepted as a major theatrical figure in Britain, he wrote 30 plays in 20 years, and still continued his medical practice until 1938, when he gave it up to devote his full time to playwrighting.

Bridie also wrote the screenplay for Warner's "Under Capricorn" in 1949. His books included "One Way of Living," "Mr. Bridie's Alphabet," and "Some Talk of Alexander."

JOHN WILSTACH

John Wilstach, 59, author, newspaperman and onetime advance man for legit road shows, died Jan. 25 at his home near Rhinebeck, N. Y. He was the last male survivor of a family of writers, artists and showmen. His father, the late Frank Wilstach, was a theatrical advance agent and film exec. An uncle, Claxton Wilstach, was a playwright, while another, Paul Wilstach, wrote travel books.

Wilstach, who began his journalistic career on the old New York Sun, later became a press rep for a number of stage plays and also freelanced in the literary field. Best known of his works is "Under Cover Man." Novel was filmed with George Raft and Nancy Carroll as the leads and was also translated into a French version.

In collaboration with his father, Wilstach wrote "A Dictionary of Similes" and "Wild Bill Hickok." Latter was later made as a film. Several of his books were reprinted by Hillman Periodicals and other publishing houses.

Surviving are his widow, Evelyn; his mother and a sister. Cremation took place in Troy, N. Y., Jan. 29.

TOM REVERE

Tom Revere, 48, radio and television manager for Biow ad agency, died in New York, Jan. 25.

While still in college, Revere worked as a cub reporter for the Columbus Dispatch. Following graduation he spent several months as a reporter for the Paris edition of the Herald-Tribune. He also had been city editor of the N. Y. Post.

From 1930-1942 Revere was veepee and manager of radio for Benton & Bowles advertising agency; 1942-45 veepee of radio for Ted Bates & Co.; 1945-47 veepee of radio for Donohue & Coe agency.

He was active in civic affairs, having received a citation for "outstanding community work" in 1949 from the Community Chests of America. He was also active with the Boy Scouts of America.

Surviving are his wife, Althea Lepper Revere, Prof. of Microscopy at Stevens Institute, Hoboken, N. J.; a daughter and a son.

ELEONORA MENDELSSOHN

Eleonora Mendelssohn, 51, actress and great grand-niece of the famed composer, was found dead in her N. Y. apartment, Jan. 24, presumably caused by an overdose of sleeping pills, according to the police. Her last engagement had been in the road company of "The Madwoman of Chaillot."

According to police, she had been despondent since her husband, Martin Kosleck, an actor, had been hospitalized with spinal injuries after falling from a window in their apartment, Jan. 4.

Among other plays in which she appeared were "Daughters of Atreus," "Flight to the West" and "The Secret Room." She had also appeared in several films.

BESSIE V. HICKS

Mrs. John A. Bowman, 70, known professionally as Bessie V. Hicks, founder and director of the dramatic arts school bearing her name, died Jan. 23 in Philadelphia of a heart attack.

In addition to class work and laboratory performances the Bessie V. Hicks school gives four or five plays a year in the Plays and Players Clubhouse which are open to the general public. Last year it had one world premiere and gave the first Philadelphia performance of "Happy Birthday." Mrs. Bowman continued active in her duties at the school up to the time of her death.

She is survived by her husband, John.

JOSEPH O. DONOVAN

Joseph O. Donovan, 66, former arbitrator in show business labor disputes when vaudeville was at its height, died Jan. 23 in Burbank, Cal., following a heart attack. He served as director of selective service in California during World War II and as state adjutant general.

For a time he was vice president of the General Film Co. and administered the National Recovery Act pix code authority. Surviving are his widow, two daughters and four grandchildren.

BALBINA BRAININA

Balbina Brainina, concert pianist, died of a heart attack in New York, Jan. 28.

Born in Moscow, she studied with Wanda Landowska and Ignace Paderewski. She made her debut in this country in 1937 at Carnegie Hall, and had performed at Town Hall in 1948-49-50, where she was scheduled to give a concert Feb. 14. She also had played at Lewissohn Stadium in 1950.

MARGARET M. CLANCY

Mrs. Margaret McManus Clancy, 55, executive secretary for the last 18 years to Spyros Skouras, prexy of 20th-Fox, died in New York, Jan. 26. She had been stricken ill at her office and after being rushed to the Polyclinic hospital, died of a heart attack.

She had been with the film company for 30 years.

Survived by her husband, Charles, a retired policeman; two brothers and four sisters.

GEORGE V. DILL

George V. Dill, 69, actor, died in New York, Jan. 25. Born in England, he had been on the stage for 45 years, mostly in stock on the Coast and in Canada. He later appeared on Broadway in "My Maryland," "Student Prince" and other Shubert productions. He also collabed on a musical, "Top Hole," with Eugene Conrad, produced by the Shuberts in 1927.

Survived by wife and a sister.

JESSE DAY

Jesse Day, 57, district manager for Central States Theater Corp. at Fort Dodge, Iowa, died of a heart attack at his home in Ft. Dodge on Jan. 27. He had been with Central States for 34 years and had managed the Paramount, Orpheum, Strand, Garden and Palace theatres in Des Moines before going to Fort Dodge in 1930. He managed the Rialto and Strand theatres in Fort Dodge before becoming district manager.

Survived by wife, a son and two daughters.

HARRY PEARL

Harry Pearl, 59, music publisher's contact employee, died Jan. 26 at Knickerbocker hospital, N. Y.

He came into music field from his general entertainment booking business which he conducted for many years as Harry Pearl Enterprises. His career in publishing included an association with Nick Kenny, Irving Berlin Music Corp. and, since 1945, Edward B. Marks.

Surviving is his wife, Helene.

CHARLES H. WILLIS

Charles H. Willis, 91, found of the Willis Music Co., died in Cincinnati, Jan. 27. He started with the former John Church Co., music publishers, in 1872 and was with that firm for 27 years until he set up his own company.

Survived by a daughter, granddaughter and great-grandson. His wife died in 1945.

EUGENE V. SWEENEY

Eugene V. Sweeney, 63, retired actor, died at his home in Yonkers, N. Y., Jan. 22.

Sweeney began his stage career in dramatic stock and later appeared on Broadway, mostly in productions of the late George M. Cohan.

Survived by wife, three daughters, a brother and three sisters.

ARQUE DICKERSON

Arque Dickerson, 49, bandleader, died at the Saranac Lake, N. Y., general hospital, Jan. 21, after a long illness.

For the past three years he directed his own orchestra at Durgan's and The Birches, Saranac Lake niteries.

Surviving are his wife, son and two daughters.

ISABEL O'MADIGAN

Isabel O'Madigan, 79, who had been a stage and screen actress for half a century, died in Los Angeles, Jan. 23.

Since going to California 15 years ago she had appeared in character roles in many films, including "The Egg and I" and "Ma and Pa Kettle."

MAYFIELD KAYLOR

Mayfield Kaylor, 47 radio and television director, died Jan. 24 in Pasadena after a long illness. He was a newspaperman in Indianapolis before moving to Hollywood in 1930.

At the time of his final illness, Kaylor was associated with Walter McGreery, Inc.

LEON LEVY

Leon Levy, 55, filmhouse manager, died Jan. 25 in Los Angeles, a suicide. Over a period of 20 years he managed a number of firstrun theatres, including Warners Hollywood and Wiltern.

At the time of his death he was in charge of the Arlington, a neighborhood house.

JOE CAPPO

Joe Cappo, 44, orch leader, died at Mason, Mich., Jan. 23 of a heart attack. One of the first band leaders to sign with Music Corp. of America, he was known as leader of the "Egyptian Serenaders."

In recent years he had been playing at a ballroom near Lansing, Mich.

PAUL SULLIVAN

Paul Sullivan, former actor, died Jan. 24 in the Veteran's hospital, Castle Point, N. Y., after a prolonged illness.

Sullivan had played vaude circuits for several years, until illness forced retirement.

Survived by a brother.

MRS. JOSEPHINE RAWLINS

Mrs. Josephine Rawlins, former actress and widow of Herbert Rawlins, film actor, died at her home in Roslyn, L. I., Jan. 24.

Prior to her marriage she had appeared in silent films as Josephine Norman. Rawlins died in 1947.

John F. Jackson, 50, film editor, died Jan. 20 in Hollywood.

Charles Schoenbaum, 57, cameraman, died Jan. 22 in his Beverly Hills home after a cerebral hemorrhage. Starting with Famous Players in 1916, Schoenbaum worked in recent years at Metro.

Edmond George Carley, 58, statistician with Universal Pictures in New York, died there, Jan. 27. Survived by wife, two sons and three daughters.

Mrs. Bertha Weaver Menninger, who sang in New York in Victor Herbert operettas, died in Covington, Ky., Jan. 27. Survived by daughter and son.

Nellie Watkins, 67, former actress known as Nellie Reed, was found dead Jan. 26 in a desert cabin near Rosamond, Cal.

Ivan Noc, 49, Yugoslavian concert pianist, died in a plunge from a bridge in Washington, Jan. 25. Survived by wife.

Mrs. Rebecca Rubin, 78, mother of comedian Benny Rubin, died in Chelsea, Mass., Jan. 28. Surviving also are six other sons.

Milliam Benedict Cahoon, 91, vet stage and screen actor, died in Darien, Conn., Jan. 28.

Father of Sal La Perch, trumpet player formerly with Benny Goodman and Tommy Dorsey, died at his home in Pittsburgh, Jan. 22.

William J. O'Connell, stage manager of Loew's Poli in New Haven, died in that city Jan. 22.

Mother, 74, of Charles Hogan, Chi agent, died in Chicago, Jan. 22.

MARRIAGE

Kay Buckley to J. Arthur Warner, Jan. 22, Juarez, Mex. Bride is a screen actress; he's a Wall St. broker and film financier.

Doreen Perry to Paul Ermatinger, Jan. 27, in Los Angeles. He's the son of Peter Ermatinger, manager of the Biltmore theatre, L.A. legit house.

Joyce Mogill to Gene Allen, Chicago, Jan. 22. He's partnered in comedy team of Allen & Marshall.

Helen Brown to Samuel H. Prentis, New London, Conn., Jan. 26. He's a retired theatre operator there.

Jan Streate to James M. Cox, Jr., Miami Beach, Jan. 27. He's a newspaper and radio executive in Florida, Georgia and Ohio.

Mari Farrell to Lieut. William Angus Perry, U.S.N.R., Albany, Jan. 27. Bride is daughter of Anthony Brady Farrell, legit producer and owner of the Mark Hellinger theatre, N. Y.

Marjorie Fisher to Albert Alfus, N. Y., Jan. 31. Bride is TV producer.

Nancy Walker to David Craig, Hoboken, N. J., Jan. 29. Bride is comedienne; he's a writer.

Bergen Frightened

Continued from page 1

in TV theatres don't understand a particular comedian's style, Bergen feels, and consequently sit on their hands.

Audience problem is projected differently in vidpix. Because background laughs add to the impact, many scenes are lensed with spectators. Others, which depart from the customary ventriloquist setup, can't be shot on a stage. Although some producers have suggested dubbing laughs from disks onto the sound track, Bergen believes there isn't a technician who knows enough about laughs to do a perfect job.

Vidfilm Solution

A possible solution, he said, is that used by Amos 'n' Andy on their vidfilm, which was run for a theatre audience whose yocks were recorded and added to the finished print. For his next show Bergen plans to shoot non-audience scenes with eight or 10 characters on the set to provide the chuckles and cue an additional dozen extras laughing it up off-camera. This would bridge audience and non-audience segments.

Guffaws have to be carefully timed, Bergen believes, in order not to drown lines that follow. Giggles and titters have to be geared to the small family viewing group rather than the hearty peals of the large theatre.

Audience response is also important in AM. Bergen-McCarthy has just done two shows for service establishments, with two more to go. The fast and free yocks of GIs can make a stanza more effective, while an audience of deadheads serves as a damper, Bergen points out. His broadcasts, incidentally, are taped to trim overlong cheers and whistles.

One factor delaying Bergen's full-scale entry into video is that in the medium's current phase puppets and audience participationers seem to get as big ratings as top-bracket comedic airers. For that reason, he believes, established AM performers can wait out this temporary cycle. Radio is still the money-maker, he feels, and his AM show has a 17.7 Nielsen, is in third place and is still climbing, despite the powerful opposition of Ed Sullivan and the Colgate comics on TV and "Stop the Music" on radio.

Ventriloquist would like to see the nets establish a school for tele talent and a method of breaking in new shows and material. He stresses that TV must avoid becoming merely a routinized merchandising medium, which would kill the showmanship that's required to give video maturity.

'Father' Profits

Continued from page 1

the rights to revert to the authors and producer seven years after first release, which was in August, 1947. Thus, Serlin and playwrights Howard Lindsay and Russel Crouse, who adapted the original magazine sketches by Clarence Day, will get back the rights to the property in three more years. Then they can negotiate a new deal with Warners or perhaps dispose of the rights elsewhere.

Meanwhile, there is reportedly some studio interest in the rights to "Life with Mother," the legit sequel dramatized by Lindsay and Crouse from additional Day material and using most of the same characters.

Film Theatres

Continued from page 1

provement is being felt only on big pix. They show a real strength. There have been several in recent months which have done particularly well. They include "Kim," "King Solomon's Mines," "At War With the Army" and "Halls of Montezuma."

Aside from product, theatremen are completely uncertain as to what's caused the improvement at the b.o. They figure everything counts in it from lessened interest in TV shows to an oncoming of war jitters, which hypoed filmgoing during the last fracas.

BIRTHS

Mr. and Mrs. Robert Finn, daughter, Hollywood, Jan. 21. Father is a screen writer.

Mr. and Mrs. Dave Gifford, daughter, Pittsburgh, Jan. 21. Father's a bandleader.

Mr. and Mrs. Bruce White, daughter, Pittsburgh, Jan. 17. Father's asst. film editor at station WDTV.

Mr. and Mrs. Maurie Lishon, son, Chicago, Jan. 23. Father is WBBM-CBS staff musician.

Mr. and Mrs. Robert Platt, daughter, Chicago, Jan. 24. Father is WCFL program director.

Mr. and Mrs. John Sturges, son, Hollywood, Jan. 23. Father is a director at Metro.

Mr. and Mrs. Stuart Novins, son, Hollywood, Jan. 20. Father is director of public affairs for the Columbia Pacific network.

Mr. and Mrs. Arthur Gardner, son, Hollywood, Jan. 19. Father is exec assistant to King Bros.

Mr. and Mrs. Paul Picerni, daughter, Culver City, Jan. 24. Mother is former musical comedy actress, Marie Mason; father is a screenplayer.

Mr. and Mrs. Frank Hamilton, daughter, Forest Hills, L. I., Jan. 26. Father is a Skouras theatre manager; mother is singer Vicki Sunday.

Mr. and Mrs. Danny Riccardo, daughter, New York, Jan. 29. Father is vocalist with Elliot Lawrence orch.

James MELTON

"TOPS"

Great **SINGING**

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- TOPS -

IN

RADIO AND CONCERT

- TOPS -

IN

TELEVISION

Guest Appearances—

Jan. 1— FIRESTONE, TV and Radio

Jan. 7— ED SULLIVAN Show

Jan. 14—ED SULLIVAN Show

Feb. 25—THE BIG SHOW

Mar. 4— ED SULLIVAN Show

Mar. 18—BERGEN-McCARTHY

Mar. 25—BERGEN-McCARTHY

ALL ANNUAL PERSONAL APPEARANCE TOURS SOLD OUT — *in advance!*

RCA VICTOR-Red Seal Records

FALL TOUR

September 26	SHERBROOKE
September 29	MONTREAL
October 2	NEW YORK CITY
October 4	EVANSTON
October 6	BLOOMINGTON
October 8	INDIANAPOLIS
October 12	LIMA
October 17	AKRON
October 19	EAST LANSING
October 25	LEXINGTON
October 27	COLUMBUS
October 31	OKLAHOMA CITY
November 2	TULSA
November 8	MINNEAPOLIS
November 10	SYRACUSE
November 14	BATON ROUGE
November 16	SHREVEPORT
November 30	TORONTO
December 5	NEW HAVEN
December 7	YOUNGSTOWN

SPRING TOUR

February 12	SAVANNAH
February 15	SARASOTA
February 19	NASHVILLE
February 20	BIRMINGHAM
February 22	MONTGOMERY
February 26	SPARTANBURG
March 1	ATLANTA
March 6	BOULDER
March 8	LARAMIE
March 13	SALT LAKE CITY
March 15	OGDEN
March 20	SACRAMENTO
March 23	LOS ANGELES
March 27	BERKELEY
March 29	PORTLAND
April 3	BREMERTON
April 5	SEATTLE
April 7	VANCOUVER
April 10	EDMONTON
April 12	CALGARY
April 14	SASKATOON
April 17	WINNIPEG
April 19	REGINA
April 24	YPSILANTI
April 26	CHICAGO
May 1	PARKERSBURG
May 3	CHARLESTON
May 8	KNOXVILLE
May 10	BALTIMORE
May 16	MT. CLEMENS
May 18	LAFAYETTE

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